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MOTION PICTURE

EXHIBITOR

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MAY 5, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



A United Artists founder and coowner, Mary Pickford is seen at the height of her popularity as a boxoffice star. Tonight, she will be guest of honor at a dinner in Philadelphia which will mark UA's 35th birthday.

TOA and Allied Act On Scarcity

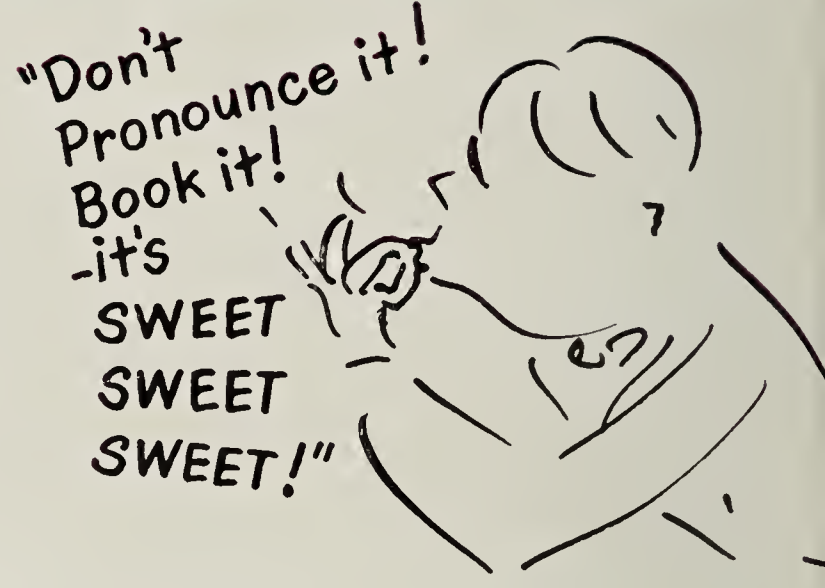
(page 7)

COMPO Reveals Future Planning

(page 11)

AND FEATURING: EXTRA PROFITS

EXECUTIVE SUITE TALK!



SWEETS TO THE "SUITE"! EVERY DATE IS GREAT!

M-G-M presents The Picture of the Year With The Cast of the Year!

"EXECUTIVE SUITE"

Starring

WILLIAM HOLDEN · JUNE ALLYSON · BARBARA STANWYCK · FREDRIC MARCH
WALTER PIDGEON · SHELLEY WINTERS · PAUL DOUGLAS · LOUIS CALHERN

with DEAN JAGGER · NINA FOCH · TIM CONSIDINE

Screen Play by ERNEST LEHMAN • Based on the Novel by Cameron Hawley • Directed by ROBERT WISE • Produced by JOHN HOUSEMAN

THE NEW BOX-OFFICE "SUITE"-HEART. JUST THE START!

LOS ANGELES!

Top grosser in more than 2 years of all Day-and-Date engagements!

CLEVELAND!

Tops everything except "Knights of the Round Table" and "Mogambo."

OKLAHOMA CITY!

Second only to "Knights" in last 2 years!

DAYTONA!

Tops "Mogambo"!

FORT LAUDERDALE!

Tops "Mogambo"! Record biz!

MIAMI!

Record business!

CORAL GABLES!

Second only to "Knights"!

MIAMI BEACH!

Tops "Mogambo"! Record biz!

HOUSTON!

Tops everything except "Knights of the Round Table" and "Mogambo."

Universal International News

MAY 1954 VOL. XVIII

THE CREATURE STRIKES AGAIN!



Weekend Crowds Storm Chicago's U. A. Theatre

Boxoffice Buried in Avalanche of Dollars!

Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black

NEW YORK ALERTED!

"Creature" goes into Paramount Theatre, April 30th

"Creature from the Black Lagoon"

Starring Richard Carlson and Julia Adams with Richard Denning, Antonio Moreno, Nestor Paiva, Whit Bissell. Directed by Jack Arnold. Screenplay by Harry Essex and Arthur Ross. Produced by William Alland. A Universal-International Picture.

POLA-LITE PRINTS USED ON CREATURE ENGAGEMENTS

in Pittsburgh, Harrisburg, Oklahoma City, and many others!

These prints available to exhibitors who want to show the film in 3-D but wish to avoid problems sometimes involved in using two prints.

ALSO AVAILABLE IN 2-D

MORE CITIES FALL TO "CREATURE"

Buffalo, Philadelphia, and New Orleans Are Latest to Succumb!

CROWDS FLEE INTO THEATRES!

MOTION PICTURE

EXHIBITOR

MAY 5, 1954
VOLUME 52 NUMBER 1

THAT WARNER OPTIMISM

EXHIBITORS, circuit buyers, bookers, and members of radio, TV, and press must certainly have been impressed by the special film report outlining Warners' production plans as presented by Jack L. Warner, executive producer, in CinemaScope and WarnerColor, in theatres in 32 key cities in the country last week. While the review of company plans was indeed impressive, what particularly stood out was the demonstration of confidence in the future of the business which the 21-minute subject represented.

The scenes from the CinemaScope pictures which have been and are being completed comprised factual data on what the company is doing, and the array of story properties, books, and plays was proof indeed that Warners is backing its optimism by heavy expenditures in production.

Everyone must have looked at such properties as John Steinbeck's "East Of Eden," Agnes Sligh Turnbull's "The Gown Of Glory," "Helen Of Troy," Edna Ferber's "Giant," Andrew Greer's "The Sea Chase," Herman Melville's "Moby Dick," "Mister Roberts," Thomas B. Costain's "The Silver Chalice," William Faulkner's "Land Of The Pharaohs," "Daniel Boone," Tennessee Williams' "Mississippi Woman," "Daniel And The Woman Of Babylon," "The Last Train West," "Strange Lady In Town," and Charles A. Lindbergh's "Spirit Of St. Louis" and come away sold on the Warner viewpoint that there is nothing wrong with this business that high grade picture making can't cure.

Jack Warner said, "We have confidence in the future of motion pictures," and later he declared, "I know that you share with us our faith in motion pictures as the world's greatest entertainment. We shall continue to demonstrate this faith to you, to our industry, and to the public."

It is one thing to generalize, but in the Warner manner of doing things the company has offered facts.

No wonder the entire Warner organization is so optimistic these days. And it might be pointed out that SEC records show that the brothers Warner are constantly adding to their company holdings, in addition to which exhibitors are known to be bullish on Warner stock, proving their confidence by purchasing it.

UA HAS A BIRTHDAY

IN PHILADELPHIA tonight, the industry is officially paying its respects to United Artists Corporation on the occasion of the 35th anniversary of the company.

United Artists was founded on April 17, 1919, by Douglas Fairbanks, Mary Pickford, D. W. Griffith, and Charles Chaplin. Today, its operation is in the hands of an alert, aggressive, and able group of executives. President Arthur B. Krim, chairman of the board Robert S. Benjamin, vice-presidents William J. Heineman, Max E. Youngstein, Arnold Picker, and Seymour Peyser, and director Matthew Fox are the guiding lights of the company. Since they assumed professional management control on Feb. 15, 1951, UA's climb has been vigorous.

The stipulation was then that if the new management could bring the company out of the red within three years, it would be allowed to buy a controlling interest of the existing stock. In less than six months, United Artists was using black ink instead of red, and by the end of the year it had ended its first profitable calendar year since 1946. As a result, the new regime became the owners of 8000 shares of United Artists stock with a 10-year voting control of the remaining shares owned equally by Chaplin and Miss Pickford.

And along with the rejuvenation of United Artists has come plentiful product. Quantity does not always mean quality, but in the case of United Artists the company has been able to offer a high average of profitable productions, extremely important to its customers.

Instead of resting on its laurels, the company is serving notice that it intends to expand even more to provide exhibitors with a continuous flow of product. In an era when the tendency is to cut down on features, it is heartening to note that the thinking at United Artists is along the lines of more and more pictures.

What is also particularly encouraging about the men who lead United Artists is their enthusiasm.

Along with everyone else in the industry, MOTION PICTURE EXHIBITOR adds its congratulations to those already given the men who guide the destinies of United Artists Corporation. That they will continue to keep UA in the forefront of the industry is certain.

Jay Emanuel

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CAN NEWS

(Trade Highlights In This Issue)

Distribution

MGM announced that it will release all its CinemaScope pictures to theatres capable of projecting them on a wide screen and with anamorphic projection (page 5).

20th-Fox calls a meeting of exhibitors on CinemaScope and stereophonic sound (page 5).

United Artists, celebrating its 35th anniversary, is being given a testimonial under the auspices of Tent 13, Variety Club of Philadelphia (page 7).

Exhibition

The COMPO triumvirate initiates a vigorous program including a fight against juvenile delinquency, a nationwide audience best picture poll, and a method of ending the current confusion in the techical division (page 11).

North Central Allied prepares for its May 10-11 convention in Minneapolis (page 19).

Financial

Stanley-Warner, in its 26-week report, shows a profit, after taxes, of $1,191,000 (page 20).

International

Changes are expected to follow the shift in AA distribution in Canada (page 18).

Walter Branson, in charge of foreign sales for RKO, sees higher earnings for the company abroad (page 18).

Legal

A move is taken to end censorship in Ohio (page 20).

Walter Reade, Jr., files suit against Melvin Fox regarding the operation of a drive-in (page 20).

Mel Konecoff

The eastern demonstration of VistaVision at Radio City Music Hall, New York City, and the highlights of the press interview which followed garner most attention (pages 6 and 21).

Organizations

The Theatre Owners Of America joins with Allied States Association in seeking a showdown on the product situation, pointing particularly to the lack of features during May and June (page 7).

The MPPA reelects Eric A. Johnston as president and also returns the same officers for another year, at the same time giving a silver bowl to Nicholas M. Schenck for his efforts (page 11).

Variety Clubs International Chief Barker George Hoover announces his international representatives in 11 zones for the country (page 20).

ASCAP reelects Stanley Adams as its president (page 20).

Production

Paramount Pictures gives eastern exhibitors a look at VistaVision in a New York City demonstration, and Allied States Association's representatives laud the new method of photography and projection (page 10).

NEW YORK—By Mel Konecoff

LAST WEEK, Paramount demonstrated VistaVision before a large audience of industryites, including contingents of exhibitors from various parts of the country in a demonstration at Radio City Music Hall followed by a press conference in the studio apartment of the theatre. The day, too, saw a question and answer period conducted by Paramount executives in the company board room to clear up any questions in the minds of exhibitors, and this latter session convinced us that relatively few people know exactly what VistaVision is, though they have witnessed the showing.



KONECOFF

Let's get down to brass tacks. VistaVision is essentially a method of taking large size pictures while a film is in production and then reducing these large-sized negatives in the printing laboratory by compressing to standard size frames on regular 35mm. film.

Where does the exhibitor fit in? Well, he takes the regular print, runs it through his regular projector, to which is attached his regular wide-angle lens with which he has been showing big screen pictures over the last year or so, and then shows the picture on his regular large sized screen, which he probably has installed also in the last year.

In other words, if you have been showing pictures at a recommended ratio of 1.85-1, then you would show your VistaVision pictures in exactly the same way with exactly the same equipment.

The resulting picture that was shown at the demonstration was clear and sharp in all detail, no matter how large it was projected. The pictures that you have been projecting from other companies on your wide-screens weren't exactly of poor quality either, it should be noted.

Now how about the boys who installed CinemaScope lenses and screens? Also, how about if you have room to install a screen of wide proportions and haven't done so until now?

The answer is this.

Paramount will survey the situation with regard to very wide screens and will make a number of anamorphic prints which you will be able to show with your CinemaScope lenses, if you so desire, or with any other type of anamorphic expander lens such as the Tushinsky or Gottschalk lens. If you wish, you can show it anamorphically 2 to 1 with these two lenses. In this respect, Paramount is making its prints compatible.

At this point, you probably are wondering, what's the situation with future Paramount prints and sound? The answer is that you don't have to do a thing as far as sound is concerned unless you want to. In other words, if you have been using a single horn back of your screen that dates back to 1935, you don't have to change it to show Paramount pictures. On the other hand, if you want to get an effect that might give the illusion of directional or stereophonic sound, you can install in your booth a Perspecta Sound integrator unit (cost about $800 plus labor) along with three horns back of the screen (right, center, and left), and Paramount will have sound tracks that when used with this equipment will give directional sound. This is strictly optional as the same prints will play in the sound equipment you presently have.

Will Paramount pictures cost more because they present improved images on the screen regardless of size? That is strictly a matter of negotiation.

How soon can you play an improved Paramount picture? If you fall into the pre-release category, you may be able to play "White Christmas," on or about Oct. 15. Otherwise, it will be later, possibly close to Christmas. All future product will be filmed with the improved VistaVision cameras.

If you own a drive-in, can you play improved Paramount product? Why not?

(*Continued on page* 21)

What B'way First-Runs Are Doing

NEW YORK—Boxoffice returns at the Broadway first-runs indicated that most houses were doing satisfactory business over the weekend, with the Radio City Music Hall, Roxy, Paramount, and Capitol out in front.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"CREATURE FROM THE BLACK LAGOON" (U-I). Paramount estimated that the opening week of this 3-D production would hit $45,000.

"RIVER OF NO RETURN" (20th-Fox). Roxy reported $39,528 for Friday through Sunday, with the opening week expected to top $70,000.

"ROSE MARIE" (MGM). Radio City Music Hall, with stage show, announced $92,000 for Thursday through Sunday, with the fifth week heading toward $140,000.

"CARNIVAL STORY" (RKO). Criterion claimed $18,000 for the third week.

"BEACHHEAD" (UA). Globe reported $9,000 for the third, and last, week.

"JUBILEE TRAIL" (Republic). Mayfair did $10,500 on the opening week.

"FLAME AND THE FLESH" (MGM). Loew's State, with no stage show, opened to a $25,000 week.

"ELEPHANT WALK" (Paramount). Astor was down to $25,000 on the second week.

"KNOCK ON WOOD" (Paramount). Capitol claimed $52,000 for the third week.

"CASANOVA'S BIG NIGHT" (Paramount). Victoria reported that the third week would hit $12,000.

Allied, TOA Force Showdown On Releases

Exhibitor Bodies Jointly Ask For Clarification; May, June Periods Called Weak; All Types Of Theatres Seen Affected By Feature Paucity

NEW YORK— In a concerted effort to obtain clarification as to the standing of exhibitors with regard to product during the months of May and June, both Allied States Association and Theatre Owners of America via their representatives, Presidents Ben Marcus and Walter Reade, Jr., have queried the majority of the distributors via wires sent out on April 21, it was announced last week.

In replies made public at a press conference it was indicated that Warners, Columbia, and MGM have replied while Paramount and RKO were yet to be heard from. U-I and UA were not questioned because it was determined following conferences with representatives of those companies that they were releasing the maximum number of pictures. A later request may be made to U-I possibly to move up the release of "Magnificent Obsession" from its present August date, and it was felt that they may cooperate.

As to the reason for 20th-Fox not being questioned, it was felt that because of the limited number of houses equipped with CinemaScope installations, estimated at about 3000, there could be no satisfactory solution which could assist the majority of exhibitors.

The wires read:

"The draught in the midwest is nothing as compared to the bleak and grim picture which faces most of the theatres because of the paucity of product during May and June. We urge you and plead with you to make every effort and if necessary every sacrifice to help your customers through this period of crisis. We are sending a similar message to the heads of other companies who, coincidentally, are also not releasing important films until July and August. The competition of big network television shows ceases in mid-May, as you well know. The release of fine product at this time will create a momentum that will carry through the summer and fall. Please help us and thus help the industry. This crisis caused by the major distributors threatens the very existence of a large segment of the market that you and other distributors need for future distribution of your product."

Ben Kalmenson, Warners' general sales manager, replied that his company's answer could be found in the two-reel short subject that was shown in various exchange centers detailing future plans of the company and forthcoming releases and that the latter part of May would see the release of "Dial M For Murder."

Abe Montague, Columbia general sales manager, replied that May would see "Indiscretion of an American Wife" and either "Waterfront" or "Hell Below Zero" released.

Charles Reagan, MGM general sales manager, stated his company's strongest releases were available at all times and his schedule reads as follows: May—"Executive Suite," "Prisoner of War" and "Flame And The Flesh"; June—"Men of the Fighting Lady" and "The Student Prince," in CinemaScope; July—"Gone With The Wind" and "Valley of Kings"; and August—"Seven Brides For Seven Brothers," in CinemaScope and "Her Twelve Men." In addition, he stated that "Rhapsody," "The Long Long Trailer," "Gypsy Colt," and "Julius Caeser" are presently available.

At the conference, Reade and Wilbur Snaper, former Allied president and head, New Jersey unit, reported that their organizations are not satisfied with the replies of the distributors and that it hoped that they will clarify the situation. It is claimed that the shortage affects theatres of all types and sizes, and it offsets gains made by a reduction in excise taxes.

Beclouding the issue, in addition to not making top films available immediately, is a continuing shortage of prints by most distributors as well as slotting bigger pix in a "pre-release catagory," which automatically holds up release, it was claimed.

The pair were a little puzzled exactly as what "pre-release" means, but said that it always seems to take effect when a picture starts out by making money, and when only moderate returns are in effect it is then generally released. This type of releasing, it was felt, dissipates the value of publicity and advertising space garnered during the initial bow of a film if there is considerable time between its first-run and subsequent playoff. The exhibitor leaders were puzzled as to why the distributors should consider May and June as a poor releasing period, this term having once been applied to July and August, with the latter now considered as prime. The two felt that any period can be a good one if good films are supplied theatres, and they are requesting members in the field to support the stands of the organizations.

Snaper and Reade declared they would like to see an orderly pattern of release established between distributors and exhibitors, possibly around a conference table, to benefit the industry as a whole. Both Allied and TOA have many of the same problems, and it was declared that there would be no hesitancy on the part of both to sit down together to plan relief.

Quaker City Scene Of Birthday Dinner Honoring United Artists

PHILADELPHIA—The eyes of the motion picture industry are turned on this city where tonight (May 5), the United Artists 35th anniversary testimonial dinner will be held under the sponsorship of the Variety Club, Tent 13. Proceeds of the affair will benefit the Heart Fund of the tent.

A galaxy of stars, in addition to leaders in production, exhibition, and distribution, will be on hand along with city, state, and national bigwigs.

Jane Russell and Robert Waterfield will be among the Hollywood contingent attending the dinner. Miss Russell will star for United Artists in three films to be produced by Russ-Field, the newly-formed company she owns with her husband.

Among others scheduled to be present from the entertainment world were Rita Gam and Phil Silvers.

Mary Pickford, founder and coowner of United Artists, will also be guest of honor. Currently a coowner of United Artists and member of the film company's board of trustees, Miss Pickford founded the corporation with Douglas Fairbanks, Charles Chaplin, and D. W. Griffith on April 17, 1919.

Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, and prominent exhibitor, is the dinner committee chairman.

The third regional sales meeting of the company started here on May 3 and ends today (May 5).

Previously, sessions had been held in San Francisco and Chicago.

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QUALITY...

actors

DAWN ADDAMS
LEX BARKER
JOHN BENTLEY
JACQUES BERGERAC
CLAIRE BLOOM
HUMPHREY BOGART
BRUCE CABOT
RORY CALHOUN
ROD CAMERON
RICHARD CARLSON
PEGGIE CASTLE
CHARLES COBURN
GARY COOPER
BRODERICK CRAWFORD
TONY CURTIS
DENISE DARCEL
YVONNE DE CARLO
ANTHONY DEXTER
KIRK DOUGLAS
CONSTANCE DOWLING
JOANNE DRU
RICHARD EGAN
GENE EVANS
MAURICE EVANS
ERROL FLYNN
EVA GABOR
AVA GARDNER
LEO GENN
ALEC GUINNESS
VAN HEFLIN
KATHARINE HEPBURN
WANDA HENDRIX
TAB HUNTER
MARTHA HYER
JOHN IRELAND
ADELE JERGENS
GLYNIS JOHNS
CELIA JOHNSON
JENNIFER JONES
PATRIC KNOWLES
BURT LANCASTER
GINA LOLLOBRIGIDA
FRANK LOVEJOY
WILLIAM LUNDIGAN
JACK MAHONEY
DOROTHY MALONE
HERBERT MARSHALL
JAMES MASON
GARY MERRILL
BEVERLY MICHAELS
ROBERT MITCHUM
GEORGE MONTGOMERY
ROBERT MORLEY
MARY MURPHY
J. CARROLL NAISH
ANNA NEAGLE
HILDEGARDE NEFF
ROBERT NEWTON
EDMOND O'BRIEN
DAN O'HERLIHY
DENNIS O'KEEFE
GREGORY PECK
JEAN PETERS
GERARD PHILIPE
ANTHONY QUINN
DALE ROBERTSON
DANY ROBIN
GINGER ROGERS
RUTH ROMAN
CESAR ROMERO
JANE RUSSELL
GEORGE SANDERS
PHIL SILVERS
FRANK SINATRA
BARBARA STANWYCK
GENE TIERNEY
JEAN WALLACE
ORSON WELLES
CORNEL WILDE

directors

ROBERT ALDRICH
GEORGE BREAKSTON
LUIS BUNUEL
MURIEL BOX
JACK CARDIFF
RICHARD CARLSON
RENE CLAIR
LUIGI COMENCINI
E. A. DUPONT
SEYMOUR FRIEDMAN
SIDNEY GILLIAT
FRANK O. GRAHAM
ALFRED E. GREEN
STUART HEISLER
BRIAN DESMOND HURST
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JACK LEE
REGINALD LE BORG
ANATOLE LITVAK
ARTHUR LUBIN
JOS. L. MANKIEWICZ
DAVID MILLER
RAY NAZARRO
RONALD NEAME
DENNIS O'KEEFE
ROBERT PARRISH
ANTHONY PELISSIER
CAROL REED
ROBERT ROSSEN
RUSSELL ROUSE
ROY ROWLAND
SIDNEY SALKOW
VICTOR SAVILLE
HAROLD SCHUSTER
FRED F. SEARS
LESLEY SELANDER
RAY STAHL
HERBERT L. STROCK
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producers

AUBREY BARING
ROBERT BASSLER
JOHN BRYAN
OSCAR DANCIGERS
ANTONY DARNBOROUGH
PETER DE SARIGNY
HENRY EHRLICH
CHESTER ERSKINE
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SIDNEY GILLIAT
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SOL LESSER
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MAXWELL SETTON
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RAYMOND STROSS
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THE CAPTAIN'S PARADISE
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THE MAN BETWEEN
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CHALLENGE THE WILD — Eastman Color
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GOG — Eastman Color, 3-D
KHYBER PATROL — Color by Color Corp. of America
MALTA STORY
MAN WITH A MILLION — Color by Technicolor
NEW YORK CONFIDENTIAL
OTHELLO
RETURN TO TREASURE ISLAND — PatheColor
SCREAMING EAGLES
SITTING BULL — Color Corp. of America, CinemaScope
STAR OF INDIA — Color by Technicolor, Widescreen
THE BAREFOOT CONTESSA — Color by Technicolor
THE BEACHCOMBER — Color by Technicolor
THE DIAMOND — 3-D
THE FIREBIRD — Print by Technicolor
THE HELICOPTER STORY — Color
THE LONG WAIT
THE PURPLE PLAIN — Color by Technicolor
THE YELLOW TOMAHAWK — Color Corp. of America
THE WHITE ORCHID — Color Corp. of America
TWIST OF FATE
VERA CRUZ — Color by Technicolor
WITNESS TO MURDER

completed o in productio

ALEXANDER THE CONQUEROR — Color by Technicolor
BEAUTY AND THE BEAST — Color by Technicolor
CAPTAIN JAN
DATELINE INDO-CHINA
KING SOLOMON & HIS THOUSAND WIVES — Color
KISS ME DEADLY
LILACS IN THE SPRING
MARTY
MY GUN IS QUICK
NOT AS A STRANGER
OPERATION HEARTBREAK
RETURN OF ZORRO — Color
RING AROUND SATURN — Eastman Color, 3-D
JANE RUSSELL PRODUCTIONS
SUDDENLY
TEN MILES UP
THE GABRIEL HORN
THE NIGHT OF THE HUNTER
THE STORY OF WILLIAM TELL — PatheColor, CinemaScope
THE SWORD OF ROBIN HOOD — Color
THE TIME OF THE CUCKOO — Color by Technicolor
THE WAY WEST
TIMBUKTU — Color by Technicolor
TRAPEZE

coming up

EWS FOR THE 1955 SEASON

35TH ANNIVERSARY 1919 UA 1954

Paramount's VistaVision Given Eastern Bow; Hailed By Allied

NEW YORK—Paramount's VistaVision received its eastern showing last week at Radio City Music Hall, and the exhibitors from all parts of the country, representatives of the press, radio, and TV agreed that the new method of photography and screen presentation marked an important milestone in industry techniques.

Paramount Pictures President Barney Balaban opened the proceedings with words of welcome and was followed by Y. Frank Freeman, vice-president in charge of studio operations, who paid tribute to Technicolor and the studio staff for bringing forth the new cameras. Freeman stressed the facts that theatres can show VistaVision prints as they are presently constituted with no new equipment necessary and that it was left to the exhibitor whether or not he wanted to install directional sound equipment to use with the prints.

In that case, Perspecta Sound was recommended, and it can be used with the single track prints and the end result is similar to four track magnetic sound, it was claimed.

Freeman reported that his company was recommending that exhibitors show VistaVision prints in a ratio of 1.85 to 1, which it felt was best as to size and film presentation and eye satisfaction. Squeeze prints will be provided for those who wish to show the features on wide screens, and these can be shown via use of the Tushinsky or similar type of expander lens. He also recommended that a seamless screen be used for best results.

Two demonstration reels were run, the first showing images of varying sizes and shapes and the clarity of both foreground and background when photographed with the VistaVision cameras. The second reel contained scenes from several films completed or presently before the VistaVision cameras. Standard Academy frames were used throughout while the sound came from a single track over a single horn behind the center of the huge screen.

Adolph Zukor, chairman of the board, followed, recalling highlights of the industry since its inception, and classified VistaVision as one of the great steps forward.

At a press conference that followed, it was announced that Technicolor stood ready to start delivering VistaVision cameras in May, to be rented by other producers; that Paramount was making available its blueprints of the camera to all manufacturers with no charge and no credit desired; that the company will have to study theatre requirements so that print problems can be ironed out; that Freeman thought little of stereophonic sound except if used in a large theatre and that this was a personal opinion; that Balaban thought directional sound did add something to picture presentation; that Zukor believed there should be three sound horns in use for proper sound presentation, and he also urged exhibitors to watch their sound volume and reduce or raise it, depending on the number of people in an audience; and that Loren Ryder, research chief, Paramount, believed single track optical sound was just as good as magnetic sound and that if as much money was spent in furthering its development as was spent on magnetic, then it would be even better.

Balaban doesn't expect to spend as much money on selling VistaVision as was spent on the development of CinemaScope, but he said VV product will be plugged amply and adequately.

It is expected by both Technicolor and Paramount that there will be a 20 per cent improvement over the demonstration footage when final prints are struck off of VV pictures. The VV camera lens can take in 75 per cent of a given area as compared to the less than 60 degrees covered by the CinemaScope lenses, it was claimed.

"White Christmas," first feature to be made in VV, will go out in pre-release about Oct. 15.

The company will release standard prints of other features at a normal rate. Meanwhile, all future production will be filmed in VV, and by July 1, Paramount will have eight VV cameras, and by August 10 to 12.

It was claimed that with VV there is just as much improvement in black and white as there is in color films, and it is expected that about four features will be in black and white and in VV.

Future demonstrations are set for other cities.



Seen at the recent VistaVision demonstration at Radio City Music Hall, New York City, were, left to right, Wilbur Snaper, president, New Jersey Allied; Abram F. Myers, National Allied general counsel; Charlton Heston; A. W. Schwalberg, president, Paramount Film Distributing Corporation; Ben Marcus, president, National Allied; Hugh Owen, Paramount division manager; and Sidney Samuelson, Allied of Eastern Pennsylvania. Trade comment following the VistaVision demonstration was favorable.

Grateful Texas Exhibs Give Cole A Cadillac

DALLAS—Texas exhibitors expressed their appreciation to Colonel H. A. Cole, co-chairman, National Tax Repeal Committee, this week, when they presented him gold keys to a 1954 Cadillac at a testimonial in the Town and Country Restaurant.

A special gold plate with inscription adorns the instrument panel and a coat of arms was placed on the door of the car. A chauffeur will be at the service of Colonel Cole for a year. In addition, an interior decorator was commissioned to completely redecorate the office of Colonel Cole.

(For additional VistaVision demonstration comment, see Mel Konecoff's column. —Editor)

Allied States Association was represented at the VistaVision demonstration by its "watchdog committee" consisting of Wilbur Snaper, Sidney Samuelson, and Irving Dollinger, accompanied by President Ben Marcus, general counsel Abram F. Myers, and also Edward W. Lider, Boston.

Following the demonstration, the representatives conferred in the office of Allied Theatre Owners of New Jersey and authorized the following statement of their impressions.

"We are agreed that this morning we enjoyed the finest wide screen presentation of motion pictures from the standpoint of definition and clarity that we have thus far seen.

"In addition to the superior quality of the pictures, we were pleased by the emphasis placed by all speakers on the exhibitors' option to play VistaVision pictures with the standard optical sound for which all theatres are equipped or with the new Perfecta sound, with which the prints will be compatible, in the uncontrolled discretion of the exhibitors.

"Another feature of the demonstration that greatly impressed the Allied men was the compatibility of VistaVision with standard projection equipment now in use and its flexibility in accommodating the picture to the size of any screen now in use or which may be installed.

"Members of the 'watchdog committee' will prepare and forward to the Allied regional associations a full report."

Republic Men Resign

NEW YORK—Three key positions were eliminated last week in a realignment of Republic's sales organization. Affected by the move are Frank Soule, executive assistant domestic sales manager; James O'Gara, metropolitan division head; and Paul West, midwest division.

C. Bruce Newbery will concentrate on the company's TV enterprises, handling sales and working with Earl Collins, head, Republic's TV subsidiary.

Carrington Altec Ad Chief

HOLLYWOOD—Altec Lansing Corporation last week announced the appointment of Robert J. Carrington as advertising manager. Carrington will make his headquarters in Beverly Hills, Cal., where the manufacturing plants of Altec Lansing are maintained.

COMPO Undertaking New Three-Point Plan

MGM Single Track Okeh For CinemaScope Films

NEW YORK—Charles M. Reagan, MGM general sales manager, announced this week that his company, because of "the demands of many motion picture exhibitors," will release its CinemaScope pictures "to all theatres capable of projecting them on a wide screen and with anamorphic projection."

The new policy eliminates the requirement of stereophonic sound and "is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound."

He stated, however, that "to ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future of motion pictures."

Johnston Renamed President By MPAA

NEW YORK—Eric Johnston was last week reelected president, Motion Picture Association of America, at a meeting of the board. All other incumbent officers were also returned to office. Again chosen were Joseph I. Breen, Ralph Hetzel, Kenneth Clark, and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; William H. Roberts, assistant secretary; Stanley R. Weber, assistant treasurer; and James S. Howie, assistant secretary-treasurer.

At the annual meeting all of the present directors were elected:

Johnston; Barney Balaban, president, and Austin Keough, vice-president, Paramount Pictures; Steve Broidy, president, and Edward Morey, vice-president, Allied Artists Productions; Jack Cohn, executive vice-president, and Abe Schneider, vice-president, Columbia Pictures; Cecil B. DeMille, director-producer, Cecil B. DeMille; James R. Grainger, president, and William H. Clark, treasurer, RKO; Earle W. Hammons, president, Educational Films; Milton R. Rackmil, president, and John J. O'Connor, vice-president, U-I; Hal E. Roach, president, Hal Roach Studios; Herman Robbins, president, National Screen Service; Nicholas M. Schenck, president, and Joseph R. Vogel, vice-president, Loew's, Inc.; Spyros P. Skouras, president, and W. C. Michel, executive vice-president, 20th-Fox; C. B. Stratton, executive vice-president, Cosmopolitan Corporation; Paul Terry, president, Terrytoons; Albert Warner and Sam Schneider, vice-presidents, Warners; and Herbert J. Yates, president, and Theodore R. Black, associate general counsel, Republic.

A silver bowl was presented to Schenck bearing this inscription:

> "To Nicholas M. Schenck, who, over the years, in labor relations as in all other respects, has made ours a finer, better, and greater industry."

The board also passed a resolution praising the late Will H. Hays.

Triumvirate Acts To End Technical Confusion, Fight Juvenile Delinquency, And Conduct National Poll

NEW YORK—COMPO's governing triumvirate, Al Lichtman, Wilbur Snaper, and Sam Pinanski, at a meeting last week voted to terminate the confusion due to new technical developments, to mobilize the industry in the fight against juvenile delinquency, and to conduct a nation-wide audience best picture poll.

Also present were Herman Robbins, COMPO treasurer; Sidney Schreiber, secretary; Robert W. Coyne, special counsel; and Charles E. McCarthy, information director.

The trio also called for a meeting with major companies' technical experts.

Industry participation in the battle on juvenile crime was seen as possibly its greatest public relations opportunity, and Coyne was instructed to map a practical program for the industry.

Also planned is a screening of a feature film extolling the Boy Scouts.

The conducting of a poll would be on the basis of the best film of each month, with the final winner being chosen from the 12 selected. The idea has been tried in Denver and Columbus, O.

It was also decided to continue the COMPO research program in the event that states and municipalities attempt to take over admission tax collections relinquished by the federal government. The staff was ordered to keep informed on local situations and be prepared to assist any exhibitor threatened with new taxation. Coyne was instructed to keep close liaison between the industry and government leaders.

Robbins, on behalf of National Screen Service, then offered to make a trailer for any exhibitor who wished to show appreciation to his Congressman.

The triumvirate also approved the continuation of the institutional ads being carried in Editor and Publisher. Press committees will be formed in major cities so that there will be proper outlets for industry publicity, and it was also decided to direct Sindlinger and Company to conduct research designed to find how the enlargement of the theatre audience might best be brought about. The research outfit will also report to COMPO on admission price changes and theatre reopenings.

Coyne was instructed to check with members of the COMPO executive committee on whether another industry round table discussion should be held in connection with the next meeting of the executive committee.

On motion of Snaper, a suggestion from Abram F. Myers that an industry-wide contest be held to pick a title for an untitled feature picture, as a stimulant to business, was referred for study.

The committee decided also to give further study to proposals made by representatives of the John Hancock Life Insurance Company regarding group and liability insurance for industry members.

It was voted to invite SMPTE to become a COMPO member. Coyne was also directed to continue efforts to enlist the membership of TESMA, film advertising groups, concessionaires, and other trade units allied with the industry.

A motion made by Lichtman praising the work of Coyne, McCarthy, and the COMPO staff was unanimously approved.

Exhibitors To Discuss Stereo. Sound With 20th-Fox

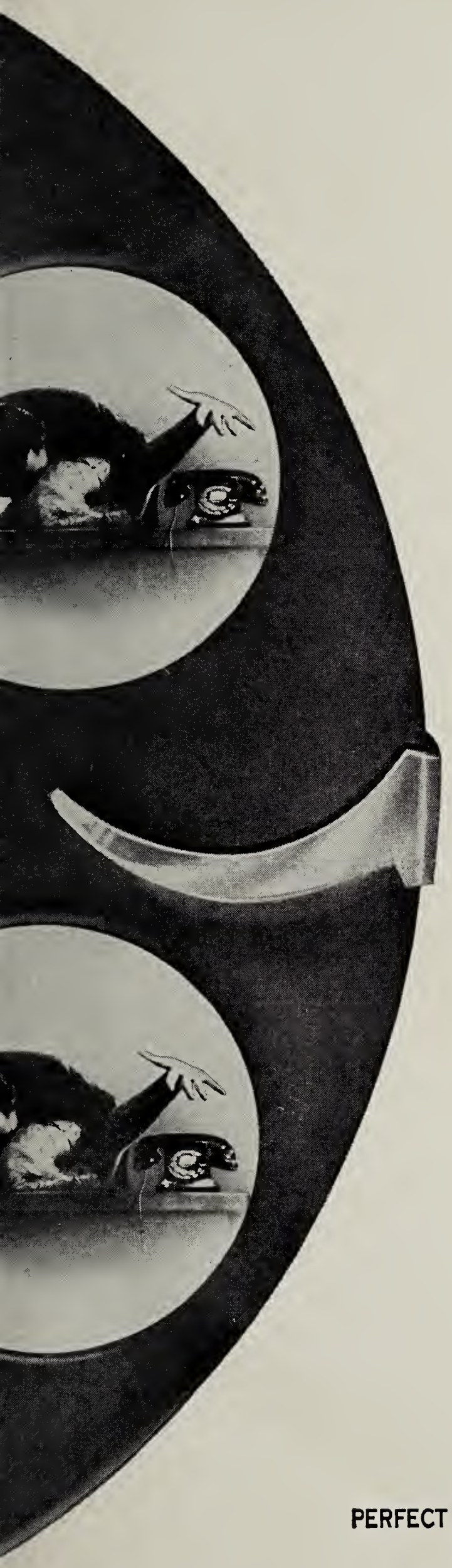
NEW YORK—Exhibitor leaders were invited last weekend to attend a meeting at the 20th-Fox home office tomorrow (May 6) to discuss stereophonic sound requirements.

The goal of the session "is complete understanding between 20th-Fox and exhibitors as to the future of CinemaScope." Many wondered whether it might mark the end of stereophonic requirements for 20th-Fox films.



Seen at the recent U-International sales meeting at the New York home office were Alfred E. Daff, executive vice-president, seated, third from left; Charles J. Feldman, vice-president and general sales manager, next to him; and, seated, left to right, James J. Jardan, circuit sales head; Ray Moan, assistant general sales manager; Foster M. Blake, western sales manager; P. T. Dana, eastern sales manager; F. J. A. McCarthy, southern and Canadian sales manager; and standing, left to right, F. T. Murray, manager, branch operations; Joseph Gins, Boston district manager; P. F. Rosian, Cleveland district manager; Harry Fellerman, sales head, U-I special films division; Barney Rose, San Francisco district manager; Mannie Gottlieb, Chicago district manager; Lester Zukor, Kansas City district manager; and Henry Martin and James Frew, Atlanta. Product and policies were discussed at the conferences.


ALFRED
HITCHCOCK'S
"dial M for
Murder"



They're all calling
WARNER BROS.
for "Dial **M** for Murder"
for Decoration Day!

PERFECT 3 DIMENSION IN THE HITCHCOCK MANNER, AND **WARNERCOLOR**

STARRING

RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS

WITH JOHN WILLIAMS · ANTHONY DAWSON DIRECTED BY ALFRED HITCHCOCK

WRITTEN BY FREDERICK KNOTT who wrote the International Stage Success

Music Composed and Conducted by Dimitri Tiomkin



Charles Chaplin,
"The Circus," 1928



David W. Griffith,
nated directar and ca-faunder



Mary Pickford and Douglas Fairbanks, Sr.,
"Taming af the Shrew," 1929

MOTION PICTURE EXHIBITOR
FEATURE

United Artists Marks Its 35th Anniversary



Rudalph Valentino,
"Son of the Shiek," 1926

THERE are now 35 candles on United Artists' birthday cake, and the company has responded to the industry's good wishes by announcing a 1954 product lineup that promises exhibitors plenty of frosting. The necessity for a dependable outlet for the films of leading independent producers was apparent 35 years ago, and the foursome of noted screen personalities Charles Chaplin, Douglas Fairbanks, Sr., Mary Pickford, and David W. Griffith, foremost directar of his time (see above), responded by founding UA. The company has known its share of lean years, but at the present time, under the able leadership of Arthur Krim and his management associates, it finds itself in the most advantageous position of its history. Seen on these pages are some of the reasons for UA's success, both past and present.



Seen at the left is Charles Ray, always the "country" bay, in a scene fram "The Girl I Laved," 1923, and at right, Gloria Swansan is menaced in a scene fram "Queen Kelly," never distributed in the United States. Then, as naw, tap stars and praducers released their warks under the UA banner.



William S. Hart, western idal af his generatian, laaks grim in a scene fram "Tumbleweeds," released by UA in 1925, and at right, Jahn Barrymare, "The Great Prafile," laaks amaraus in "The Belaved Rague," released in 1918 as ane af UA's first. Putting that laak in his eye is Dalores Castello.



The present United Artists owner-management team includes, in the usual left to right, to bottom, order, Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; Matthew Fox, director; William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president; and Arnold M. Picker, vice-president in charge of foreign distribution, all confident about the future.



Dan O'Herlihy,
"Adventures of Robinson Crusoe"



Burt Lancaster,
"Apache"



Orson Welles and Suzanne Cloutier,
"Othello"



Kirk Douglas and Dany Robin,
"Act of Love"

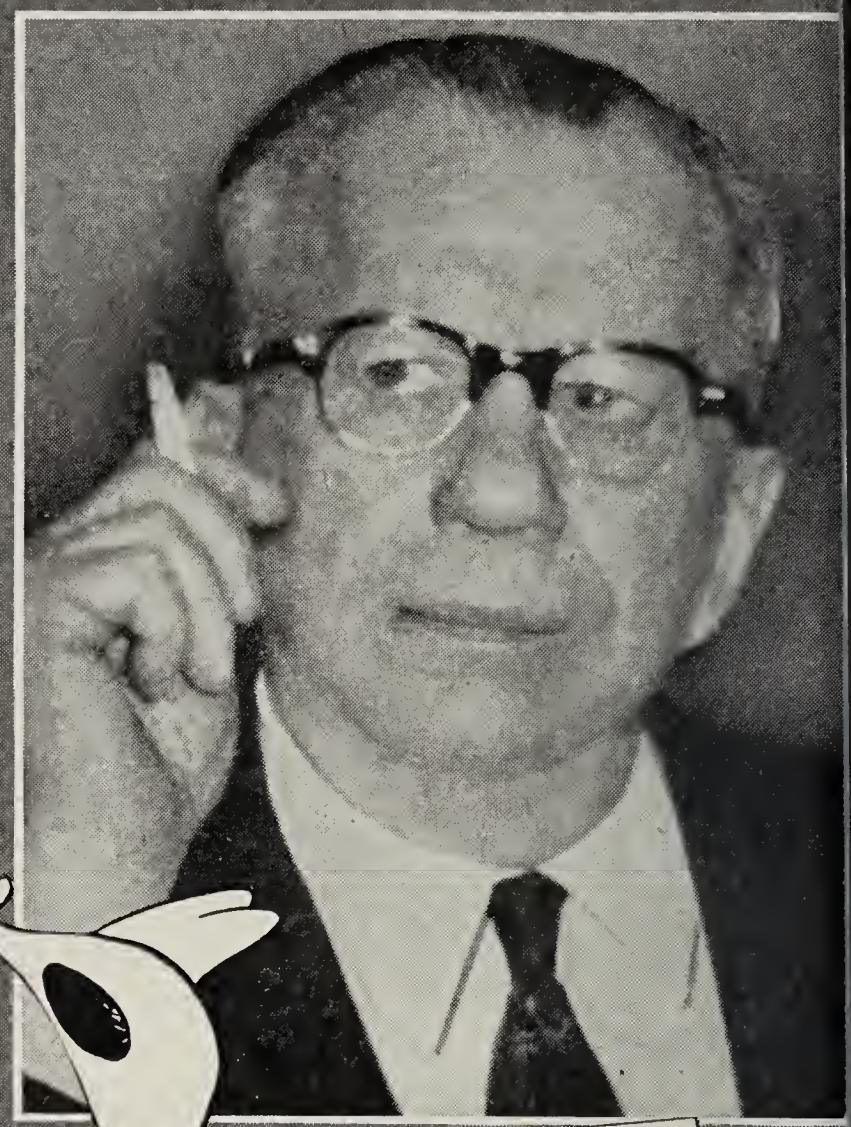


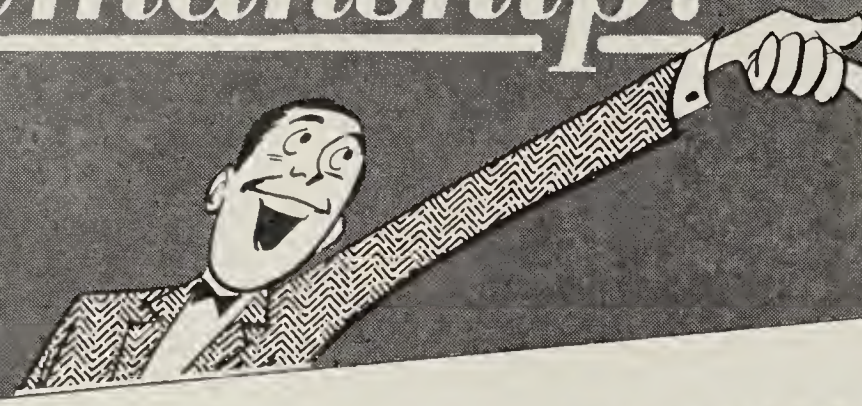
Gregory Peck,
"Man With a Million"



Seen at left, Anthony Quinn gives Charles Coburn a ballistics lesson in "The Long Wait," and at right, Ava Gardner gives Humphrey Bogart an entirely different sort of lesson in "The Barefoot Contessa."

20th Doffs Its Hat To Real Drive-In Showmanship!





Tonight. THE EYES OF THE AMUSEMENT WORLD ARE ON TEXAS!

Tonight. DRIVE-IN THEATRE HISTORY WILL BE MADE!

Tonight. JACKSBORO DRIVE-IN THEATRE of FT. WORTH PRESENTS AN ENTERTAINMENT MIRACLE COME TRUE!

CINEMASCOPE

UNDER THE TEXAS STARS . . .

In the Comfort Of Your Own Car . . .

In The Wonder of Newly Created OUTDOOR Stereophonic Sound!



IN THE COMFORT OF YOUR OWN CAR . . . UNDER TEXAS STARS!

You are transported onto the screen amid the greatest scenes of the mightiest novel of our time.

IN THE COMFORT OF YOUR OWN CAR . . . UNDER TEXAS STARS!

Sound with a sense of space, place and distance . . . the incomparable wonder of 4-track, magnetic High Fidelity Stereophonic Sound.

IN THE COMFORT OF YOUR OWN CAR . . UNDER TEXAS STARS!

CinemaScope screen achieves startling realism and infinite depth as the actors and actresses seem to come alive as if present right beside you!

IN THE COMFORT OF YOUR OWN CAR . . UNDER TEXAS STARS!

"THE ROBE" as it was meant to be seen, heard, lived in the great outdoors.

THIS IS HOW PIONEER SHOWMAN AND LEADING DRIVE-IN EXHIBITOR *CLAUDE EZELL* LAUNCHED THE TEXAS PREMIERES OF "THE ROBE" IN THE WONDER OF NEWLY-CREATED OUTDOOR STEREOPHONIC SOUND!

TONIGHT...
THE EYES OF THE AMUSEMENT WORLD ARE ON TEXAS
TONIGHT...
DRIVE-IN THEATRE HISTORY WILL BE MADE!
TONIGHT...
THE GULF DRIVE-IN THEATRE OF CORPUS CHRISTI
PRESENTS AN *Entertainment* MIRACLE
COME TRUE!

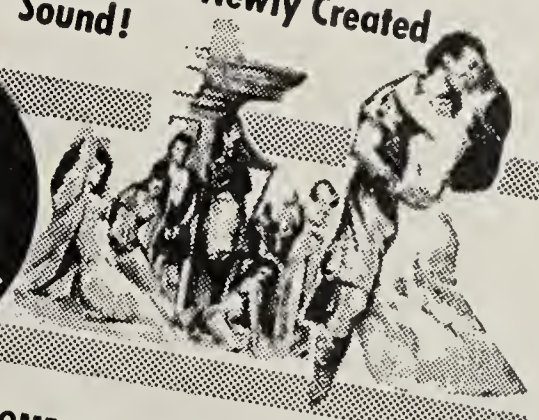
CINEMASCOPE

UNDER THE TEXAS STARS...

In The Comfort Of Your Own Car... In The Wonder of Newly Created OUTDOOR Stereophonic Sound!



20th Century Fox presents
The Robe
TECHNICOLOR



IN THE COMFORT OF YOUR OWN CAR ...UNDER TEXAS STARS
You are transported onto the screen amid the greatest scenes of the mightiest novel of our time.

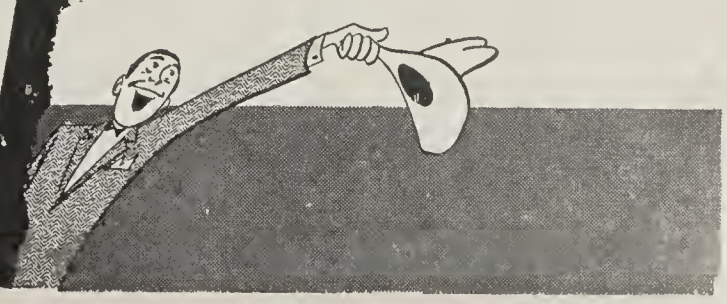
N THE COMFORT OF YOUR OWN CAR .UNDER TEXAS STARS
nd with a sense of space, place and dis- ce... the incomparable wonder of 4-track, netic High Fidelity Stereophonic Sound.

IN THE COMFORT OF YOUR OWN CAR ...UNDER TEXAS STARS
CinemaScope screen achieves startling realism and infinite depth as the actors and actresses seem to come alive as if present right beside you!

IN THE COMFORT OF YOUR OWN CAR ...UNDER TEXAS STARS
"THE ROBE" as it was meant to be seen, heard, lived in the great outdoors....

Dear Claude: Thanks for letting us use your great ads as a model for all drive-ins. We're making
FREE MATS AVAILABLE

from Exploitation Dept., 20th Century-Fox, 444 West 56th St. New York, N.Y.



The International Scene.....

Canada

Shifts To Follow Change In AA Distrib.

TORONTO—The deal whereby all future product of Allied Artists will be distributed in Canada by Allied Artists Productions Limited means a reorganization of the J. Arthur Rank Film Distributors sales staff and the reassignment of Frank Vaughan, Allied Artists' general sales manager in Canada, by Frank Fisher, head, J. Arthur Rank Distributors (Canada) Limited. Vaughan is under contract to the latter company.

Vaughan, formerly sales manager for the Allied Artists' division of J. Arthur Rank Film Distributors (Canada) Limited, will carry on as general sales manager of the Rank company under Fisher, general manager. Vaughan's contract with JARO was recently renewed while the retention of the AA franchise was still in doubt. Vaughan, in the industry over 30 years, resigned his post in 1946 to join Monogram and in 1949 was made general sales manager by the late J. Earl Lawson, JARO head, with the approval of Steve Broidy. A general reshuffling of the JARO sales staff is expected in September.

Canadian Comment

The licensing of all drive-ins in Ontario will be handled henceforth by local municipalities in which the theatres are to be constructed. This means that the approval will be taken out of Provincial hands since the municipalities formerly had no choice in the matter of permitting such enterprises in their jurisdictions. The suggestion was originally made in the Provincial legislature to include all theatres. However, it was agreed to limit it to just drive-ins. The proposal grew out of the objections of local councils to court orders forcing their hand. Local authorities who claim that drive-ins increase road maintenance costs without providing compensating revenue will be able to ban them or make them subject to special regulations.

The Variety Club, Toronto, is after its members to get behind the baseball program. The program brought in $30,000 last year, and the game is scheduled for June 11. Jack Kent Cooke, president, Toronto Maple Leaf Baseball Club, will once again print the program at cost on the presses of his publishing interests. Co-chairmen with Bert Brown on the program committee are James R. Nairn, Jack Fitzgibbons, Jr., Don Summerville, Jules Wolfe, and Sam Wacker.

A Canadian daily newspaper, The Colonist, Victoria, has come out editorially in favor of reissues. It writes something good might be said for the reissue of pictures "as much perhaps as there is for reprinting of good books."

A National Film Board short, "Farewell Oak Street," dealing with the rehabilitation of a slum area, was named the best in the theatrical-short class for the 1953 Canadian Film Awards. The film was distributed in Canada by Columbia. It was directed by Grant McLean, photographed by Robert Humble, narrated by Lorne Green, and had a score by Eldon Rathburn. Script and production were by Gordon Burmash. Honorable mentions went to "L'Abatis" ("The Settler"), also from the NFB, and "Danish Seining," produced in Newfoundland by Atlantic Films and Electronics Limited. Both are in black-and-white, with the first being 17 minutes long and the second 15 minutes. Another NFB film, "The World At Your Feet," won first award in the non-theatrical-sponsored by a government agency class. Crawley Films' "Episode In Valleydale," 33 minutes, took the non-theatrical-sponsored by a non-government agency class. The awards will be made in the Kent, Montreal, on May 10.



Walter Branson, RKO general manager in charge of all foreign operations, recently returned from a five-week tour of company offices in England, France, Germany, Switzerland, and Italy.

In Montreal, shareholders representing the new management of Associated Screen News Limited elected Maxwell Cummings, Montreal, as president, and George Beeston, Toronto, as vice-president, plus directors Paul Nathanson, Toronto; Lazarus Phillips, Q. C., Montreal; Duncan MacTavish, Q. C., Ottawa; and Hugh O'Donnell, Q. C., Montreal.

In Toronto, independent distributor Jules Levey concluded a deal with Independent Film Distributors Limited for the distribution of "The She Wolf" in Canada.

A. E. Cates, national field supervisor, The Pola-Lite Company, has been appointed Canadian division manager in charge of the company's sales activities on the new single-track 3-D projection system, it was announced by Al O'Keefe, vice-president in charge of distribution, The Pola-Lite Company. Cates has been with the company since its inception. On his new assignment, he will work in cooperation with the General Theatre Supply organization, Canadian distributors.

CINE CHATTER: Ken Johnson, columnist, The Telegram, Toronto, was elected chairman, The Telegram unit, American Newspaper Guild. . . . Dr. Renato Gualino, head, Italian Film Export, was in Toronto to confer with executives of Cardinal Films Limited. . . . Syd Spiegel, Super Pufft, is co-chairman, service and entertainment division, UJA, Toronto.

The Seville, Montreal, may become a United Amusements house with a movies-only policy instead of its vaude-picture policy. . . . Samuel Diamon, Vancouver, purchased the old Lonsdale and will reopen it after renovation. . . . New members of the Motion Picture Theatres Association of Ontario are the Aron, Campbellford; Regal, Hagersville; and Norgan, Palmerston. . . . Jules Levey was in Toronto for conferences. . . . Dr. W. A. Trueman, government film commissioner, spoke to the annual dinner meeting of the Ontario IODA. . . . Tivoli, Hamilton, an FPCC unit, is undergoing extensive alterations. . . . L. G. Irvine heads the Toronto branch, Children's Film Library, for the coming term. . . . Lux, Humboldt, Sask., used a news note of vandalism in its advertisement to offer an Oscar to its patrons for "the lack of vandalism in our theatre." . . . James Cowan will preside at a meeting of the Canadian Film Institute in Ottawa.

—HARRY ALLEN, JR.

Branson Sees Higher RKO Earnings Abroad

NEW YORK—RKO's earnings in Europe will be 10 to 12 per cent higher this year than in 1953, Walter Branson, general manager in charge of all foreign operations, announced last week upon his return from a five-week tour of offices in England, France, Germany, Switzerland, and Italy.

Business is good in every country, Branson reported. He revealed that RKO has just finished co-producing a picture in Italy with Nasht-Venturini Productions titled "Cartouche." It stars Richard Basehart, Patricia Roc, and Akin Tameroff, and RKO will have world-wide release rights.

There is definitely an increased effort on the part of European producers to sell to the English-speaking market, Branson said.

The German market for Hollywood pictures is rapidily expanding, and will soon be close behind England and France, he said. German production is also increasing.

Australia

Adolf R. Schwartz, managing director, Westrex Australia Pty. Limited, Sydney, for the last two years, will leave for Bombay in August to take over new duties as manager for Westrex in India. William E. Kollmyer, presently manager in India, will return to New York early in September. Kollmyer will be assigned to the post of managing director in Australia after taking his home leave and undergoing a period of special training at headquarters in New York.

Turkey

The Turkish Parliament has suspended for one year the 75 per cent ad valorem duty on motion picture imports.

LETTERS

Gentlemen:

I just finished reading the latest copy of your paper. Several times I thought of writing a letter of comment to you. After seeing the new check-list section and the listing of screen aspect ratios in THE SERVISECTION, I started to write.

We have been in business here going on 28 years now and during this time we have had many trade papers and magazines. With your recent new services along with the many you have given us in the past we rate you tops in trade publication and services.

It has always been difficult to obtain a complete, short classification of product. When you started your SERVISECTION, it was the first and best. We were lacking little. Then the new screen ratios became a problem. Being one of the first in this area in wide-screen, we worked blind. We use three screen ratios but always had to screen to determine ratio.

I note the list is not yet complete in listing screen aspect ratios, but know that soon you will have them all. Thanks and keep it up. Thanks also for the check list on pictures on television. Our file of SERVISECTION goes back many years and is the most complete information for us in the business.

I am not forgetting your fine magazine. It's just that you are the only trade publication giving us such fine service with your extra sections and that they are so easy and complete to use and file for use. Again many thanks.

Sincerely,

W. C. CARTER

Plainview, Minn.

Carter Theatres

Gentlemen:

On behalf of the Red Cross, and personally, I wish to thank you for the help given to the 1954 campaign for members and funds in EXHIBITOR.

In the months ahead, the services made possible by the public response to our annual appeal will again prove their worth. Your help throughout the year is appreciated, but especially at this time we want you to know that we are grateful for your support.

The American National Red Cross
EDWIN H. POWERS, Director,
Office of Public Information
Washington, D. C.

Gentlemen:

The new TV Check-List is *extra great* because the salesmen are trying to sell drive-ins prints that they swear are not on TV. We have been stuck with four already and after checking your TV Check-List we cancelled 15 prints.

Thanks again.

RAND BARKER
Twilite Drive-In

Providence, Ky.

Dear Sir:

I wanted to mention that I think you've done a hell of a job compiling The Check-List of Motion Pictures for TV.

JOHN SPRINGER
RKO Radio Pictures, Inc.

New York City

This Was The Week When....

The Motion Picture Pioneers announced that the annual dinner will take place on Nov. 17 at the Hotel Astor, New York City. . . . Leonard Goldenson, United Cerebral Palsy president, announced that Bob Hope was starring in the 1954 appeal trailer, "Road To Hope," to be used in connection with the annual drive this month. . . . Allied Artists made a deal to distribute "The Bob Mathias Story." . . . UA and Leonard Goldstein signed a deal whereby Leonard Goldstein Productions will produce 10 features to be released by UA during the next year. . . . Paramount held a gala press preview of "Living It Up," Martin and Lewis starrer, in Apple Valley, Cal. . . . UA set "The Long Wait," "Witness To Murder," "The Yellow Tomahawk," and "Captain Kidd And The Slave Girl," for May release, with the last two in color.

A quarterly cash dividend of 37½ cents per share on the preferred stock was declared by Roxy Theatre, Inc. . . . U-I's "Playgirl" had its world bow at the United Artists, Chicago, preceded by the usual hoopla. . . . It was reported that Oldsmobile had picked up an option to telecast the 1955 Academy Awards ceremonies.

Many Industry Leaders Scheduled For North Central Convention

MINNEAPOLIS—Plans were going forward this week for the annual convention of North Central Allied at the Hotel Nicollet on May 10-11.

President Ben Berger will urge a return to the days when a theatre bought pictures according to its ability to pay and a continuation of the attack against "must" percentages for suburban and outstate houses.

General convention sessions will also discuss the stock purchase plan, and Hal Makelim will discuss his production agreement.

John Wolfberg, Allied film committee chairman, will accompany Makelim, and former Allied President Wilbur Snaper will speak in favor of Allied's negotiations with independent producers to circumvent the threatened product shortage by guaranteeing playdates.

Abram F. Myers, board chairman and general counsel, will deliver an address.

Other speakers will include Ben Marcus, national president; Colonel H. A. Cole, who will review COMPO's fight for tax relief; Mike Simons, MGM public relations expert; and Al Sindlinger, head of a survey service. The National Allied board will meet prior to the convention.

U-I, SW Add To Holdings

NEW YORK—Reports filed last week indicated that Universal Pictures and Stanley Warner have added to holdings of their own common. Universal's total holdings increased to 76,900 shares as against 69,200, while SW increased its holdings to 141,000 shares from 106,650.

16mm. Suit Set For Sept.

HOLLYWOOD—Federal Judge Harry C. Westover last week continued disposition of the government 16mm. suit until Sept. 13. The suit charges a conspiracy in "eliminating and restricting" distribution of 16mm. films for television.

Coast Trials Set

HOLLYWOOD—Federal District Court Judge Harry C. Westover last week set Sept. 7 as the trial date of the suit brought by Metropolitan Theatres, operating the Orpheum, Los Angeles, charging anti-trust violations. In another anti-trust action brought by the Hawaii, counsel will meet on Oct. 5, with trial to start a week later.

Catholic Men Ask Censorship

WASHINGTON—At a meeting held last fortnight, the National Council of Catholic Men passed a resolution that states have the right to enact legislation requiring the regulation of motion pictures.



Over 2,500 industry leaders, entertainment pesonalities, and members of the press, radio and TV attended a recent invitational preview of U-I's "Magnificent Obsession" at Loew's 72nd Street, New York City, and among the host of celebrities on hand were, left to right, Milton R. Rackmil, president, U-I; Barbara Rush, co-starred in the film; Alfred E. Daff, U-I executive vice-president; and Charles J. Feldman, U-I vice-president and general manager and a veteran in the field of film distribution.

PEOPLE

NEW YORK—Personnel changes in two of Altec Service Corporation's divisions were announced by H. M. Bessey, executive vice-president, last week. D. L. O'Brien has been appointed branch manager, Altec's western division, Los Angeles, under division manager D. A. Peterson. R. K. Reagan has been made field representative in the western division, San Francisco area, while M. V. Neumann, former branch manager, Los Angeles office, has been transferred to the Altec Lansing Corporation, Beverly Hills, Cal. In Altec's eastern division office, Newark, N. J., D. S. McLean, acting branch manager under L. J. Patton, division manager, has been permanently assigned as branch manager.

HOLLYWOOD—It was announced last week that the Arthur P. Jacobs Public Relations Office will handle national exploitation, publicity, and public relations for Paul Gregory Productions and Gregory Associates, Inc. Karl Bernstein, who has represented Gregory's New York stage attractions for the past four years will now represent all Gregory ventures through his New York office.

NEW YORK—Harris Dudelson has joined the sales staff of Buena Vista Film Distribution Company, Inc., it was announced last week by Leo F. Samuels, general sales manager, Disney subsidiary. His activities will be supervised from the New York office by Irving H. Ludwig, in charge of domestic distribution. Dudelson will headquarter in Chicago.

NEW YORK—Columbia's board of directors announced last fortnight that Bernard Birnbaum has been elected assistant secretary. He has been with the company for 25 years.

DETROIT—Mike Simon this week resigned as Paramount branch manager, effective on May 8.

Fox Sued By Reade

PHILADELPHIA—Walter Reade, Jr., last week filed suit in the United States District Court against Melvin J. Fox, to restrain him from his alleged operation of the Roosevelt Drive-In, near Trenton, N. J., and asking damages for alleged violation of an agreement not to engage in drive-in operations in competition with its Lawrence Drive-In, Trenton.

The suit charges that Fox, originally a partner with Reade in the Lawrence Drive-In, agreed in October, 1950, when he sold out his Lawrence interests to the Walter Reade Theatres organization, of which Reade is president, that he would not engage in the operation of any drive-in within 10 miles of the city of Trenton. The court action further charges that subsequently Fox "did maliciously, wrongfully and with intent to injure and destroy the benefits obtained by the said plaintiff under and by virtue of said agreement enter into the business of conducting a drive-in motion picture theatre known as the Roosevelt Drive-In Theatre, which is located within the restricted area."

Reade seeks a court order to restrain and enjoin Fox from engaging in the drive-in business within the 10-mile area, as well as damages.



Loren L. Ryder, head, Paramount studio engineering, second from right, recently gave home office executives Jerry Pickman, Sid Blumenstock, and Paul Raibourn an explanation of VistaVision on the studio's coast demonstration stage.

20th-Fox Increases Shorts

NEW YORK—Twentieth Century-Fox has increased its short subjects releases this year from 45 to 62 to provide subjects to accompany both CinemaScope and standard releases from the company, Lem Jones, shorts subjects sales manager, announced last week. In addition to the 62 shorts, 104 issues of Movietone newsreels will be offered. The increased program will see 20 diversified subjects filmed in CinemaScope and color by Technicolor released during the period. "Terrytoon" shorts also play a major part in the company's line-up, with 30 Technicolor subjects to be made available.

Six "Movietone" sport shorts featuring Mel Allen will be released, and a half dozen "Movietone See It Happen" films round out the comprehensive program.

ASCAP Reelects Officers

NEW YORK—The annual meeting of the ASCAP board of directors last fortnight saw the entire slate of officers, with one exception, reelected. Continuing in office were Stanley Adams, president; Louis Bernstein, vice-president; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary; and Frank H. Connor, assistant treasurer. The new officer elected was Otto A. Harbach, who will fill one of the two vice-presidencies left vacant by the death of Fred E. Ahlert.

Ohio Decision Delayed

COLUMBUS, O.—Judge Ralph Bartlett, Franklin County Common Pleas Court, continued to May 14 a petition asking for an injunction restraining the Ohio censor board from further operation. The petition was brought by RKO Radio Pictures; Horace Smith, Cleveland, ITOO president; Martin Smith, Toledo, former ITOO president; and the Independent Theatre Owners of Ohio. Smith and Adams acted in individual capacities as theatre owners.

Extras Approve Contract

HOLLYWOOD—Members of the Screen Extras Guild, by an overwhelming vote of 1,775 to 29, last week approved a new contract with major producers providing for a minimum of five per cent increase in pay scales and improved conditions. The increase is retroactive to Jan. 2, 1954.

MGM Reveals Foreign Policy On Perspecta Sound

NEW YORK—Morton A. Spring, first vice-president, Loew's International Corporation, in charge of sales, issued a statement last week concerning the company's policy with regard to the exhibition overseas of MGM pictures, declaring that MGM will require the exhibition with Perspecta stereophonic sound of all its important pictures in all important theatres. Other theatres will be permitted to show all MGM pictures as they see fit. However, those theatres equipped for stereophonic sound will be protected with proper clearance.

Hoover Selects VCI Zone Representatives

DALLAS—William McCraw, executive director, Variety Clubs International, last week announced the international representatives selected by International Chief Barker George Hoover. They include:

Zone 1, Ralph Pries—New Haven, New York, and Philadelphia; 2, Jake Flax—Baltimore, Md., and Washington; 3, Ruben W. Bolstad—Boston, Albany, Buffalo, and Toronto; 4, Marc Wolf—Pittsburgh, Cleveland, and Detroit; 5, Roy Wells—Cincinnati, Indianapolis, and Dayton, O.; 6, John J. Jones—Chicago, Grand Rapids, Mich., and Milwaukee; 7, J. Robert Hoff—St. Louis; Des Moines, Omaha, and Minneapolis; 8, C. A. Dolsen—Memphis, Houston, Tex., Dallas, and Oklahoma City; 9, John Fulton—Charlotte, Atlanta, Jacksonville, and Miami, Fla.; 10, Rotus Harvey—Denver, Las Vegas, Nev., and Salt Lake City; 11, Al Grubstake—San Francisco and Los Angeles; C. J. Latta—European representative; and Luis Montes—Mexico City.

SW Profit $1,191,000

NEW YORK—Stanley Warner Corporation and subsidiary companies last week reported for the 26 weeks ending on Feb. 27 a profit of $2,051,000 after deducting depreciation amounting to $1,479,000, but before deducting provisions for federal income taxes and contingencies.

After deducting $785,000 for federal income taxes and $75,000 for contingencies, the net profit was $1,191,000.

The profit is equivalent to 50 cents per share on the 2,367,696 shares of common stock outstanding after deducting the stock held in the treasury.

Theatre admissions and miscellaneous income for the 26-week period amounted to $26,781,000. The profit on sale of properties, net, amounted to $20,000.

Stanley Warner Ad Men Meet

NEW YORK—Harry Goldberg, Stanley Warner director of advertising and publicity, led discussions of plans for the coming season at a meeting last fortnight of the advertising staff. Addressing the sessions were Sam Rosen, executive vice-president; Harry M. Kalmine, vice-president and general manager; and Nat D. Fellman, circuit film buyer. Forthcoming product and the general business outlook were discussed by those present.

Miscellaneous

In the Newsreels

IN ALL FIVE:

Switzerland: Geneva conference. Germany: Red MVD officer deserts Kremlin mission. Florida: "Mrs. America" chosen.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 36) Australia: Russians attempt to kidnap wife of deserting envoy. Argentina: President Peron leads sports festival. Turkey: Marshal Tito shown high honors. Las Vegas, Nev.: Wall victor in golf tourney.

NEWS OF THE DAY (Vol. XXV, No. 270) Indo-China: Supporters of French give blood. Greece: King in Easter fete. New York City: Patricia Kennedy-Peter Lawford wedding. New York City: Correlation wins Wood Memorial. Las Vegas, Nev.: Wall victor in golf tourney.

PARAMOUNT NEWS (No. 73) Australia: Russians attempt to kidnap wife of deserting envoy. Italy: International auto show in Turin. New Jersey: Battery powered by the sun.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 564) New Jersey: Battery powered by the sun. Germany: Fire wheel legend. New York: Circus clowns cheer muscular dystrophy children. New York: Correlation wins Wood Memorial.

WARNER PATHE NEWS (Vol. 25, No. 75) Australia: Russians attempt to kidnap wife of deserting envoy. New Jersey: Battery powered by the sun. New York City: Patricia Kennedy-Peter Lawford wedding. New York: Correlation wins Wood Memorial. Los Angeles: Clyde Beatty lionized on 25th year.

IN ALL FIVE:

Canada: Deaf mute choir sings in pantomime in Toronto. Cancer trailer.

IN ADDITION TO THE ABOVE:

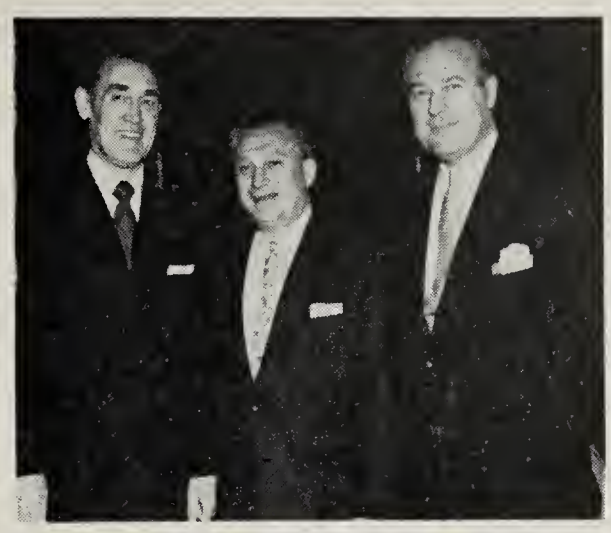
MOVIETONE NEWS (Vol. 37, No. 35) Washington: McCarthy versus army. New York City: Korea relief train. Ceylon: Royal Pair on tour. USA: New army guided missiles. France: CinemaScope developer gets Oscar at Film Festival. Maine: Boy rescued from rampaging Androscoggin River.

NEWS OF THE DAY (Vol. XXV, No. 269) Switzerland: Asia's future at stake as Geneva parley opens. Washington: McCarthy versus army. USA: New army guided missiles. Ceylon: Royal Pair on tour. New York City: Forty-fifth Division welcomed.

PARAMOUNT NEWS (No. 72) Washington: McCarthy versus army. New York City: Forty-fifth Division welcomed. Boston: Finn wins marathon. North Carolina: Bike ride in the sky.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 563) Germany: Anti-Red riots in Frankfurt. Korea: Hero decorated. New York City: Korea relief train. New York City: Forty-fifth Division welcomed. North Carolina: Bike ride in the sky. Philadelphia: Workman's fashions.

WARNER PATHE NEWS (Vol. 25, No. 74) Washington: McCarthy versus army. Washington: Dulles ready for 20-nation Geneva parley. Chicago: Stevenson out of hospital after surgery. Ceylon: Royal Pair on tour. New York City: Forty-fifth Division welcomed. New York City: Fashion ball for charity.



Among those who turned out recently for the Jack L. Warner report via CinemaScope on forthcoming Warner product at the RKO 86th Street, New York City, were, left to right, Monty F. Gowthorpe, president, Butterfield Theatres; Ben Kalmenson, vice-president in charge of Warners distribution; and Samuel Rosen, Stanley-Warner.

Konecoff

(*Continued from page 6*)

You've been playing the same sized product all along if you have been showing your pictures wide-screen or anamorphically.

If you own an old theatre to which nothing has been added, can you, too, show future pictures via VistaVision? Yes. They can be shown in the old ratio of 1:33 to 1, and you, too, will get a sharp, clear picture if your lenses are fairly good and your screen clean and bright.

VistaVision cameras have been ordered by four major studios so that it looks as though there will be an improvement in future picture presentation in theatres, with customers benefitting from the sharpness, clarity, and heightened color.

To show you that the Paramount VV cameras must have something in quality improvement, a number of orders have been placed for them by TV representatives.

It was also reported that as succeeding films are made and processed, there will be more and more improvement until the ultimate in quality is reached.

THE METROPOLITAN SCENE: More than 2500 industry leaders, entertainment personalities, representatives of press, radio, and TV gathered at Loew's 72nd Street for a special invitational preview of U-I's forthcoming "Magnificent Obsession." It's a good picture with some very fine performances. . . . Incidentally, Barbara Rush, one of the stars, was tendered a cocktail party at the Sherry Plaza, where she met members of the press. . . . Exhibitors last week saw Jack Warner's report on the future in CinemaScope. For 21 minutes, he reported on forthcoming properties and that the future of the industry looked very bright. It was an effective presentation. . . . A comic book adaptation of "The Prince Valiant" screen play is currently on the stands, put out by Dell Publications. . . . Montgomery Clift has been cited for his "outstanding contribution to the motion picture industry and to America."



BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising

UA Backing "Witness" With Big Contest

NEW YORK—A series of wide-ranging National cooperative ads and promotions that will reach an estimated 52,000,000 people has been set in behalf of "Witness To Murder," it was announced last week by Francis M. Winikus, national director of advertising, publicity, and exploitation for UA.

Topping the comprehensive promotion program is a national contest that will award 50 Ulysse Nardin precision Swiss watches valued at $7,000. To ballyhoo the contest, United Artists' special events department has prepared attractive poster announcements for lobby displays. The posters are also being distributed to the thousands of dealers. The watch firm is additionally plugging "Witness To Murder" with a special window and counter display kit and postcards for mailing to local customer lists.

"Magician" Campaign Strong In Boston Area

BOSTON—Showmanship on a grand scale was the order of the day for the recent kickoff of the New England saturation booking of Columbia's "The Mad Magician" at Abner Pinanski's Pilgrim. Under the direction of publicity manager Paul Levi, a huge promotion campaign was aimed at setting the pace for the entire area.

Two weeks in advance, the campaign got under way with trailers at the Pilgrim and cross trailers at 10 neighborhood houses. Special material, including tailored items for columnists, was planted to build up to the opening. In addition, special releases were fed to the more than 50 weekly papers in the neighborhoods and suburbs.

The radio spot deluge began 10 days before the opening day and the television shots were used for five days up to the premiere. In return, the stations concerned made plenty of free plug time available. Three contests were run for a week on radio, timed for morning, afternoon, and evening audiences. All keyed to the theme of "The Mad Magician," they made use of a telephone quiz, song title contest, and a limerick competition.

Television cooperation took the form of a magician appearing for five days on a key show. The radio and video parts of the campaign carried "The Mad Magician" message to the entire area.

Several thousand heralds were used, utilizing the magic theme. The trucks of the magazine distributors were bannered, tieing in the film's title with many books on magic.

As a result of holding a special preview screening for the local chapter, Society of American Magicians, some workers of the slight-of-hand and other tricks were secured to ply their trade along the main streets and also in the Pilgrim lobby.

The Pilgrim broke out special attraction street flags for the run and also erected a complete false front.

The newspaper advertising campaign was extra heavy. In addition, special ads listing all the 150 playdates were run in Sunday editions of the Boston papers. To carry the saturation idea to the airlanes, the contests used over Boston radio were outlined in detail and forwarded to 50 local stations covering the sections in which the mass bookings occurred.

Texas Cooperation Ranks With The Best

LUBBOCK, TEX.—No better evidence of the spirit of cooperation existing between the Circle Drive-In and the Wallace Theatres could be seen than in what happened recently during the Easter period.

When Marvin McLarty, Jr., owner-manager, Circle Drive-In, Lubbock, learned of a free Easter show to be given at the Rose, Tahoka, Tex., he volunteered his services to help make it a success. McLarty has a "Oswald The Rabbit" costume that he usually wears to entertain children during the Easter season. McLarty, as "Oswald The Rabbit," has become a tradition in the Lubbock area, where he annually makes many appearances.

Jack Waldrip, manager, Rose, had worked up a free show and Easter egg hunt for the children of Tahoka, sponsored by the merchants of the West Texas town. The children brought their own Easter eggs, which were hidden in the city park while the show was in progress by the Tahoka Boy Scout Organization. Among the eggs hidden was a golden goose egg, the find of the day, providing the finder with the grand prize. Other prizes were also given for the most eggs found and a booby prize for the least.

McLarty made the trip from Lubbock to Tahoka the day before the free show to help exploit it. He is an excellent rider of the unicycle and displayed his talents throughout the business section of Tahoka as well as the local school system. The younger students were permitted, by their teacher, to leave class to see "Oswald." Needless to say, this was a tremendous attraction for all.



"Oswald, the rabbit," or Marvin McLarty, Jr., owner, manager, Circle Drive-In, Lubbock, Tex., is seen as he recently distributed Easter eggs to the children of Tahoka, Tex. The occasion was a free show and Easter egg hunt, and Jack Waldrip, manager, Rose, Tahoka, where the promotion took place, is seen behind the "rabbit."

Again, on the day of the show, Good Friday, McLarty, as "Oswald," returned to Tahoka, duplicated the previous day's stunts, and added visits to participating merchant's stores. This pleased the merchants greatly and made the promotion a big success. Oswald also made a personal appearance at the theatre and distributed candy to the 450 children who attended.

The spirit of Easter was greatly enhanced in the whole city by this demonstration of cooperation on the part of McLarty. The children who attended the show had a time both at the show and at the egg hunt. Good Friday, a slow day for business, was stepped up considerably by the people the promotion attracted to town. Everyone was very pleased with this Easter program and especially the Rose, Tahoka, for the splendid cooperation of a fellow showman.



Former prisoners of war, who reenacted a "death march" in downtown San Francisco as bally for MGM's "Prisoner of War," are seen examining a poster in front of Loew's Warfield.

THEATRE FOR SALE

OR LEASE DOWNTOWN AREA NEWARK, N. J. GOOD MONEY-MAKER FOR LIVE WIRE.

Call New York City, BRyant 9-3698

Tops in IN-CAR SPEAKERS!

Super Chief 4" and Chief 3½". For new or replacement. Baked enamel 2-tone finish matches many existing drive-ins. Insulated volume control, weatherproof.

First-American products, inc.

1717 Wyandotte St., Kansas City 8, Mo.

CANDYDLY SPEAKING

DRIVE-IN concession records will topple again this year. This is no empty boast. It is based on the latest available information. With no slack evident in drive-in construction, it is estimated that the coming season will see more than 4,500 open-airers in operation with a total car capacity exceeding 2,000,000.

COMBINED with these optimistic figures, exhibitors and concessionaires have expanded drive-in concession operation to such an extent that extra profits have become responsible for anywhere from 40 to 60 per cent of total drive-in profits.

NO LONGER is the outdoor theatre just a place for a show and a quick snack during intermission. Remarkable success with a multitude of new products has lifted drive-ins out of that class to a state where they combine the finest in entertainment and food both, and the zenith of the cycle is still to be reached.

DRIVE-IN operaters point with pride, and justifiably so, to the fact that their theatres have come to be universally accepted as an ideal place for the family to spend that "evening out." Recognizing the value of such steady patronage, many have responded by including in their concession stands food items to please every taste. Such delicacies as fried chicken, shrimp, egg roll, and other hot and cold treats are becoming commonplace on the drive-in bill of fare. Combined with the ever popular staples, including ice cream, popcorn, and hot dogs, they are attracting crowds in ever-increasing numbers to highway showplaces.

YES, records will tumble this year, and next year, too, and all over the country, concession business should boom "after the sun goes down."

—AL ERLICK.

EXTRA PROFITS



Seen is the horseshoe type cafeteria concession at the Twin Drive-In, Fort Worth, Tex., owned and operated by C. R. Leon. The stand assures speedy service to patrons desiring short orders or concession items. The short order counter is at the rear, allowing patrons desiring only concession items to bypass it as occasion arises.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food

Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.

turn a few *square feet* into a nice *round profit!*



When you install vending equipment for Coca-Cola in a few square feet of lobby space, a nice round profit starts to show in your ledger. That's because theater patrons from coast to coast have become accustomed to enjoying refreshment with their entertainment. Ice-cold Coke, of course, is *real* refreshment. It's a real profit-maker, too. For the details on a wide variety of vending equipment, get in touch with The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

"COKE" IS A REGISTERED TRADE-MARK.



Seen is the double-unit concession stand at the Twin Vue Drive-In, Odessa, Tex., owned and operated by Laird and Foster. The installation serves both sides at once with the use of only one cashier, proving it an especially effective layout for fast, economical, and varied product sales.

Speed, Space, and Equipment Spell Profits

By Philip Dill
President, General Manufacturing Company, Dallas*

SPEED of service, a minimum of space, and an efficient staff are vital to obtaining maximum profits from theatre concession stands.

Especially is this true in drive-ins, where, at times, capacity crowds must be served during the short 10 to 15-minute intermissions.

With this factor of speed and efficiency in mind, General Manufacturing Company of Dallas has evolved a complete set of layouts for all the small, medium, and large (including twin) drive-in concession stands. These layouts include the essential units of popcorn machines and warmers, soft drink, and Sno-cone dispensers to hot dog units, griddles, chili cup units, ice chests, coffee makers, and all the other components to make a complete modern concession stand.

THESE UNITS are manufactured by General Manufacturing Company to allow individual installation of one or more essential units with the addition of coordinated units at future times.

*Which produces Gemanco concession bars.

This allows a minimum expenditure in installing a small concession stand that can be enlarged at regular or infrequent occasions as expansion is desired without sacrificing beauty of coordinated design and utility. As the concession stand grows, the units may be easily interchanged.

Seasonal demands by customers might show that one unit should be given favored position over another or even supplemented by additional units for serving the same items, giving double output in the same amount of time.

However, even though units made by General Manufacturing Company are designed to serve as individual refreshment pieces, the complete concession stand should be visualized and planned well for a coordinated effect.

WHETHER accomplished step by step or as an entirely completed unit, a collection of ideas and layouts, designed to cut overhead and principal investment, is shown on these pages. These cafeteria-style layouts are designed to give the concessionaire the greatest profits, eliminating confusion and double handling. They also expose the customer to all the refreshment items in an atmosphere conducive to creating appetite and enjoyment in complete color harmony.

ALTHOUGH General Manufacturing is faced with problems and arguments for the cafeteria-self-serve and for spot purchase types of service, the cafeteria type is definitely favored. The size of the theatre and the customer potential is, of course, the determining factor.

For a small town of 2,500 to 3,000 population, the cafeteria-type would probably be out of proportion in investment to profitable return. Spot purchase would under ordinary circumstances provide the greatest profit with minimum investment in equipment.

At the same time, spot purchase would be out of the question in large drive-ins, especially in the twin-screen drive-in. The cafeteria-self-serve is the only answer to serving large capacities in the allotted time.

(*Continued on page 6*)



The choice of millions at home and away

because it's

"The Best of Them All . . . All Ways."

TAKE A

Vending Spree!

WITH

CANADA DRY GINGER ALE

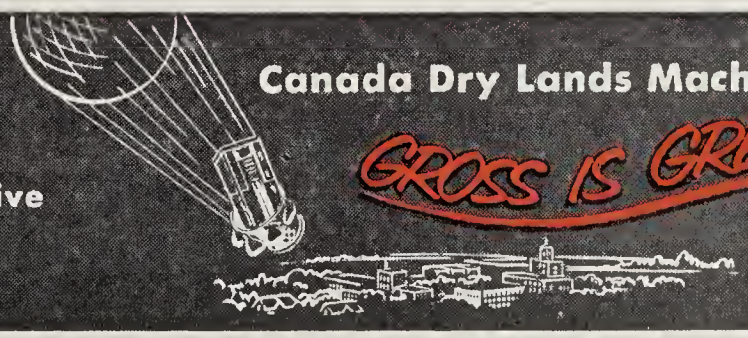


Sell More...

Profit More...

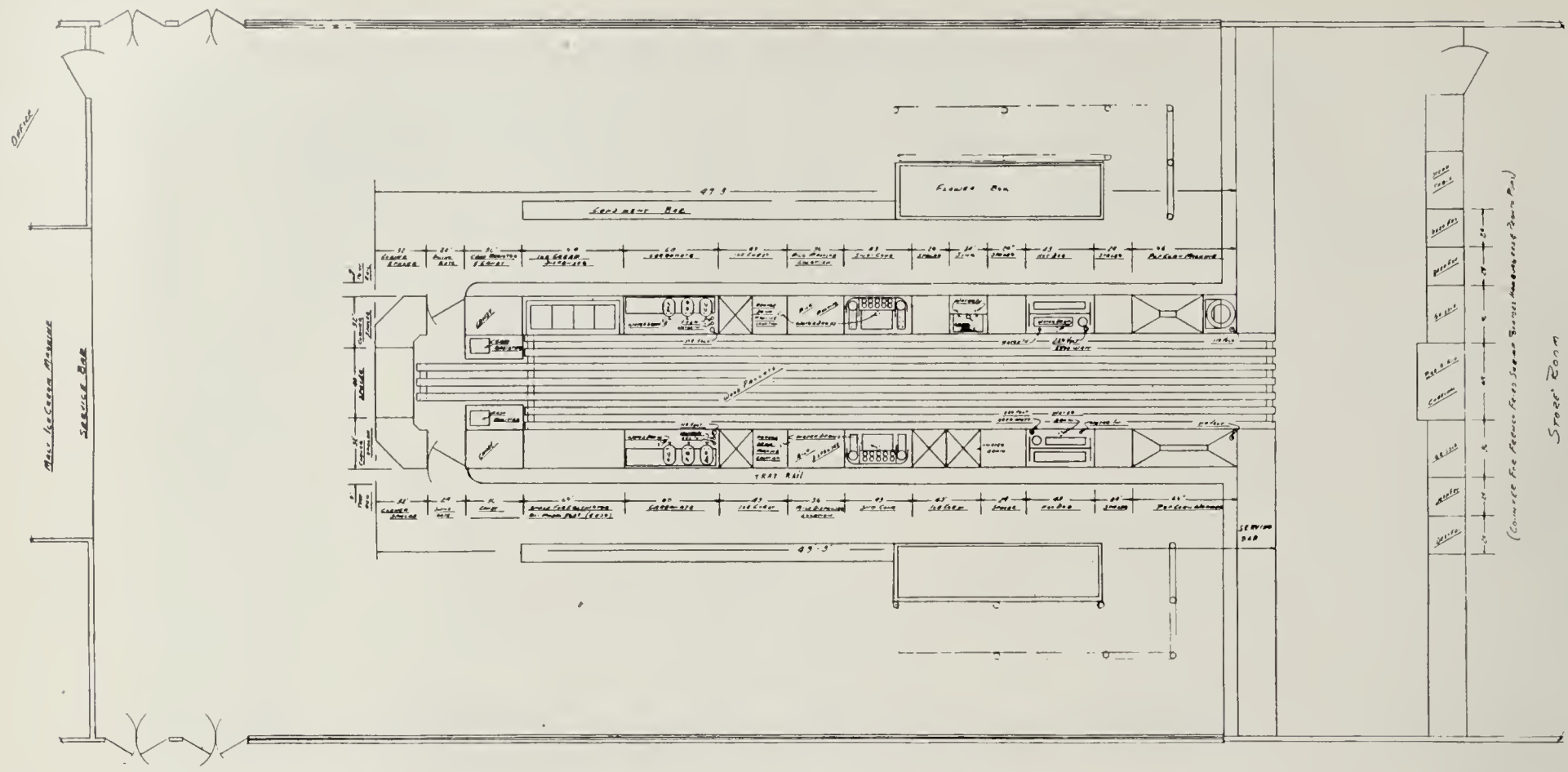
All Year Round

ORDER TODAY—a local Canada Dry Representative is ready to serve you.

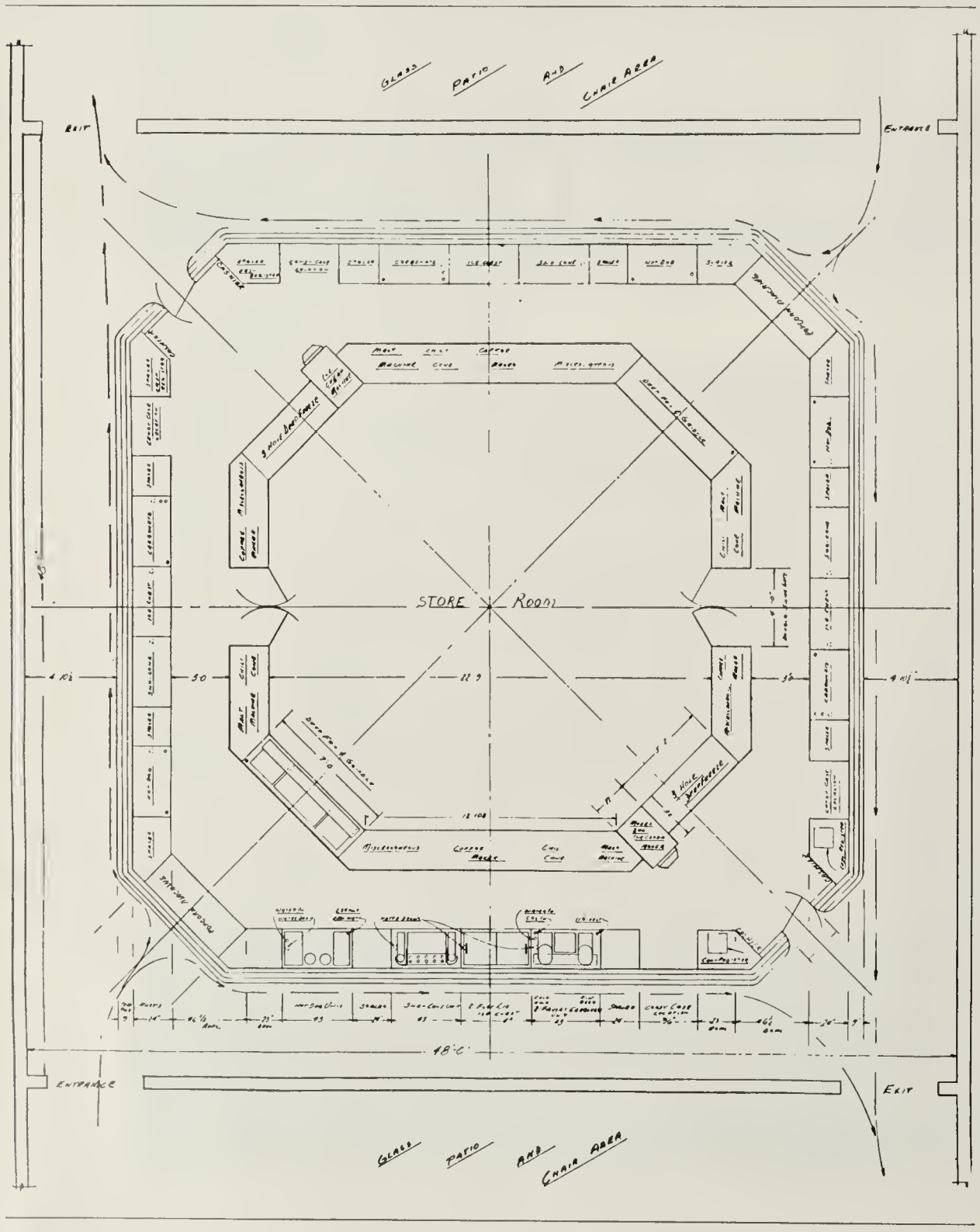


Canada Dry Lands Machines Where

GROSS IS GREENER!



Seen is a diagram of the four-line service layout for a drive-in concession stand, ideal for serving many patrons quickly in large theatres. A minimum of personnel is required to serve four lines at once, and the short order units are installed in the center to serve both sides. Only two cashiers are needed, and although the layout has an exceptionally large number of units, a comparatively small building is required.



Speed, Space

(*Continued from page 3*)

One of General Manufacturing Company's most popular installations is the type in use at the Twin Drive-In, Fort Worth, Tex. This installation, shown in the accompanying diagram and photograph, is an inside horseshoe style counter. Being exceptionally compact, it is operated with a minimum staff. It is also designed to allow operation of only one side without sacrifice of service on slow nights.

This installation is planned for fast service. A short order counter is coordinated with the cafeteria concession counter to allow the patron who wants concession items only to bypass the short order counter. This minimizes waiting.

Also, to facilitate handling of large crowds in minimum time, this plan provides two lines for cafeteria service and two cashiers. Large and small theatres alike can use this two-line plan to advantage for fast, efficient service.

The chief advantages of cafeteria service, ascertained by General Manufacturing Company field representatives and on-the-spot observations of the distributors, First American Products, Inc., Kansas City, are:

1. Double handling and confusion are eliminated by proper supervision, preparation, and arrangement of units.
2. The ultimate in merchandising is achieved by displaying and offering all refreshment items in a pleasing, tempting manner. The patron is invited to buy, he doesn't have to ask for something that may be hidden from sight under a counter.

(*Continued on page 8*)

Seen at left is the special octagonal design, with a storeroom in the center of the layout to permit convenient storage space to all concession counters. The investment is kept down since one deep fry and griddle counter will accommodate two lines. This also applies to ice cream and popcorn.

Manley's

TEN TIPS of the month

Ten ways to build your drive-in concession profits!

1. USE POINT-OF-SALE displays to sell more. Expert point-of-sale men have created them; they know they work. Let them work for you! See your supplier.

2. YOUR POPCORN MACHINE should keep your cost of popcorn ingredients down to 22% for profitable operation.

3. ONE SALES PERSON per 12 feet of counter space in a station service operation is a minimum requirement for good service.

4. HAMBURGER YIELD should never be less than eight sandwiches per pound of meat.

5. CONSISTENT CARBONATION on your cold drink machine is vital. Check it often.

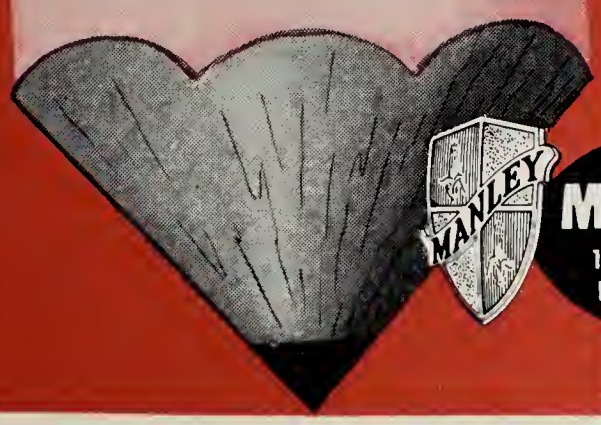
6. DON'T WASTE broken wieners —they're just as good as whole ones —sell them along with the rest.

7. YOUR DRINK MACHINE should keep beverage temperatures under 40° at all times, under all conditions.

8. STRAIN OLD MAIDS out of popcorn after each kettle is dumped. Then they never find their way into customers' fillings.

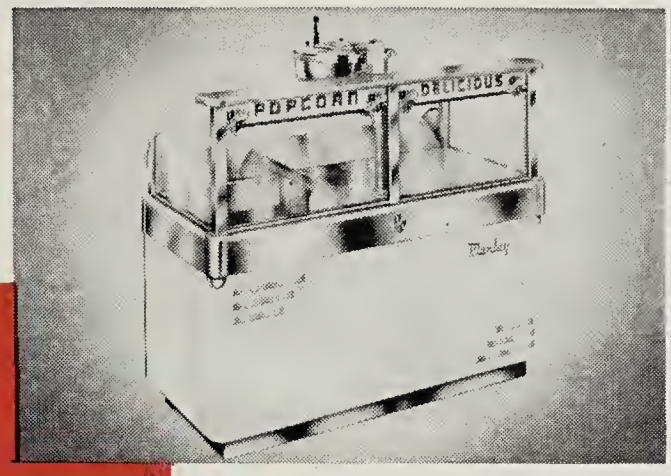
9. PREVENTIVE MEDICINE. Have a service man check your drink machine at least once a year, even if it's operating properly.

10. FAVORITE RECIPE for deviled meat sandwich: Five-ounce can deviled meat, one teaspoon salad dressing, one level teaspoon prepared mustard, three level teaspoons pickle relish. Mix thoroughly, spread evenly.



MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

TIP-TOP concession profit builders



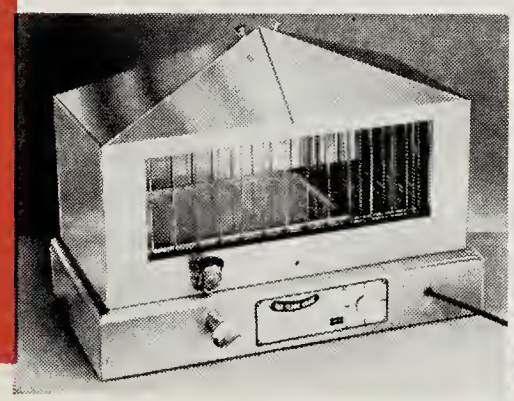


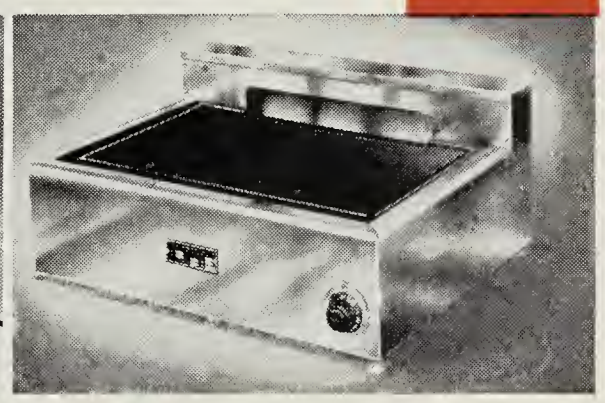
THE CASCADE KETTLE which delivers up to 40% more popping volume is the feature which sets Manley popcorn machines apart from any other machine on the market.

SERVES 1,500 COLD DRINKS as fast as two operators can draw them—the Manley ICE-O-BAR—designed to drive-in operator specifications for easy installation and maintenance.

COOKS OR HOLDS, keeps buns and wrapped sandwiches fresher longer. Steams hot dogs fast for immediate service . . . or holds them hot for future sale. The Manley FRANK-BANK has the features that keep your operation flexible . . . profitable.

SERVES 225 HAMBURGERS AN HOUR. It's the brand new Manley Hamburger Grill, with thermostatically controlled, evenly-spaced heat . . . for uniformly good results.



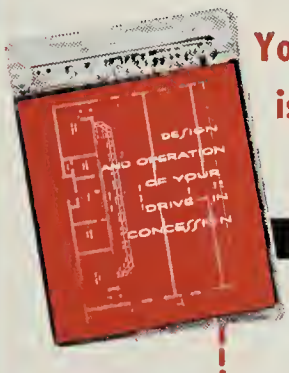


Manley also supplies you with:

World-famous big popping volume Manley popcorn; exclusive Manley salt and seasoning that spell the difference between one sale and repeats; POPCOBETTER cocoanut oil seasoning for better popping results with less gum deposit; wiping tissues, bags, boxes, trays and many other drive-in accessory items. You get them all through one convenient, dependable source. Take advantage of your Manley representative's pool of knowledge—30 years of experience in the concession field. See him soon!

FREE!

GUIDE BOOK TO PROFITABLE CONCESSION OPERATION!



Your FREE COPY is waiting for you!

Here's a guide book you'll want to keep handy for quick, accurate reference all the time! It puts the benefits of 30 years of experience in the concession field right in your hands. "Design and Operation of Your Drive-In Concession" is crammed full of basic information, merchandising tips, dozens of pictures and diagrams which tell you all you need to know about planning, operating, buying equipment for a drive-in concession. Every tip is proved in use! This book will be rushed to you absolutely free if you fill out and mail the coupon now. Do it now!

TEAR OUT AND MAIL COUPON NOW — WE'LL RUSH YOU YOUR COPY!

MANLEY, INC.
Dept. EX-554, 1920 Wyandotte St., Kansas City 8, Mo.

- ☐ Please send me my free copy of "DESIGN AND OPERATION OF YOUR DRIVE-IN CONCESSION."
- ☐ Please have a Manley Representative contact me with additional information on more profitable drive-in concession operation.
- ☐ Please send me additional information on: ____Popcorn Machines, ____FRANK-BANK, ____ICE-O-BAR, ____Hamburger Grill, ____Supplies.

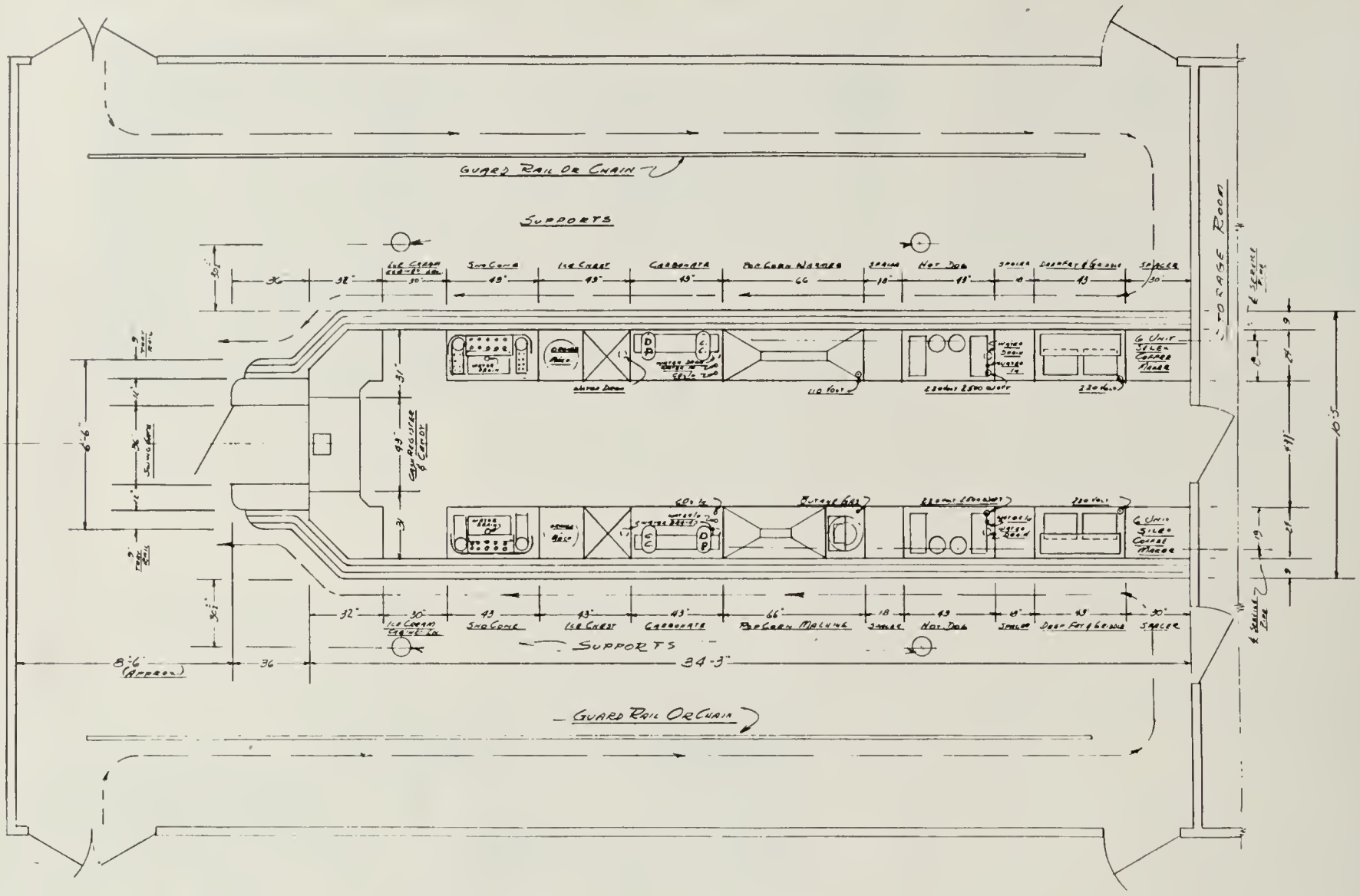
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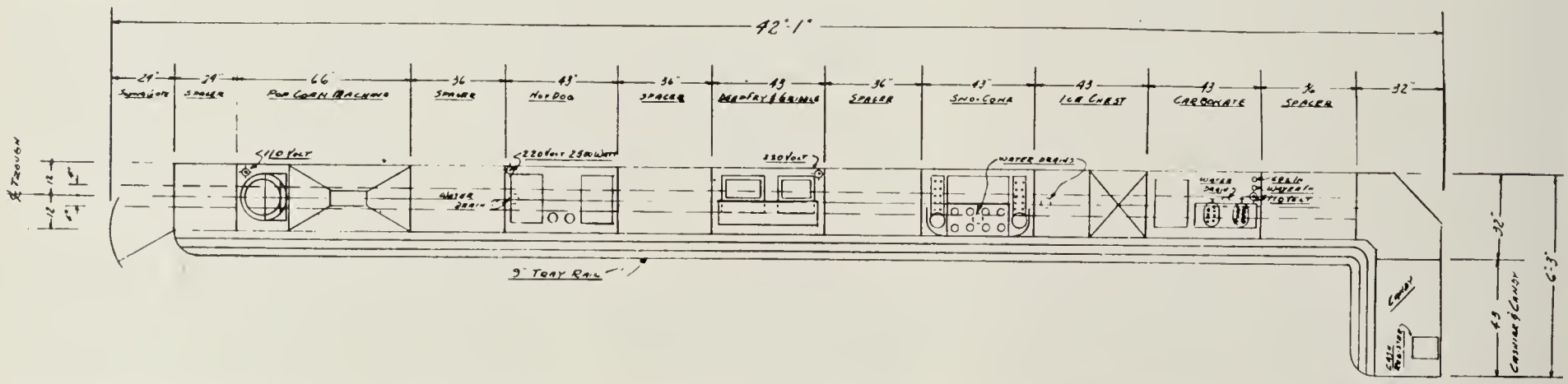
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City _____ **Zone** ____ **State** _____

HERE ARE SOME MORE SUGGESTED REPRESENTATIVE PLANS FOR DRIVE-IN CONCESSIONS LAYOUTS



The hairpin style layout, diagrammed here, eliminates unnecessary personnel and conserves steps. It is ideal for theatres in the 500- to 800-car class and requires only one cashier except on peak occasions. Also, one side can be closed on slow nights and patrons served well in the other.



This diagrams the L-shaped counter, one of the most popular layouts since a very small investment is required and only a small building is needed, yet all important items are incorporated. This layout will accommodate the average theatre from 300-car to 600-car capacity. Note that the L-shaped counter allows complete vision for the cashier from one end of the counter. The advantage of the latter in efficient operation is decidedly apparent.

Speed, Space

(*Continued from page 6*)

General Manufacturing Company's line of prefabricated units for concession stands feature stainless steel tops and food compartments. Bodies of units are finished in beautiful, long-lasting baked enamels, and cabinets are mounted on adjustable legs. To prevent patrons from handling certain merchandise for sanitation reasons, certain units are provided with glass shields over food compartments.

Although the equipment designed by General Manufacturing Company is favored for cafeteria style service, all units may be used in self-service and spot service installations. Their use depends entirely upon the needs and desires of each individual concessionaire.

CAFETERIA style plans shown on these pages are designed to handle capacity traffic with a minimum of employes and a maximum of efficiency. All these plans call for a comparatively small building with the exception of the octagonal layout, which is designed for the larger twin-screen drive-ins.

Plans designed with hairpin-style counters are particularly advantageous since one side can be closed off on slow nights, and even on busy nights it is possible for one set of employes to serve both sides easily. This style also has the advantage of requiring only one cashier except during exceptionally busy periods.

The safety factor has also been remembered in these plans by General Manufacturing Company since the layouts are designed to place cashiers at vantage points where all counters are under their surveillance.

The woman who comes into your theatre is

figure conscious, fashion conscious...

That's why she prefers to refresh without filling. Pepsi-Cola is the modern, light refreshment made to suit her modern taste. The modern idea in refreshment makes more sales for Pepsi-Cola in more and more theatres . . . in whatever form it's served.



The biggest advertising program in Pepsi-Cola history is designed to appeal to today's slimmer, trimmer, modern women.

Because Pepsi-Cola has kept up with this modern trend, it's more popular than ever. Cash in on the new popularity of today's Pepsi-Cola for more soft drink sales in your theatre.





There are many ways of building and equipping a drive-in concession stand efficiently, as is indicated by the pictures above of two outdoor theatres whose operations are serviced by Theatre Confections, Rochester, N. Y. At left is the stand at the Ideal Drive-In, Canton, N. Y., large and spacious, with giant stainless steel wall panels, formica counters, tables, elaborate flourescent lighting, and tile floors. At right is the stand at the Sunset Drive-In, also in Canton, built on an extremely simple scale, but compact, well equipped, and geared for clean, fast, efficient service. Depending upon individual needs, satisfaction can be obtained through a variety of methods and at greater or moderate expense to the operator.

Mutual Understanding Pays Off

A theatre concessionaire poses some problems in drive-in operation and supplies some suggestions as to the solutions.

By Philip Kates

Theatre Confections, Rochester, N. Y.

WITH THE DRIVE-INS opening once again, the theatre as well as the concessionaire hustles and bustles, and his mind buzzes with hundreds of different ideas that may help in getting more people in the theatre and, consequently, in the concession.

Whenever these ideas center around the concession, they resolve in the usual argument.

Who is responsible?

Who is to do it?

Who is to pay for it?

Here are a few of the controversial items that occur as seen from the concessionaire's point of view:

1. Remodeling or enlarging the concession structure itself.
2. Interior alterations such as changing the counter in size, shape, and height.
3. Painting the interior and exterior of the concession.
4. Changing lighting.
5. New and more modern wall and counter coverings.
6. Better stockroom facilities.

ONE of the frequent arguments on the part of the theatre is, "Why should I do it? If you want to place more equipment or have it more convenient, it is up to you to worry about it."

These are just a few of the problems and questions that occur at the beginning of the season. It is not for me to tell the theatre owners or other concessionaires what should or should not be done, but this basic thought should be kept in mind: that in the final analysis, what is good for the concessionaire is good for the theatre owner and vice versa. We are both out for the same things, more business, more profits, and more satisfied customers.

Since the lease arrangements between the concessionaires and the theatre owners, are, for the most part, on a commission basis, it is worthwhile for the theatre owner as well as for the concessionaire to handle these problems in a cooperative and understanding spirit, keeping in mind that a more successful theatre will make for a better concession and the other way around.

A. In order to arrive at some kind of an understanding I think it is necessary for the theatre owner to understand that a concessionaire as a rule is not willing to make extensive changes that in many cases would amount to several thousand dollars when he leases the concession for only a limited period of time and when he can readily visualize that he can neither earn nor amortize such improvements for the period of his lease.

B. On the part of the theatre owner, it is necessary to understand while a concessionaire is willing to put in modern equipment, after his lease expires such equipment if necessary can be placed elsewhere. Whereas when material changes are made, such changes or improvements cannot be taken along with him after he moves out.

HERE ARE a few suggestions to help work out these basic problems:

1. *If material changes are made*, such as building a new concession or adding to the concession where the cost runs in excess of $1,000, such change becomes part of the theatre property, and, therefore, should be the responsibility of the theatre. If he feels that he does not want to make a big investment of that sort of his own funds at the moment, it is wise to approach the concessionaire, and many times he will advance such funds to him. This would gradually be paid back to the concessionaire through the concession rental and commission.
2. If material changes are made such as new wall covering, or new counters and if such expense also runs in excess of $1,000, the following setup can be arranged:
   a. Through a straight loan by the concessionaire to the theatre for this amount, which could be repaid to the concessionaire as outlined above:
   b. Through an amortization setup whereby such improvements are paid by the theatre or the concessionaire and such expense is amortized

(*Continued on page* 16)

EXTRA PROFITS

Vol. 9, No. 2 May 5, 1954

Associate Editor, Al Erlick

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 1600 Broadway, New York 19. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, Calif.

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Stock the stars...

Candy bars from MARS

in the big 10-cent sizes—96 count...With no price marking on the wrapper!

It seems you can hardly pick up a national magazine, switch on TV, or tune in the radio without seeing or hearing something about "candy bars from Mars."

So naturally candy eaters look for them.

And you're all set with famous twin Milky Ways and twin Snickers along with that toasted almond favorite, the Mars Bar.

Better be sure you have plenty of these Mars' stars in your showcase. America's most popular chocolate-covered candy bars are sure-fire box office. Order now for immediate shipment.

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PROFIT ITEMS

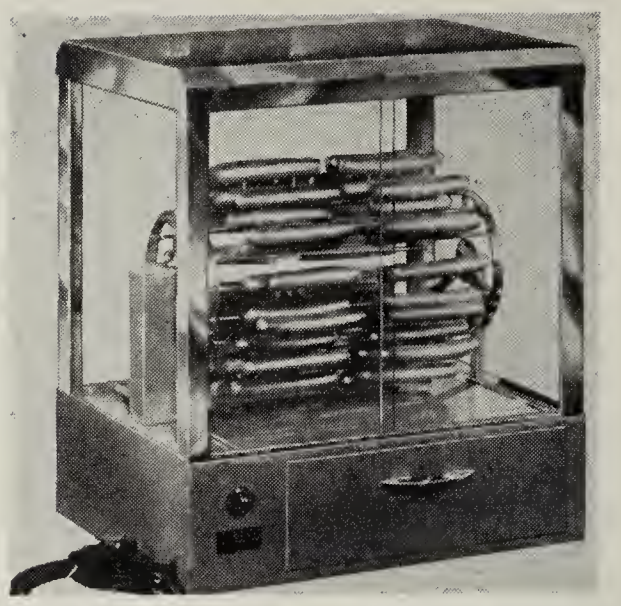
Of special interest to theatremen are new developments in the field, offering possibilities of extra sales opportunities to alert showmen-tradesters

Hot Dog Broiler

KANSAS CITY—The Hollywood Servemaster Company recently made available a new rotisserie action hot dog broiler, the "Roto-Grille," which cooks by the infra-red process and which is intended to increase sales in drive-ins, and other concession spots. In the "Roto-Grille," a unique drum holds from one to 60 hot dogs per load. The drum, removable, may be interchanged with an additional drum which can be provided for pre-loading. The exterior of the unit is finished in flashing chrome. All interior parts are stainless steel and metal plated. A bun warming compartment is provided, with a capacity of approximately five dozen buns. By utilizing infra-red broiling, it is claimed the hot dogs can be cooked in only minutes, yet held for hours without deterioration. Barbecued hot dogs can be prepared by swabbing the hot dogs with a quality barbecue sauce as they rotate.

Pushbutton Coffeemaker

CEDAR RAPIDS, IA.—Steel Products Company recently announced the manufacture of a new E-Z Way automatic pushbutton coffeemaker, designed for drive-ins, food counters, and others. The machine is equipped with two spigots and two pushbuttons. Pushing one button dispenses a cup of uniformly good coffee. Coffee strength and quantity is easily adjusted. The second pushbutton dispenses any amount of hot water for making tea, hot chocolate, soups, etc. The new E-Z Way coffeemaker uses liquid coffee concentrate, frozen, or a concentrate made from any good soluble coffees. It has one quart liquid concentrate capacity, sufficient to make 125 to 140 cups of coffee, and it takes but an instant to refill. It can serve up to 400 cups of coffee per hour. The silver-gray baked enamel finish, stainless steel trimmed, can be kept clean with less than three minutes work per day, it is said. The small size is 24 inches high x 13½ inches wide and 18 inches deep.



The "Roto-Grille", new rotisserie action hot dog broiler, has been introduced to the trade by the Hollywood Servemaster Company, Kansas City.

Popcorn Warmer

NASHVILLE, TENN.—A new popcorn warmer is now available through Cretors Corporation, the "Caliente." It features over-the-counter service, two elevator wells, each with a volume of three cubic feet, and forced-air heat circulation. The "Caliente" is said to be comparable in workmanship, materials, design, and attractiveness to Cretors' "Olympic" over-the-counter model popcorn machine and can be used side by side with the "Olympic" to form a matching combination popping and storage unit.

The "Caliente" cabinet is of all-metal construction, finished in cream enamel and trimmed in stainless steel and chrome. The forced-air heat circulation system is said to keep the popped corn hot, fresh, and crisp regardless of moisture conditions, with heat supplied by two thermostatically-controlled 650-watt heating elements. Two squirrel-cage blowers force filtered air and heat throughout the entire supply of popped corn. The Cretors' "Caliente" measures 39 inches wide, 24½ inches front to back, and 46¾ inches to the top of the serving counter, with a total wattage of 1,360.





General Manufacturing Company's Sno-cone unit shows the completeness that is typical of all Germanco concession units. This type of construction and finish allows installation of individual units with coordination and harmony in adding additional units from time to time.

New Popcorn Devised By Cornell Department

ITHACA, N. Y.—Dr. Roy G. Wiggans, professor of plant breeding, Cornell University, announced recently that his department had devised a new popcorn through experimental breeding that is tender and easy on the teeth.

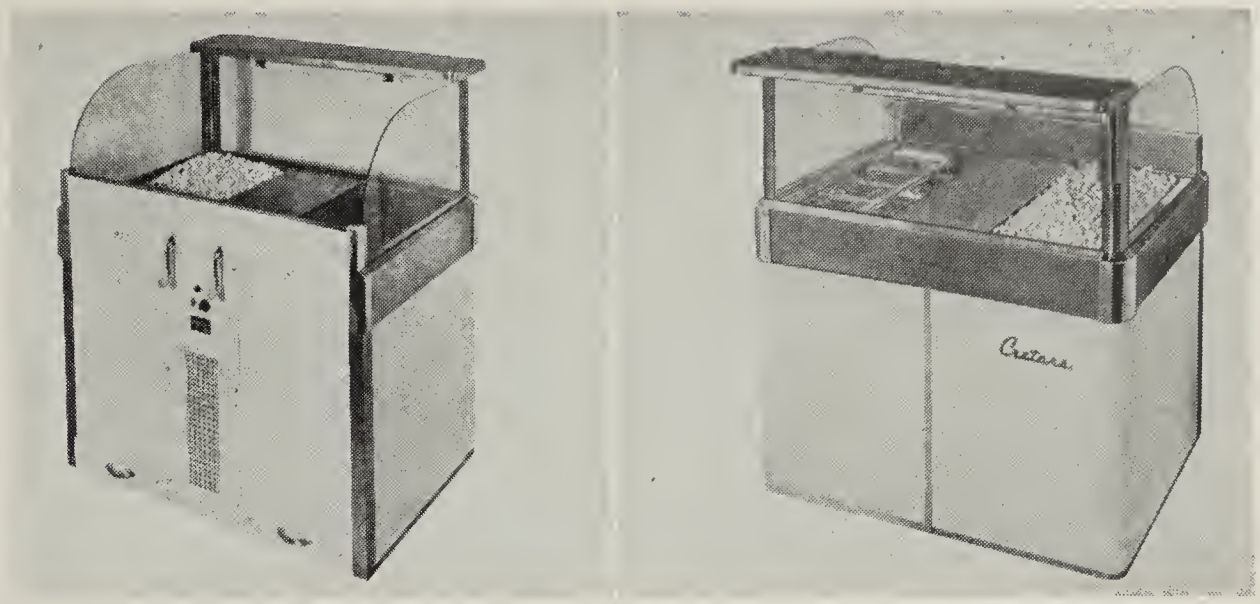
It is an early maturing, yellow rice popcorn with a high expansibility and a very tender seed coat.

Dr. Wiggans also stated that the early maturation will allow the product to be grown during the short, cool summer season in the northeast. Presently, most popping corn comes from Indiana, Kentucky, Illinois, Iowa, and Nebraska, and is primarily large kerneled with a tough seed coat, Dr. Wiggans said.

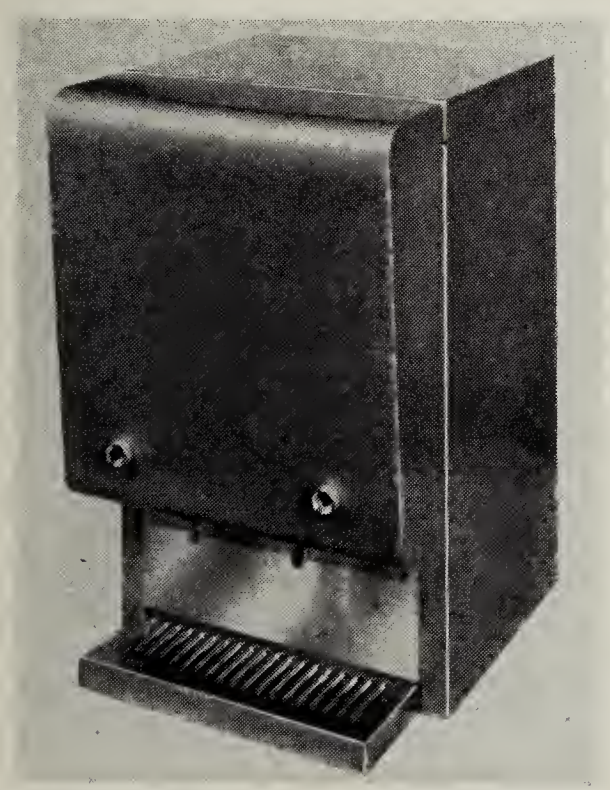
He added, "Parts of this seed coat are apt to become lodged between the teeth . . . materially decreasing the enjoyment of this highly pleasurable pastime." Cornell's hybrid has a thinner seed coat which dissolves more readily upon chewing, it was claimed. Samples were distributed to prospective users at the university's "Farm and Home Week" in March, and a limited amount of the new seed will be produced on a commercial scale this season. Large quantities are expected to be available for the 1955 planting season.

Fountain Unit

PHILADELPHIA—The Fischman Company is offering a dual service 84-inch fountain unit known as the "Challenger BT84 Bobtail," said to be ideal for drive-ins and theatres requiring fountain facilities to handle larger than normal service during peak concession periods. It features two draft stations and two separate sets of syrup pumps and crushed fruit facilities accessible to two operators at the same time. A large refrigerated storage compartment, with a capacity of approximately 15 cubic feet, is accessible through large lids (15 inches by 15 inches) on either side and is said to be ideal for bottled and packaged goods. A convenient chipped ice pan is located in the center section of the unit and is also accessible from either side through a large eight inch by 15 inch lid. The unit also features

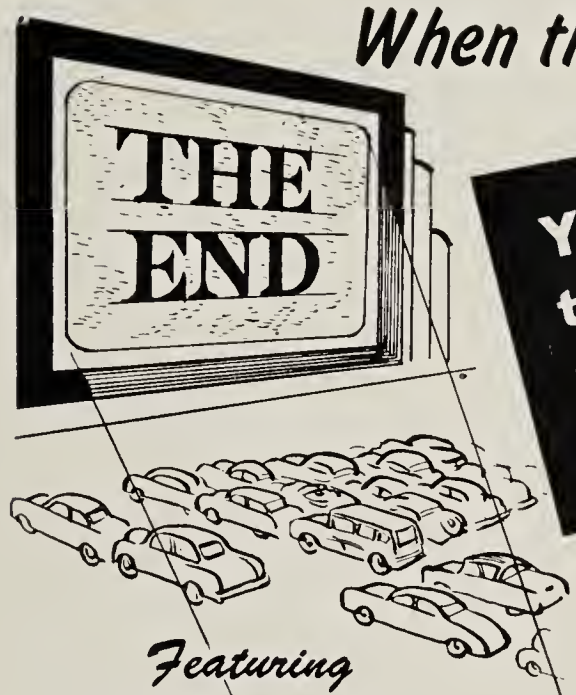


A new high-quality popcorn warmer, known as the "Caliente" and now being manufactured by Cretors Corporation, Nashville, Tenn., features over-the-counter service and two three-cubic feet wells.



Steel Products Company, Cedar Rapids, Ia., recently announced a new E-Z Way automatic pushbutton coffeemaker, a view of which is seen.

When the lights go on--



You'll handle 3 times the traffic—meet peak-period demands—get more sales—extra profits

with THESE NEW STAINLESS STEEL SNACK BARS

Featuring such name brands as Cretors Cas or Electric poppers; Selmix Dispensers, carbonated; Hotpoint, Cenaral Electric Co., Deep Fry and Criddles, Ice Chests, Hot-Dog, Bun and Food Steamers and Warmers, the serviceable Tray-Rail, as shown, and our pride and joy, the Sno-Cone Dispenser.

Available now in stainless steel, baked-on enamel or aluminum, there's a Gemanco Concession Bar to fill the needs of every concession operator, large *or* small! Each unit is complete in itself, yet all other units can be easily assembled, built to YOUR specifications, without confusion or mess. All units are prefabricated of 22-gauge stainless steel for the counter tops and food compartments . . . cabinets are 20-gauge all carbon steel finished with a choice of baked-on enamel finish. Such features as adjustable floor bases, ample storage space, automatic ballbearing uplift doors, special fantype heating elements for warmers . . . all are yours in the Gemanco Concession Bar, famous for efficiency of operation and the extra profits that means!



WOODEN COUNTERS are as outdated as SILENT PICTURES!

They are being replaced as fast as we can fabricate these bars in your territory, at a cost very little more than wood!

Gemanco CONCESSION BAR

Contact your local distributor TODAY, or wire or write us for full particulars and blueprints.

General Manufacturing Company
1209 Castle at Fort Worth Avenue
Dallas, Texas

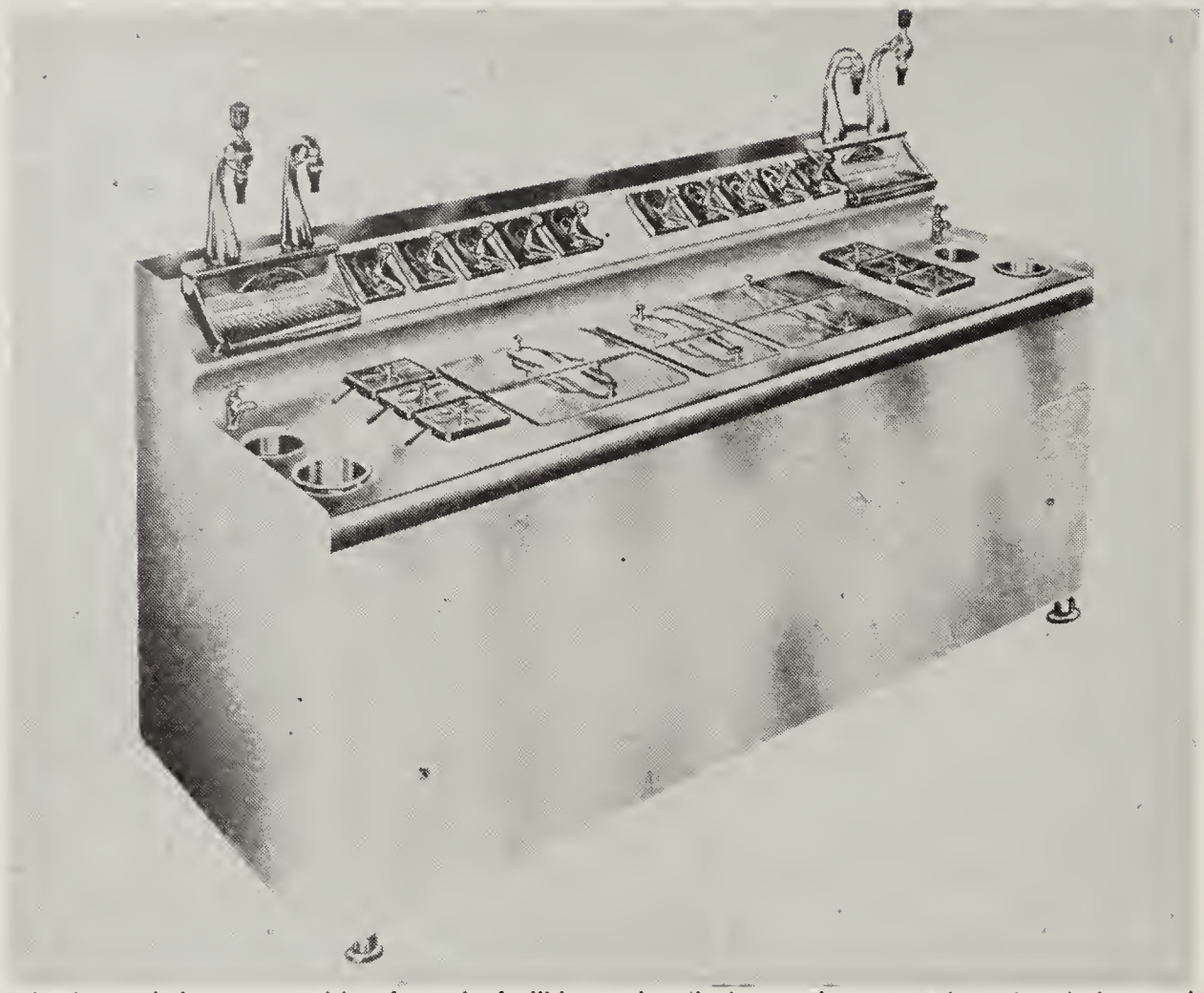
Gentlemen: Send us more information on how we can install a concession bar that will pay more every foot of the way through speed, service and showmanship.

Firm Name:_____

By:_____ Title:_____

Street Address:_____

City:_____ State:_____



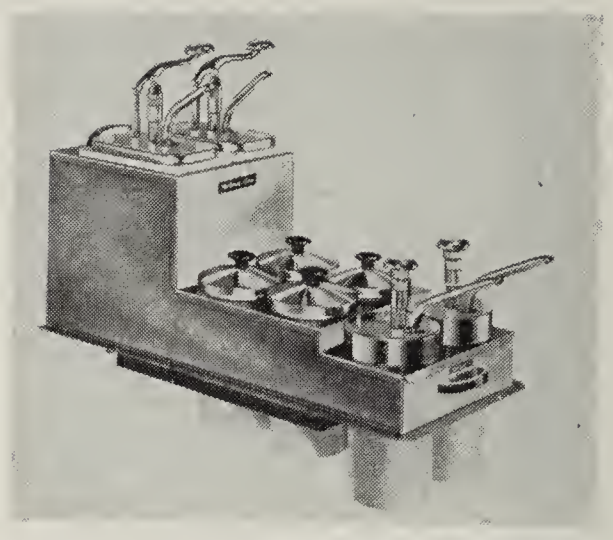
Drive-ins and theatres requiring fountain facilities to handle larger than normal service during peak hours will be interested in the "Challenger BT84 Bobtail," from the Fischman Company, Philadelphia.

Profit Items (*Continued from page* 13)

dual running water dipper wells and waste chutes with sanitary bottoms. Advantages claimed by the company for this bobtail unit are rugged battleship construction, one piece die-stamped stainless steel top, and stainless steel apron, refrigerated compartment, lids, and pumps. It is equipped with quick-adjustable legs for simplified leveling.

Beverage Dispenser

CHICAGO—Frigidrink Dispenser Company is producing a new non-carbonated beverage dispenser called the "Cascader." Howard Pretzel, company executive, stated that the "Cascader" has the fastest cooling action, 90 degrees to 38 degrees in 10 minutes; accessibility of all working parts for ease of cleaning; an entirely new principle of refrigeration for this type of unit; a newly developed non-clog, no-drip, fast-flow faucet; a newly developed positive action pump; a one-third horsepower Hi Torque starting motor, the most powerful used in this type of a dispenser; and an unusual lighted cascading action. The capacity of the "Cascader" is 12 gallons, and its dimensions are 18 inches diameter, 33 inches high, and 14 inches at the base.



Helmco, Inc., Chicago, recently added the above Model 224 Fountainette to its line. The new unit features a newly designed and exclusive pump.

Fountainette

CHICAGO—Helmco, Inc., recently announced the addition of a new Model 224 Fountainette, which features a newly designed and exclusive pump with lever action, which the manufacturer states is faster and much easier to use than the conventional plunger action pumps. The new unit is made of satin finish stainless steel, designed for perfect temperature control in each compartment. It is equipped with four of the new lever action pumps and four fruit wells for a large variety of topping service. The fountainette unit fits all standard freezer cabinets and is said to meet Board of Health requirements.

Streamlined Dispenser

LOS ANGELES—Majestic Enterprises, Ltd., recently announced a new Model 820-R dispenser with a streamlined globular plexiglas bowl. This model, equipped with illuminated dome and cascades, has a capacity of approximately six gallons and is designed for dispensing concentrates and syrups. Known as the "Illuminated Cascade, Jr.," the unit is adaptable to smaller operations. Counter space required is only 13½ inches x 14 inches. Its height is 32 inches.

Make Big Profits from
BUTTERED POPCORN
with This Low-Cost
NATIONAL DISPENSER



Here's a high-quality hot-butter dispenser that does everything—at less than *half* the usual price! . . . Beautiful high-lustre nickel-chrome finish. All parts that come in contact with butter are of stainless steel . . . Moist heat based on double boiler principle prevents scorched butter . . . Holds 4 lbs. Adjusts to dispense ⅛ or ¼ oz. . . . Temperature thermostatically controlled . . . Flasher sign.

See your nearest CRETORS Popcorn Machine Distributor, or write

CRETORS CORPORATION
P. O. Box 1329-E Nashville, Tenn.



"The Cascader," new non-carbonated beverage dispenser produced by Frigidrink Dispenser Company, Chicago, is scientifically engineered.



At the Massapequa Drive-In, Massapequa, N. Y., an ABC Vending Company aide is seen preparing Flavo's Shrimp Rolls in a deep fat fryer.



A family is seen at Smith Management's S-3 Drive-In, Rutherford, N. J., as they purchased Flavo's Shrimp Rolls from a self-service stand.

Flavo's Shrimp Rolls Gaining Acceptance

NEW YORK CITY—Additional opportunities for concessions in drive-ins is being made available by Flavo-Rite Foods, Inc., with over 200 claimed installations currently using Flavo's Shrimp Rolls.

This new frozen food specialty is a shrimp delicacy full of vegetables and succulent shrimp, wrapped in a crisp, flaky noodle jacket. It is available in institutional pack only. Flavo's Shrimp Rolls are meatless, and they are also said to be a thirst-producer.

Flavo's Shrimp Rolls are deep-fat fried at 375 degrees fahrenheit until crisp, usually two minutes, and are served in a dispensing bag or napkin. They may be prepared in the same oil as french fried potatoes. Flavo's can be stored under normal refrigeration up to 10 days, and are pre-cooked and ready to heat and serve.

Some of the better drive-ins are said to be averaging as many as 1200 to 1500 units per week, often exceeding this figure.

A trailer running approximately 35 seconds is furnished without charge to each theatre, as well as permanent, colored plastic signs to increase sales. Individual glassine serving bags are also available.

Selmix Offering Two Star Items

LONG ISLAND CITY, N. Y.—The new Selmix Cascade and the exclusive Selmix fast-fill valve were two of the star items on display at the recent National Allied Drive-In Theatres Association convention in Cincinnati, according to Arthur Freedman, Selmix Dispensers, Inc., national sales manager.

The Cascade is a three-flavor, high capacity unit for any combination of carbonated and still water drinks, the newest product of Selmix engineering. A mechanically refrigerated fountainette serves 1400 cold drinks quickly at 40 degrees or less. Other features include a water cascade section over the ice bank, no coils in the refrigeration system, circulating pump outside of the ice water bath, upright ice bank plate cooling, fast-fill valves, streamlined cabinet, stainless steel construction inside and out, and components readily accessible from the operator's side of the unit.



The Cascade, shown above, newest product of Selmix Dispensers, Inc., engineering, is a three-flavor, high capacity unit for any combination.

Also on display in the Selmix booth were both rail and counter model fountain dispensers with interchangeable base for Coca-Cola, Hires Root Beer, Canada Dry and others and the new $8400 ice refrigerated Fountainette, the stainless steel self-contained unit which replaces the Selmix $5400.

"In attendance at our booth were Phelps C. Kip, assistant sales manager, and O. 'Flip' Fallen, southeastern representative," added Freedman.

Perey Offers Advantages

NEW YORK—Several advantages are claimed for the Perey turnstile system in drive-in concession operation, that they solve the serious drive-in problems of congestion and disorder, wasting customers' time, the danger of patrons avoiding payment, and the wasting of employes' time.

It is claimed also that the turnstile system automatically routes patrons in the desired directions.

It also frees the cashier from the task of trying to prevent patrons from evading payment, it is said. He knows the customer is compelled to pass close to him. Features of Perey turnstiles include, the company states, appealing streamlined appearance and styling by leading commercial designers; heavy duty backlock providing protection against the turnstile revolving in the wrong direction; fast operating speed; rounded corners and smooth finish to prevent self inflicted injuries by children or careless customers; light turning action; speed control mechanism to prevent spinning if pushed too fast; and compact space-saving designs.



Increases Beverage Sales in Every Location



ONLY THE CASCADER NON-CARBONATED BEVERAGE DISPENSER HAS . . .

- Fastest cooling action!
- New type refrigeration system for this type of dispenser, but proven in use for 25 years!
- High torque, 1/3 H.P. compressor!
- Newly developed stainless steel Positive Action Pump!
- Dual Ranco Controls!
- Complete ventilation on all sides!
- Condensation eliminated by modern disposal arrangement!
- No-clog, no drip, open type, stainless steel, fast faucet!
- New trouble-free Cascade assembly!

Capacity—12 gallons.
Dimensions—Base 18", Height 30".

FULLY GUARANTEED

For Details and Engineering Advancements
CONTACT YOUR LOCAL JOBBER or
Write Direct to Dept. E

Frigidrink Dispenser Co.
55 EAST WASHINGTON STREET CHICAGO 2, ILLINOIS



Co-chairman Lee E. Stine, Popcorn Processing Company, Hagerstown, Md., is seen addressing those attending the recent Baltimore, Md., regional Popcorn-Concession Conference sponsored by the International Popcorn Association. Seated at the speakers' stand, left to right, are James A. Ryan, C. F. Simonin's Sons, Philadelphia, partially blocked by Stine; John L. Strickland, Riderwood, Md.; co-chairman; and Don W. Mayborn, Cornco, Inc., Baltimore, co-chairman. The conference was a decided success.

Mutual Understanding

(*Continued from page* 10)

over a period from five to 10 years. To be more specific, this means if such improvements are to be amortized over a 10-year period and the concessionaire leases the concession only for five years, then he is to be reimbursed with 50 per cent of the amount originally paid for by him or the other way around. If the theatre owner originally paid for the improvements, then the concessionaire is to pay to the theatre owner 50 per cent of the original amount.

These are just a few of the many problems that come up over the years, and some of these problems may involve thousands of dollars and others only a few cents. However, whatever the amounts are, I think it is important for the theatre owner as well as the concession owner to keep in mind that they both depend on each other, and with a cooperative and understanding spirit both can profit a great deal.

New Oh Henry! Wrappers

CHICAGO—Oh Henry! Coconut Roll wrappers have been completely redesigned and brightened with red, yellow, and brown, according to a recent announcement by James A. Dickens, vice-president and sales manager, Williamson Candy Company.

"Consumers like this bar, as they proved when it sold in Slogan Bar wrappers," Dickens said. "Now it has been given the benefit of the well-known Oh Henry! trademark and will sell as Oh Henry! Coconut Roll. With its standout news wrapper, it should move particularly fast."

Plans Progressing For NCA Convention

CHICAGO—Profit, the key problem confronting the candy industry today because increased ingredient and production costs have affected profits adversely, will be analyzed from every angle at the 71st annual convention of the National Confectioners' Association at the Conrad Hilton Hotel, June 6-10, according to Victor H. Gies, vice-president, Mars, Inc., Chicago, chairman, convention program committee, recently.

"With an overall theme of 'Planning For Profit,' the convention sessions will consider this problem from the point of view of management, production, purchasing, selling merchandising, marketing, and, last but not least, the consumer who buys our products," said Gies in reviewing the program being drafted by his 12-man committee of top candy executives.

serve COFFEE the Profitable E-Z WAY!

LESS LABOR

Plus **LOWER COFFEE COST**

Plus **NO STALE OR WASTED COFFEE**

Equals More Profit for You!

No brewing required—yet you serve a BETTER cup of coffee with an E-Z WAY Coffeemaker, because it's made fresh for each customer, using liquid coffee concentrate, readily available anywhere—or make your own (we tell you how). Never a shortage during rush periods. A Drive-In Theatre natural! E-Z WAY Push-Button Automatic Coffeemaker dispenses both coffee and hot water (separate spigots). Easily connected, saves time—no messy grounds, filter or urn to clean up. Pays handsomely!

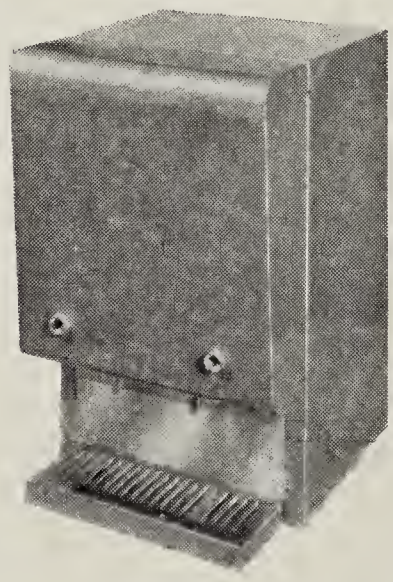
Continuous Flow Models also Available

Call, Write or Wire

LOU WOOLFOLK, President

STEEL PRODUCTS CO.

Cedar Rapids, Iowa



AUTOMATIC PUSH-BUTTON MODEL

dispenses a cup of coffee simply by pushing the button

HERE IS A QUICK, EASY WAY TO GET FURTHER INFORMATION. JUST CHECK AND RETURN. NO OBLIGATION.

BEVERAGES
- . . . Carbanated Cup Bev. Dispenser
- . . . Non-Corbonated Cup Bev. Dispenser
- . . . Bottle Dispenser
- . . . Coffee Dispenser
- . . . Caffee Urn
- . . . Fountain Dispenser
- . . . Paper Cups
- . . . Soft Drinks
- . . . Syrups

CONCESSION STANDS
- . . . Display Cases
- . . . Concession Stand Drive-In
- . . . Concession Stand Indoor Theatre
- . . . Display Units, Counter

CANDY
- . . . Candy Bars
- . . . Bulk Candy
- . . . Package Candy
- . . . Automatic Candy Vender
- . . . Gum

FOOD SERVICE EQUIP.
- . . . Broilers
- . . . French Fryers
- . . . Grills
- . . . Hot Food Containers
- . . . Mixers, Malteds
- . . . Ovens
- . . . Portable Vending Cart
- . . . Ranges
- . . . Refrigerators
- . . . Trays

POPCORN & EQUIP.
- . . . Popcorn
- . . . Popcorn Machine
- . . . Popcorn Warmer
- . . . Popcorn Seasoning
- . . . Popcorn Bags and Boxes
- . . . Butter Dispenser
- . . . Automatic Popcorn Machines

ICE CREAM
- . . . Ice Cream Cabinet
- . . . Automatic Dispenser
- . . . Ice Cream Bars
- . . . Ice Cream Novelties
- . . . Bulk Ice Cream
- . . . Cones
- . . . Ice Cream Freezer
- . . . Snow Cone Machines

CONCESSION CONTRACT SERVICE
- . . . Drive-In Theatre
- . . . Indoor Theatre

FOOD PRODUCTS
- . . . Canned Prepared Food
- . . . Frankfurters
- . . . Sondwich Meats

Cut Along Dotted Line

For additional information on products advertised in this issue, please check.

- ☐ CANADA DRY GINGER ALE, INC., Soft Drinks
- ☐ THE COCA-COLA CO., Soft Drinks
- ☐ CRETORS CORP., Hot-butter Dispensers
- ☐ FRIGIDRINK DISPENSER CO., Beverage Dispensers
- ☐ GENERAL MFG. CO., Gemanco Concession Bars
- ☐ MANLEY, INC., Popcorn Machines, Drink Machines, Hot Dog Machines, Hamburger Grill, Popcorn, Salt and Seasoning
- ☐ MARS, INC., Candy Bars
- ☐ PEPSI-COLA CO., Soft Drinks
- ☐ C. F. SIMONIN'S SONS, INC., Popsit Plus Popcorn Papping Oils
- ☐ STEEL PRODUCTS CO., E-Z Way Coffeemakers

Without charge or obligation, please send me additional information on above checked items.

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

RETURN TO

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.

NEWS OF THE Territory

New York City

Crosstown

Carl Fishman, Loew's Theatres publicity department, departed for a Florida vacation. . . . Maurice Druker, manager, Loew's Midland, Kansas City. was a visitor.

Herman King, King Brothers Productions, left for a series of meetings to plan publicity campaigns for local openings of "Carnival Story."

Emil Dabague, Dollar Film Company, distributor of Republic Pictures in the Middle East, has been in for discussions of his new program with Republic International executives.

Louis Fields, poster ad director for MGM, was vacationing in the west, visiting the Grand Canyon area and other sights in Arizona and California. . . . Shirley Bloch, secretary to Irving Greenfield, Loew's attorney, left for a vacation in France, Italy, Switzerland, Belgium, and England.

Alfred Crown, president, Moulin Productions, Inc., flew to Europe for a four-week tour of the continent.

Allied Artists' "Riot In Cell Block 11" will have an 80 theatre saturation campaign in Manhattan, Brooklyn, Bronx, and nearby Long Island situations day and date this week, it was announced by Morey "Razz" Goldstein, general sales manager. Allied Artists is supporting the heavy metropolitan area saturation with a cooperative advertising campaign and an intensive exploitation drive supervised by Harry H. Goldstein, eastern publicity director.

A 50-day free round trip to Israel on board Zim-Israel Steamship Company's "S. S. Jerusalem" will be first prize in a contest to be conducted by Israel-America Motion Pictures in connection with the first New York showing of "Khamishia—Five Tales From Israel." The tri-borough premiere of this English speaking, Israeli-produced film will take place on May 6 simultaneously at the Midtown, Manhattan; Ascot, Bronx; and Supreme and Carroll, Brooklyn.

After being closed for about a year, Brooklyn's Palace, a former Loew's house, on East New York Avenue, will have its gala opening on May 6 with "The Glenn Miller Story" as its attraction. Charles Cohen, the new operator, is a veteran of 42 years in the business, having held managerial positions with RKO Theatres and the Bolte Circuit, Bronx.

George Nichols, MGM studio publicity department, arrived from the coast by plane to contact national magazines on several new pictures MGM will release during the summer.

Frederic March, will head a cast of stars in a dramatic presentation at the Variety Club dinner in honor of William J. German on May 6 in the Waldorf Astoria Hotel. Another highlight of the dinner will be the bestowal upon German of the Variety Club's first annual Heart Award.

Si Seadler, MGM advertising manager, left for the coast for a vacation, following which he visited the studio before returning.

Ben M. Cohn, assistant foreign manager, Universal International Films, addressed a breakfast meeting of the Men's Council, Jewish Community Center of White Plains, on "The Film Industry in Foreign Trade."

Clark Ramsay, executive assistant to David A. Lipton, U-I vice-president, arrived for 10 days of conferences with home office advertising, publicity, and promotion executives.

The names of company chairmen heading drives in major motion picture organizations were announced by Adolph O. Schimel, vice-president, secretary, and general counsel, Universal Pictures Company, 1954 chairman, motion picture and amusement division, United Jewish Appeal of Greater New York. Company chairmen and organizations they represent include Edward L. Hyman, American Broadcasting — Para-

Tribute to a Grand Fellow—

The choice of William J. German as recipient of the first Variety Club Heart Award at the Heart Award Dinner given by the New York Tent 35 on May 6 has met with approval from the entire motion picture industry.

Few have given as lavishly of time or energy to serve his fellow man.

Bill German, a former chief barker of Tent 35, is presently devoting himself to the Variety Club Foundation to Combat Epilepsy and has been a vital factor in the Foundation's success. Through the years, he has tirelessly given of himself for other worthwhile causes as well, whether they be Jewish, Protestant, or Catholic in religion, or local or national in scope.

No tribute was ever more richly deserved.

—J. E.



Roy Williams, art director, Walt Disney Studios, was part of a team of cartoonists who recently visited public and parochial schools in Greater New York and demonstrated line drawings and illustrated characters from "Pinocchio," RKO release. Williams is seen with Walter Gutteridge, manager, RKO 23rd Street, and principal Ephriam Weston, Public School 11.



Robert Shapiro, right, executive manager, Paramount, New York City, recently distributed Columbia records of Doris Day singing all of the 10 hit songs from Warners' "Lucky Me" to the first 100 patrons arriving on the picture's opening day.



Loew's International recently held a demonstration of Perspecta stereophonic sound at Loew's State, New York City. Seen on the left is Alberto Walker, MGM manager in Peru and the technician who will supervise the installation of the equipment in all Metro Theatres in Latin America, pointing up some of the highlights of the device to Charles C. Moskowitz; while, on the right, Robert Fine, president, demonstrates to independent circuit executives Sam Goodman, Century Circuit, and Harold Klein, Julius Joelson Circuit.

mount Theatres; Mortimer Wormser, Columbia; Irving Greenfield, Loews'; William Brenner, National Screen Service; Arthur Israel, Jr., Paramount; Leon J. Bamberger, RKO; Harry Mandel, RKO Theatres; Joseph H. Moskowitz, 20th-Fox; Max Youngstein, United Artists; Harold Rubin, U-I; Samuel Schneider, Warners; and Harry Kalmine, Stanley Warner.

R. M. Savini, president, Astor Pictures Corporation, returned from the Florida Keys, where he spent two-and-a-half months recuperating from ill health. Savini, since his return, has closed deals for three features for Astor distribution as follows, from J. Arthur Rank, "Turn The Key Softly;" from Michael Carreras, "Three Stops To Murder;" and from W. R. Frank, "Ride A Reckless Mile."

Harold F. Chadwick, business agent, Motion Picture Home Office Employees, H-63, IATSE, revealed that general increases ranging from $4 to $5.50 per week highlight the new contract between the union and Paramount Newsreel. The pact will expire on Aug. 31, 1955, as will other company contracts so that further negotiations can be conducted on an industry-wide basis. The Warners and Stanley Warner companies also recently argreed to an H-63 pact, including the holiday clause. The union also settled and ratified a contract with News of the Day, providing for $4 to $5.50 general increases, and additional severance pay.

A seven-member nominating committee has been selected to propose a list of officers for Associated Motion Picture Advertisers, Inc., for the 1954-1955 term, it was announced by AMPA President Lige Brien, United Artists. Blanche Livingston, RKO Theatres, and Vivian Moses, Samuel Goldwyn Productions, will be co-chairmen of the nominating committee. The other five members of the committee are Charles Alicoate, Steve Edwards, Ted Lazarus, Herman Schlier, and Max Stein.

Biograph Film Studios, Inc., a new corporation headed by Suzanne Sedlock, Thomas Ward, and Roger Donoghue, signed a longterm lease with Biograph Realty Corporation on the Biograph Studios, Bronx. Biograph Film Studios, Inc., expects improvements to be completed at the end of June and, on taking possession, will utilize the property for the production of motion picture and TV films.



Ted Davidson, city manager, Walter Reade Theatres, Perth Amboy, N. J., recently arranged this coop window with a local department store which tied in with a coloring contest on RKO-Disney's "Pinocchio," Majestic. The store also ran three big tiein ads.



This window display at Macy's, Herald Square, New York City, on 20th-Fox's "Prince Valiant," Roxy, featured a photo blowup from the CinemaScope spectacle and an assortment of toy items inspired by the adventure strip character, along with full credits.

H. Lawrence Vallet, son of A. C. Vallet, manager, Interboro's Parsons, Flushing, and a pre-med student at the University of Alabama, was named to the National Pasteur Society and presented with a bronze plaque for achievement in biological research, particularly cancer work, at the society's banquet in Wilmington, N. C.

Charles C. Moskowitz, vice-president and treasurer, Loew's, is on a Miami, Fla., vacation. . . . Fred C. Quimby, head, MGM's shorts production, arrived to confer with office executives. . . . Archie Weltman, Loew's legal department, is in Miami, Fla., on a vacation.

New Jersey

Newark

Glenn M. Pinckney, Altec Service Corporation, was tendered a testimonial signalizing 25 years of service with Erpi and Altec by his company associates. The affair honoring Pinckney was held in the offices of Altec's eastern division, where he served for several years as branch manager and became known to hundreds of exhibitors in the territory. In charge of the arrangements were L. J. Patton, eastern division manager, and D. S. McLean, branch manager, Newark office. The Pinckney testimonial was attended by executives and personnel of Altec's New York headquarters, together with theatre owners and managers in the area. The affair drew Pinckney's many industry friends, and he was given several gifts.

Robert R. Deitch, exploitation and promotion manager, Stanley Warner New Jersey zone, has been named advertising, publicity, and promotion director for the zone.

New York State

Albany

April in Miami, Fla., was the theme song of Ann Joyce, secretary to Columbia branch manager Norman Jackter. Her boss had an opportunity to show his skill at housekeeping during a week's vacation of Mrs. Jackter and the three children with her family in New York. . . . Norman Ayers, Warners' district manager, renewed acquaintances on a visit for conferences with branch manager Ray Smith. . . . Edward L. Fabian, oldest son of S. H. and one of the triumvirate directing that circuit, made the rounds.



Allied Artists' "Riot In Cell Block 11" recently enjoyed one of its most successful engagements at the Fox Fabian, Brooklyn, due to the exploitation campaign conducted by John Burke, Fox advertising manager, and Harry H. Goldstein, AA eastern publicity director. A spectacular, yet economical, theatre front, including a boxoffice converted into a prison cell, was used, and is shown on the left; a guessing contest for a $100 bond helped stimulate interest, and over 9,000 Brooklynites attempted to guess the number of rioting convicts shown in a blown up still placed in the spacious lobby along with an animated 16 mm. projection of key scenes from the film, as shown in the center photo; while a truck bannered with 24-sheets, shown on the right, was a street bally as it toured 16 hours daily for two days preceding the opening.

A sizeable number of entries were received in the "Heidi" coloring contest which the Delaware, Stanley Warner art house, conducted for children in a tieup with The Knickerbocker News. Zone manager Charles A. Smakwitz and Delaware manager John Brousseau arranged the contest.

John and Peter Marotta heralded the paving of Carman Drive-In, Guilderland. . . . Lou Goldstein relighted West Rome Drive-In, but delayed reopening the Shuyler, near Utica, because of major road repairs near it.

A boom for Congressman Bernard W. (Pat) Kearney, Gloversville, father-in law of George V. Lynch, Schine Circuit chief buyer, has been launched by Republicans who would like to see him on the state ticket for lieutenant governor.

Saul Shiffrin, head booker, Columbia, during the past two years, was feted by industry friends and associates at a going-home dinner in Jack's Restaurant. Shiffrin, previously associated with Metro in New Haven, resigned, to return with his wife and baby to Newark, N. J. Harry Rogovin, Columbia, headed the list of diners, approximately 35 in number. Fifteen additional film men contributed to the purchase of a wrist watch, presented to Shiffrin by Norman Jackter, Columbia branch manager and toastmaster. Harvey Appell and Herb Schwartz, Columbia salesman, served as dinner co-chairmen. The girls in the Columbia exchange gave Shiffrin a traveling bag as a farewell remembrance.

The New York State Public Service Commission denied the application of Smith and Howell Film Service, Inc., for a 10 per cent increase in rates for the transportation of prints and associated commodities in the Albany, Buffalo, and New York City areas. It notified parties to the case that a report by Hearing Examiner Morris M. Goldfarb had been approved. Goldfarb, who conducted a hearing, concluded that the proposed rates "have not shown to be just and reasonable" and that "they should be ordered canceled." Smith and Howell filed the tariff to become effective on Jan. 25, 1954, but the Public Service Commission suspended it pending inquiry. The film service had increased its rates 10 per cent in the Albany area; 10 per cent in the New York and Buffalo areas, and 10 per cent, systemwide. Smith and Howell also increased its general commodities rates eight per cent, examiner Goldfarb noted in his report. Successful protestants to the latest application for a film trucking hike were Schine Circuit, Smalley Theatres, Dipson Theatres, and a group of northern New York independent theatres.

Harry Lamount had Bob Case back as manager, Sunset Drive-In, Kingston; Gerry Schwartz at the Overlook Drive-In, Poughkeepsie; Howard Cammer at the Riverview Drive-In, Rotterdam; and Clif Swicke at the Vail Mills Drive-In, Vail Mills. . . . Exchangemen heard that the Northside Drive-In, Brownsville, near Watertown, may



Four living presidents of the American Society of Composers, Authors, and Publishers recently blew out the candles on the society's 40th birthday cake at the annual ASCAP dinner at the Waldorf Astoria, New York City. Left to right, they are Gene Buck, Otto A. Harbach, Deems Taylor, and Stanley Adams, current president. At Buck's right, extreme left in picture, stands Fritz Kreisler, famous violinist and long-time ASCAP member.

not be operated this year. Originally, it was conducted by Dr. Philip Leibig, Granville veterinarian; last year, by T. J. Trombly. Two others, the Black River and Star-Lit, are in full swing at Watertown. . . . The Victoria, Watertown, closed in recent months, was to be reopened. Joseph Agresta, Orvis, Messena, will buy and book,

Leonard L. Rosenthal, counsel and advisor on film buying to Upstate Theatres, Inc., and Mrs. Rosenthal attended the Upstate Council dinner meeting of the B'nai B'rith, at which W. Averill Harriman, former ambassador to Russia, was the principal speaker.

A five-day MGM 30th anniversary "Who Played That" radio contest was worked out between the Fabian and Schine Circuits and MGM representatives on WPTR, starting on May 3. The contest consists of five one-half programs each day using special transcriptions made up by MGM containing dialogue from previous MGM attractions. The listeners must write into the station giving answers as to who they think "played that" role in the various scenes heard on the program. The $150 in cash prizes plus guest tickets good at any of the Schine and Fabian theatres are given away to daily winners selected each day. The transcriptions carry commentary by various MGM stars appearing in their 30th anniversary attractions and promotions for pictures is augmented with local copy as to their coming soon at the various Fabian and Schine houses. WPTR set a teaser promotional campaign in advance of the contest. This is the first joint effort on the part of outstanding upstate theatre circuits to advertise institutionally the industry as well as sell coming attractions. If successful, similar promotions are planned for the future with WPTR offering the complete cooperation to assist in arranging the details.

Buffalo

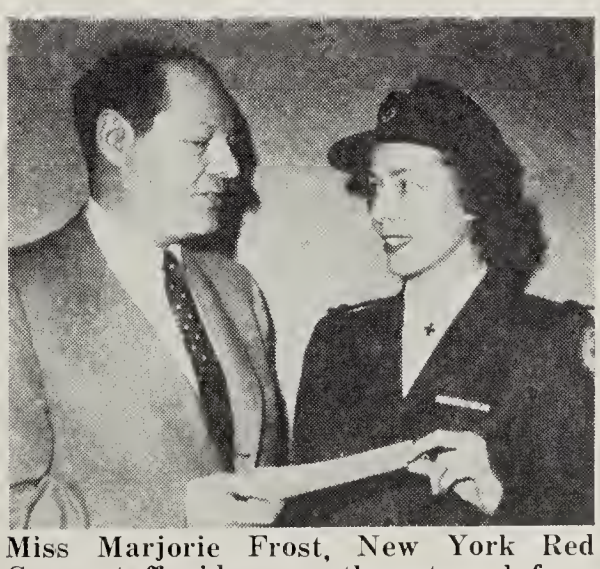
Howard Pearl, UA exploitation representative, was in working with Eddie Meade, Shea's Buffalo publicity director; on "Beachhead." Meade, Shea's Buffalo publicity director, garnered the cooperation of the marines in publicizing "Beachhead" with elaborate lobby displays of mortars, machine guns, etc., and utilizing the "A" boards. . . . The Lafayette opened with "The French Line" despite the opposition of The Legion of Decency. A letter from the Bishop of Buffalo was read at all Masses of the Catholic Church urging parishioners not to attend the showing. The Buffalo Federation of Labor also went on record as opposing the showing.

The Buffalo Evening News ran a coloring contest on "Heidi" in cooperation with the Cinema and United Artists. . . . Extra publicity was obtained by Eddie Meade, Shea's Buffalo publicity director, from The Courier Express on "Prince Valiant" by tieing in with the comic strip now appearing in The Courier.

Lou Jaffe, manager, Shea's Bellevue, Niagara Falls, ran a special advance screening of "Julius Caesar" for parochial and public school teachers.

At the end of the 13th week in the sales drive, the local U-I exchange was in first place. . . . Frank Lindcamp, manager, RKO Palace, Rochester, won the first prize, $100, for the best cam-

(Continued on next page)



Miss Marjorie Frost, New York Red Cross staff aide, recently returnel from Korea, is seen receiving the annual contribution of Loew's Theatres from Eugene Picker, general manager, Loew's Circuit.



Irving Evans, vice-president and assistant managing director, Radio City Music Hall, New York City, recently congratulated Academy Award winner William Holden on the set of "The Country Girl" at the Paramount studio.

EYEING THE Exchanges

NEW YORK—Filmites will be matching their putting and driving skills at the Cinema Lodge's annual industry golf tournament on June 10 at the Vernon Hills Country Club, Tuckahoe. Reservations are being made through Abe Dickstein, 20th-Fox.

MGM—A trio of birthday congrats should go to Harriet Allen, head, contract department, on May 6; Charlotte Cowan, film room, on May 6; and Jo-

Buffalo

(Continued from preceding page)

paign on "The Glenn Miller Story" by RKO managers outside of New York City.

Nina Foch, visited in behalf of "Executive Suite," Shea's Buffalo. Miss Foch was the guest of the Kiwanis Club at a luncheon.

Edmund C. DeBerry, Paramount branch manager, was in New York for the Paramount VistaVision demonstration at Radio City Music Hall.

Earl Hubbard, now operating his own public relations business, will handle the publicity this season for Crystal Beach and for the race meet at Fort Erie. Hubbard formerly was the Century advertising publicity manager.

—MRS. NEDRA GRAY

Glens Falls

The concession privilege at the Dix Drive-In is in the hands of Tri-State Automatic Candy Corporation this season, under the direction of Mr. and Mrs. George Moosi. Tri-State, through its Albany branch manager, George Schenck, rebuilt the stand so that it provides 90 per cent inside and 10 per cent outside service. The Dix is owned by Moe Bittman, Ken Mosher, and Lew Wells.

Kingston

The Sunset Drive-In presented a week's exhibit of water colorings, oil paintings, and silk etchings from the collection of Otto Vorgang. Manager Bob Case arranged the feature.

Schenectady

"An American In Paris" was shown for two nights at the Scotia, Scotia, under the auspices of the Schenectady Young Adult Civic Council. Profits from ticket sales went to the Community Ambassador Project, under which a young adult is sent each year from Schenectady to another country to act as goodwill ambassador.

SAVE FOR YOUR INDEPENDENCE • BUY U.S. SAVINGS BONDS •

hanna (Mae) Pannese, switchboard operator, on May 9. . . . Former MGMer Sandy Flichtenfeld was visiting while on vacation from the University of Rhode Island. . . . The contract department's Joan Bynum was visiting in New Mexico, where her father is recovering from injuries sustained in an auto accident. . . . Marty Solomon, now with CBS-TV, was visiting.

REPUBLIC—Switchboard operator Irene Anastasiou is back after illness. . . . Myra Lerner, contract department, weekended at Monticello.

COLUMBIA — Bookkeeping machine operator Blanch Schiff was vacationing. . . . Camille Patti, accounting department, and Harriet Miller, bookkeeping machine operator, celebrated their respective natal days. . . . Assistant head booker Katherine Becker was on a respite. . . . The boxoffice department's Howard Goldstein, known professionally as Bob Terry, cut demonstration records on two new songs. . . . The office club presented Howard Yellon with a gold tie clip when he resigned. . . . Night inspector Abe Cohen is recuperating in the hospital. . . . Sam Mann, formerly of the film room, is reported seriously ill.

WARNERS—Inspectress Mae Tallman marked her birthday. . . . District manager Norman Ayers was on an upstate trip. . . . Typist Marilyn Einbinder was on the sick list. . . . Four from the film room left, including Oscar Ruderman, Al Wasserman, Frances Belskin, and Morris Laubraus.

PARAMOUNT—Secretary Laurie Green donated a pint of blood to the Red Cross. . . . Pearl Affissio, switchboard, had a good time at a Tibbets Brook picnic.

UNITED ARTISTS — Booker's secretary June Hill set the date for Sept. 25. He's Jackie Rogers, an aircraft mechanic. . . . Michael and Jay, twin sons of Hilda Frishman, cashier department, were in. . . . Biller Janet Moses sends good wishes from Florida.



MGM's "Dollar Crew" at Albany got together with John P. Byrne, eastern division sales manager and captain, "30th Anniversary Jubilee" campaign, during his recent visit to that office. Seated are Helen Wisper, booker, left; branch manager Jack Goldberg; and booker Mrs. Helen Deal, right; and standing are salesman A. Horn; office manager Frank Carroll; Byrne; and salesman Ralph Ripps, all quite jubilant about the campaign.

UI—After seven years in various positions, booker Harvey Reinstein is scheduled to join the Walt Disney organization. . . . Switchboard operator Alice Shivers returned after illness. . . . Walter Bernard, cashier, was still recuperating in the hospital. . . . Meyer Siegel, film room, was on the sick list. . . . Secretary Jean Mendolia made her marriage vows.

ALLIED ARTISTS—A smile and a sparkler betrayed biller Rita Solgado's engagement to Charles Chongo. Fellow officeites presented her with a gift. . . . Switchboard operator Terry Testa took a leave of absence. . . . Secretary Sina Turrisi and husband Phil celebrated their paper anniversary on May 3.

RKO—Cashier Jimmy Montana was still ailing. . . . Salesman John Dacey was spending his vacation on Long Island. . . . District manager Len Gruenberg was on the coast for business talks.

20th-FOX — On the sick list was secretary Bess Goldstein Allen. . . . Secretary Abbe Sherneck resigned, replaced by newcomer Joan O'Keefe. . . . Harriet Dublin, cashier department, is expecting corporal husband Arthur home from Korea.

BONDED — Ben de Augusta, traffic department, is being kept busy these days redecorating his home. . . . The office now has its own teletype machine. . . . Shipper Murray Vogel is back from a vacation. . . . Former head shipper Harry Newman became a father-in-law recently.

RAMBLIN' 'ROUND—Jack Graver, former Republic salesman-AA booker and member, Bookers Club, became the father of Richard Steven on April 13. . . . Fred (Red) Meyers, Memphis franchise owner, Realart, was visiting. . . . Herbie Richek, Motion Pictures for TV, returned from a Los Angeles business trip.

—J. A. D.



Steve Cochran, co-star, RKO's "Carnival Story," recently autographed photographs in the lobby of the Criterion, New York City, at the premiere. He was assisted by models wearing bathing suits worn by Anne Baxter in the film. Standing behind Cochran are, left to right, model Sherri Windsor; Herman King, King Brothers Productions; Jerry Sager, publicity and advertising director, Criterion; model Gussie Thorner; and Milton Schwartz, manager, Criterion.

10540

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SECTION TWO
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MAY 5, 1954

COLUMBIA

The Jolson Story

BIOGRAPHICAL DRAMA WITH MUSIC
122M.

(Color by Technicolor)

ESTIMATE: Reissue of musical hit should benefit from stereophonic sound.

CAST: Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath, Tamara Shayne, John Alexander, Jo-Carroll Dennison, Ernest Cossart, Scotty Beckett, William Forrest, Ann Todd, Edwin Maxwell, Emmett Vogan, the Mitchell boy choir. Produced by Sidney Skolsky; directed by Alfred E. Green.

STORY: In Washington, D. C., Scotty Beckett (Al Jolson as a boy) runs away to join William Demarest and his burlesque act. He is returned to his parents, Ludwig Donath and Tamara Shayne, who let him go after much pleading. At 18, Larry Parks (Jolson as an adult) joins the Lew Dockstader Minstrels after leaving Demarest. He soon tires of the same old routine and picks up singing the blues. Parks returns home only to receive a phone call offering him a part in a new Broadway show, and leaves to sing "Mammy," which quickly boosts him on the road to stardom. Demarest becomes his manager. Finally Parks gets an offer to go to Hollywood to make talkies. Before leaving, he falls in love with showgirl Evelyn Keyes, and asks her to marry him. Both go to California for careers in pictures. After many films, he retires with her, but he is not happy. Eventually, he comes out of retirement. Keyes walks out, leaving him to the life he loves.

X-RAY: When first reviewed in THE SERVISECTION of October, 1946, it was said, " . . . One of the better efforts of this studio, this has tunes that all America loves with a story that is interest-holding from start to finish. Performances are deserving of the highest of praise as are the direction and production as a whole. Parks as Jolson is topnotch." Among the tunes heard are "Let Me Sing And I'm Happy," "On The Banks Of The Wabash," "Ahavas Olom," "Ave Maria," "When You Were Sweet Sixteen," "After The Ball," "By The Light Of The Silvery Moon," "Goodbye My Bluebell," "Blushing Rosie," "I Want A Girl," "My Mammy," "I'm Sitting On Top Of The World," "You Made Me Love You," "Swanee," "Toot, Toot, Tootsie," "The Spaniard That Blighted My Life," "April Showers," "California, Here I Come," "Liza," "There's A Rainbow 'Round My Shoulder," "She's A Latin From Manhattan," "Avalon," "About A Quarter Of Nine," "Anniversary Song," "Waiting For The Robert E. Lee," and "Rock-A-Bye Your Baby." Directional sound, which has been added, enhances the production. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Better price.

AD LINES: "The Story Of One Of America's Greatest Showmen—Al Jolson"; "All The Tunes You Love To Hear As Al Jolson's Life Story Comes To The Screen"; "Brought Back For You To Enjoy Once More."

IFE

Melody Of Love

MUSICAL COMEDY DRAMA
96M.

(English titles)

ESTIMATE: Pleasant fare for the Italian spots.

CAST: Giacomo Rondinella, Maria Fiore, Nadia Gray, Giovanni Grasso, Giuseppe Porelli, Mirko Ellis, Tina Pica, Carlo Romano, Dante Beniamino Maggio. Produced by Roberto Amoroso; directed by Mario Costa.

STORY: Maria Fiore, the daughter of a fisherman, is in love with Giacomo Rondinella, a young sailor employed by her father, who fires Rondinella. In his place he puts the son of an old friend, Mirko Ellis, whom he plans to groom for a partnership and marriage with his daughter. Meanwhile, Rondinella, taking singing lessons from Giuseppe Porelli, has a voice for folk songs and is discovered by a musical comedy impressario and is given a lead in a new show. The two lovers meet in secret to plan an elopment, but through unusual circumstances Fiore does not show at the appointed time. Rondinella leaves Naples to start his tour with the show, still confused about his place in Fiore's affections. However, when he does not hear from her, he believes she is forgetting him. He turns for comfort to co-star Nadia Gray, who has fallen in love with him. She jealously prevents Fiore from seeing him. Meanwhile, the wedding arranged between Fiore and Ellis is broken up by police when it is discovered the latter is involved with a smuggling ring. At this point, Rondinella returns from his tour abroad and learns of Fiore's sad story. Realizing they are both still in love with one another, Gray gives up her hold on the young singer and he runs to join Fiore.

X-RAY: A collection of modern and traditional Neopolitan songs makes this import pleasant fare for Italian audiences. The complicated tale of love, however, is too involved to be satisfactory. Overlooking the plot, this is suitable within its scope. Roberto Amoroso wrote the story, from which A. G. Maiano, M. Costa, and R. Amoroso wrote the screen play.

AD LINES: "The Melodies Of Old Naples"; "Enjoy The Lilting Strains Of The Old Ballads That Made Naples Famous"; "A Beautiful Tale Of Love And Music."

FIRST* **in the entire trade press . . .**

MOTION PICTURE EXHIBITOR . . . both in The Pink Reviews as available, and in the alternating yellow Check-Up, . . . now lists, for your booking and playing knowledge, all pertinent data on the new techniques. Included in such data are:

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***AS USUAL! The most useful and "theatre-wise" services will always come from the theatreman's most serviceable weekly!**

LIPPERT

We Want A Child (5324)

DRAMA 75M.

(Swedish-made)
(Dubbed in English)

ESTIMATE: Sex drama should have interest for restricted or segregated audiences.

CAST: Ib Schonberg, Ruth Breinholm, Jorgen Efenberg, Grethe Thordahl, Maria Garland, Preben Lerdorff-Rye, Jeanne Darville, Betty Halsengreen, Karen Berg, Else Jarlbak, Orlander Dam Willumsen, Berit Erbe. Directed by Alice O'Fredericks and Lau Lauritzen.

STORY: On the day that Ruth Breinholm and Jorgen Efenberg wed, her friend, Grethe Thordahl, keeps a rendezvous with a married man, Preben Lerdorff-Rye. As time goes on, Breinholm and Efenberg are childless, but Thordahl is to have a child by Lerdorff-Rye. It seems that Breinholm, made pregnant by Efenberg on the eve of his leaving for battle, later had an abortion, but never told Efenberg. She tells him now, at the behest of her doctor, and it is planned for the couple to adopt Thordahl's child. However, when the baby is born, Thordahl decides to keep it and she is cared for by elderly Ib Schonberg, a kindly bachelor. Finally, Breinholm becomes pregnant, and a daughter is born. Breinholm and Efenberg are happy, and so is Thordahl, who looks forward to a new life.

X-RAY: Made in Sweden and dubbed with English dialogue, this offers possibilities for sensational selling where the actual birth of a baby can be shown. Otherwise, while interesting, the film offers little in entertainment values, being below American standards in action, production, direction, and technically. The editing is often a bit jerky, but it never interferes with the interest. However, it will be up to the individual exhibitor to decide for himself whether he wants to show the birth sequence to general or restricted audiences, if at all. The film is reported to have won a Venice Festival Gold Medal award and other honors. The story is by Grethe Frische and Ib Freuchen and the screen play is by Leck Fischer.

AD LINES: "The Miraculous Story Of Love, Life, and Birth"; "A Baby Born Right Before Your Eyes"; "Now You Can See A Baby Born Before Your Very Eyes . . . Without Special Glasses."

MGM

Flame And The Flesh (421)

DRAMA 104M.

(Color by Technicolor)
(Made in Italy)

ESTIMATE: Name draw will have to make the difference.

CAST: Lana Turner, Pier Angeli, Carlos Thompson, Bonar Colleano, Charles Goldner, Peter Illing, Rosalie Crutchley, Marne Maitland, Eric Pohlmann, Catharine Ferraz. Produced by Joe Pasternak; directed by Richard Brooks.

STORY: In Naples, Italy, Lana Turner, who knows her way around, is befriended by Bonar Colleano, a musician who lives with singer Carlos Thompson. Colleano, a naive fellow, falls for Turner. Thompson is engaged to marry Pier Angeli, daughter of a local cafe owner, but when Thompson sees Turner, the attraction grows and eventually, on the eve of the wedding of Angeli and Thompson, the latter runs away with Turner. The two go from one spot to another, with Thompson jealous because Turner attracts men. Colleano catches up with the pair, intent on killing Thompson, but instead realizes how lucky he had been. Thompson makes one last plea for Turner to stick with him. Although she loves him, she turns him away, and he leaves with Colleano to return to Angeli. Satisfied in having had a real love, Turner turns down wolfish cafe owner Charles Goldner and goes on her way.

X-RAY: Although the Italian backgrounds add to the beauty and the Turner draw is a factor, this will find slow going. The pace is quite leisurely; the developments too repetitious, and the result is a film that will need plenty of work. Angeli doesn't have too much to do, while Colleano and Thompson are comparative unknowns. Songs include "No One But You," "Languida," "Mandolin Serenade," "By Candlelight," and "Ten I Loved." The story was written by Nicholas Brodszky. Maximum aspect ratio: 1.75-1.

TIP ON BIDDING: Fair program price.

AD LINES: "She Was The Flame Of Love . . . But His Flesh Was Weak"; "Lana Turner . . . As A Siren . . . Who Knew Men"; "She Knew Only One Rule . . . Live And Love And Love Again."

PARAMOUNT

About Mrs. Leslie

DRAMA 103M.

ESTIMATE: Star draw should make the difference.

CAST: Shirley Booth, Robert Ryan, Marjie Millar, Alex Nicol, Sammy White, James Bell, Eilene Janssen, Phil Ober, Henry Morgan, Gale Page, Virginia Brissac, Ian Wolfe, Ellen Corby, Ray Teal, Isaac Jones, Maidie Norman, Laura Elliott, Amanda Blake, Percy Helton, Ric Roman, Joan Shawlee, Pierre Watkin, Benny Rubin, Nana Bryant, Edith Evanson, Alberto Morin, Mabel Albertson, Anne McCrea. Produced by Hal B. Wallis; directed by Daniel Mann.

STORY: Shirley Booth takes boarders in her Beverly Hills, Cal., home, among them a couple whose daughter is seriously ill in the hospital; Marjie Millar, seeking a chance in TV; and Alex Nicol, who drinks a lot and who wants to break in a vaudeville dancing act. In flashback form, Booth's story is told. When singing in a third-rate New York night club, she meets Robert Ryan, who becomes attracted to her and who offers her a platonic deal, to go with him for six weeks to a lodge in California as a companion. Booth accepts, and at the end of six weeks goes back to New York. This goes on for several years, with love growing between them but neither admitting it. Finally, Booth learns that Ryan is really a top man in aeronautics, is married, and has two grown sons. She wants to break with Ryan, who tells her his story, but she can't, so they go back to California. After the six-week period, she feels she won't ever see him again. Ryan dies of a heart attack working in Washington in a top government spot. Booth is left some money in the will and goes to California, where she opens her boarding house. Meanwhile, the problems of Millar and Nicol are finally solved, the two deciding to get married. Booth's house is empty since the daughter of the other couple has died and they leave. Booth puts out a "Rooms for Rent" sign.

X-RAY: A personal triumph for Booth, this again proves her a top actress in the field, and her draw will make the difference. The story itself is of the "Back Street" variety, and the secondary sequences are never as touching as those in which Booth appears. It is her show all the way, and the grosses will depend on her pull. Ryan is capable in a somewhat restricted role and Nicol and Millar are adequate as the young folks. The novel was written by Vina Delmar. Booth sings "I'm In The Mood For Love" and "Kiss The Boys Goodbye." Legion of Decency: "B." Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Above average price.

AD LINES: "Meet Mrs. Leslie . . . A Lady Whose Past Was Always Present"; "She Was Content To Be A 'Back Street' Girl"; "Would You Be Content With Happiness Six Weeks Out Of Every Year?"

Living It Up

MUSICAL COMEDY 95M.

(Color by Technicolor)

ESTIMATE: High rating comedy.

CAST: Dean Martin, Jerry Lewis, Janet Leigh, Edward Arnold, Fred Clark, Sheree North, Sammy White, Sid Tomack, Sig Ruman, Richard Loo, Raymond Greenleaf, Walter Baldwin. Produced by Paul Jones; directed by Norman Taurog.

STORY: Jerry Lewis, a railroad attendant at a whistle stop who has a yen to see New York City, jumps a freight, but is dumped in the atomic testing area at Los Alamos, N. M. Local doctor Dean Martin, who finds him, believes him to be stricken with radio-activity. The news hits the wire services and Janet Leigh, reporter on a New York City daily, sells her editor the idea of having the paper bring Lewis to New York to live his few remaining days having a great time. The editor okehs the idea and Leigh leaves to get Lewis. Meanwhile, Martin finds he had diagnosed the case wrongly and that Lewis has sinus trouble. When Leigh arrives, Lewis pleads with Martin to stick with his first diagnosis. He refuses, but after he sees Leigh, agrees on condition that he go along as personal physician. When they arrive in New York, Lewis hits the high spots and spends the paper's money like water. Martin doesn't get to first base with Leigh, bathed in pity for Lewis. The editor, suspicious, demands an examination of Lewis. Lewis finally fakes a suicide and is mourned. Martin gets Leigh.

X-RAY: Rating with the better offerings from Martin and Lewis, this has them in top form. A sizzling dance by Sheree North also adds to the tumult. Good direction by Norman Taurog keeps things rolling in high gear. In short, this has all the angles. Songs heard include "That's What I Like," "You Are The Bravest," "How Do You Speak To An Angel," "You're Gonna Dance With Me, Baby," "Champagne And Wedding Cake," "Money Burns A Hole In My Pocket," and "Every Street's A Boulevard." The screen play is by Jack Rose and Melville Shavelson, from the musical comedy, "Hazel Flagg," based on a story by James Street. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Higher bracket.

AD LINES: "New York City—Here They Come!"; "Zaniest Of The Martin And Lewis Fun Riots"; "A Fun And Music Riot If There Ever Was One."

RKO

Badman's Territory (476)

WESTERN 98M.

ESTIMATE: Scott name should help reissue.

CAST: Randolph Scott, Ann Richards, George "Gabby" Hayes, Ray Collins, James Warren, Morgan Conway, Virginia Sale, John Halloran, Andrew Tombes, Richard Hale, Harry Holman, Chief

Thundercloud, Lawrence Tierney, Tom Tyler, Steve Brodie, Phil Warren, William Moss, Nestor Paiva, Isobel Jewell. Produced by Nat Holt; directed by Tim Whelan.

STORY: Quinto, a spot near Oklahoma is known as Badman's Territory in 1890 because it is not under federal domination and is the headquarters for lawless men. Nearby, deputy sheriff Randolph Scott quarrels with sheriff Morgan Conway, a vicious law officer, who, later shoots James Warren, Scott's brother, also a deputy. Lawrence Tierney and Tom Tyler (the James boys), take Warren with them to Quinto, where he recovers. Meanwhile, Scott, whose horse has been stolen, accuses Conway of shooting Warren, takes Conway's horse, and rides into Quinto, where he makes friends with Ann Richards, newspaper editor, who wants the territory to become part of Oklahoma. Eventually, Scott, whose horse stealing has become known, is made number one man. Warren, now a fugitive because of Conway's accusations, participates in a bank robbery with the Daltons, and is killed. The area votes to join the United States and Conway arrives to take over, but everyone leaves except Scott, who is arrested by Conway. However, after Conway kills George "Gabby" Hayes, Scott kills Conway, and the right kind of law takes over. Scott is vindicated and the town becomes a peaceful community.

X-RAY: When first reviewed in THE SERVISECTION of May, 1946, it was said, "This is a rip-roaring western that is bound to do business for it is packed with selling angles." The screen play was written by Jack Natteford and Luci Ward.

TIP ON BIDDING: Usual reissue price.

AD LINES: "All Together—The James Boys, The Daltons, And Belle Starr in A Rip-Roaring Saga Of The Old West"; "The Outdoor Sensation Of All Time"; "Brought Back To Thrill You Anew."

The Spanish Main (475)

MELODRAMA 100M.

(Color by Technicolor)

ESTIMATE: Reissue has the names to help.

CAST: Maureen O'Hara, Paul Henreid, Walter Slezak, Mike Mazurki, Ian Keith, John Emery, Barton MacLane, Binnie Barnes, J. M. Kerrigan, Fritz Leiber, Nancy Gates, Jack LaRue, Victor Kilian, Curt Bois, Antonio Moreno. Executive producer, Robert Fellows; associate producer, Stephen Ames; directed by Frank Borzage.

STORY: Paul Henreid is leader of a Dutch band of refugees on a ship seeking freedom in the Carolinas in the days of the Spanish Main. The vessel is wrecked on the coast of lands governed by Walter Slezak, Spanish ruler. Slezak imprisons Henreid, but he escapes and five years later is a pirate leader. He poses as a navigator of a ship on which Maureen O'Hara, daughter of a Mexican noble, is a passenger, travelling to marry Slezak, whom she has never seen. Henreid's pirates attack the ship, capturing its passengers. To save another ship, O'Hara gives herself in marriage to Henreid, who takes her to the pirates' hideout. Her presence incenses them, particularly Binnie Barnes and Barton MacLane, so they overpower Henreid, and send her to Slezak. John Emery, Henreid's right-hand man, sells him out, and makes a deal to deliver Henreid to Slezak. Henreid is imprisoned, but escapes, and Slezak is shot. As he dies, the ship carrying O'Hara and Henreid passes the fort into safety and freedom.

X-RAY: When first reviewed in THE SERVISECTION of October, 1945, it was said, "A typical pirate melodrama, this will hold its own nicely at the boxoffice and register a good gross." This was authored by Aeneas MacKenzie.

TIP ON BIDDING: Usual reissue price.

AD LINES: "Mightiest Of All Pirate Pictures"; "Brought Back So You May Thrill Anew At Its Spectacle And Romance"; "Glamorous And Glorious Love Story In The Days Of 'The Spanish Main'."

REPUBLIC

Johnny Guitar (5307)

OUTDOOR DRAMA WITH MUSIC 110M.

(Color by Trucolor)

ESTIMATE: Crawford draw will be the most important factor in the selling.

CAST: Joan Crawford, Sterling Hayden, Mercedes McCambridge, Scott Brady, Ward Bond, Ben Cooper, Ernest Borgnine, John Carradine, Royal Dano, Frank Ferguson, Paul Fix, Rhys Williams, Ian MacDonald. Directed by Nicholas Ray.

STORY: In an Arizona valley, Joan Crawford has built a gambling casino on a site where the railroad may come through. She is opposed by others in the town headed by Mercedes McCambridge and Ward Bond. McCambridge is especially bitter because she has a yen for tough man Scott Brady, whom Crawford has thrown over. On the scene comes Sterling (Johnny Guitar) Hayden, an old flame of Crawford. At the same time, McCambridge's brother is killed and the blame is put on Brady and his henchmen, Ben Cooper, Ernest Borgnine, and Royal Dano. One thing leads to another. In the showdown, Crawford's place is burned by McCambridge's mob, and Crawford is almost hung; but is rescued by Hayden. The windup sees Crawford and McCambridge shooting it out. McCambridge is killed, and the townsfolk, having enough of killing, decide to let the situation stand as is.

X-RAY: Presenting Crawford in a western role for the first time, this has been handsomely mounted, with the Trucolor an asset, and the result is a film that lends itself easily to intensive exploitation. The cast is well above the average, with many names for the marquee, in addition to Crawford. While the story follows familiar lines, there is an accent on violent action, although the pace occasionally slows up. On the other hand, because of the Crawford presence, the film should have appeal in situations which ordinarily do not go in for outdoor films. There is no question but that this rates with the leading Republic films. The songs include "Johnny Guitar," among others. The story is by Roy Chanslor. Maximum aspect ratio: 1.85-1.

AD LINES: "There Was Never A Man Like 'Johnny Guitar'"; "Meet The Two-Gun Heroine Of The West . . . Joan Crawford"; "Joan Crawford . . . Cracking Down On The Lawless Elements . . . In 'Johnny Guitar.'"

Laughing Anne (5305)

MELODRAMA 90M.

(Color by Technicolor)
(Made in England)

ESTIMATE: Interesting melodrama has the angles.

CAST: Wendell Corey, Margaret Lockwood, Forrest Tucker, Ronald Shiner, Robert Harris, Jaques Brunius, Daphne Anderson, Helen Shingler, Danny Green, Harold Lang, Edgar Norfolk, Sean Lynch, Gerard Lohan, Andy Ho, Maurice Bush, Dave Crowley, Jack Cooper, Rudolph Offenbach, Christopher Rhodes, John Seret, Michael Oldham, Bernard Robel, Joe Powell, Julian Sherier, Nandi. Produced and directed by Herbert Wilcox.

STORY: Helen Shingler, wife of ship's captain Wendell Corey, arrives in Java to ask him to return to Britain and a position with her father's firm, but he refuses and instead asks her to come sailing with him. She refuses, and they part. When he sails with mate Ronald Shiner, he has a stowaway in the person of bar entertainer Margaret Lockwood, seeking to get away from her lover, Forrest Tucker, owner of a bar in Java. Corey is forced to take her along and falls in love with her. She tells him the story of how she and Tucker got together when he was a prizefighter and that she persuaded him to fight right instead of throwing the bouts. As a result, he was beaten by losing gamblers and his hands mutilated so that he must depend on others. Lockwood returns to Tucker from Singapore. Corey and Lockwood meet again years later when Corey's boat makes the rounds of some of the islands collecting old dollars for the government. He finds her with Tucker on one of the islands with a boy whom he gueses must be his. Lockwood warns Corey of a plot by Tucker and others to rob him and agrees to meet him later and go away with him. When Tucker's plan is upset, Tucker realizes it's Lockwood who betrayed him. He wounds her fatally and Corey kills him. Lockwood begs him to take the boy with him and they sail the seas together.

X-RAY: Action, romance, colorful settings and scenery, and a yarn that holds interest are to be found in this, based on the story by Joseph Conrad. The cast is competent and the direction and production are standard. There's romance for the femmes and action for the meller fans. The screen play is by Pamela Bower. Music includes "I've Fallen In Deep Water" and "All The World Is Mine On Sunday." Maximum aspect ratio: 1.85-1.

AD LINES: "Action And Romance In The South Seas"; "Adventure And Love In A Turbulent Drama Of The High Seas"; "Wendell Corey . . . As A Fearless Captain Of The Sea."

Untamed Heiress (5325)

COMEDY MUSICAL 70M.

ESTIMATE: For the lower half.

CAST: Judy Canova, Donald Barry, George Cleveland, Taylor Holmes, Chick Chandler, Jack Kruschen, Hugh Sanders, Douglas Fowley, William Haade, Ellen Corby. Produced by Sidney Picker; directed by Charles Lamont.

STORY: Taylor Holmes and Chick Chandler are down and out theatrical agents, so when old prospector George Cleveland, shows up in search of a singer who had once grubstaked him and offers a reward for her whereabouts, the two see a chance for some easy money. They discover that the actress had died but that she had left a daughter in an orphanage. The boys hoodwink gangster Donald Barry in order to get money for fare. At the orphanage, they find the daughter, Judy Canova. Since she is too old to adopt, they sign her up for a theatrical contract hoping in this way to get 10 per cent of the estate offered to her by Cleveland. Before they can get to Cleveland to cash in, gangster Barry catches up and agrees to go along for the collection. However, on arriving at Cleveland's outlandish castle, they learn that the old man is insane, in the custody of Hugh Sanders. Canova, meanwhile, discovers that Sanders is actually a crook plotting to get the information from Cleveland as to the whereabouts of his treasure. In a free-for-all, Sanders and his men are defeated and Cleveland's wealth is saved. Canova becomes a singing personality.

X-RAY: Everything is thrown in here for laughs, and this may please slapstick fans. Canova contributes her brand of hayseed humor that is good for a few chuckles, and this should fit suitably on the lower half or in small towns. Jack Townley wrote the story on which Barry Shipman wrote the screen play. Songs heard are "Welcome," "A Dream For Sale," and "Sugar Daddy." Maximum aspect ratio: 1.85-1.

AD LINES: "An Uproarious Excursion Into The Ridiculous"; "Fun And Frolic When Judy Canova Follows Up Her Claim To A Castle"; "A Laugh A Minute."

20TH-FOX

Gorilla At Large (406)

MYSTERY MELODRAMA 84M.

(3-D and 2-D)
(Color by Technicolor)

ESTIMATE: Exploitable programmer.

CAST: Cameron Mitchell, Anne Bancroft, Lee J. Cobb, Raymond Burr, Charlotte Austin, Peter Whitney, Lee Marvin, Warren Stevens, John G. Kellog, Charles Tannen. Produced by Robert L. Jacks; directed by Harmon Jones.

STORY: Suspected of the murder of John G. Kellog are amusement park barker Cameron Mitchell and Raymond Burr, husband of trapeze star Anne Bancroft. The murder seems to incriminate Goliath, gorilla star of the park show. Detective Lee J. Cobb learns that all performers had been with the same circus earlier, but that it had broken up when a third partner in the Bancroft-Burr aerial act was killed. Goliath attacks Charlotte Austin, Mitchell's girl, and press agent Charles Tannen is killed trying to save her. Since Bancroft's act is climaxed by a scene with a man wearing gorilla's costume, she, after being attacked, accuses Burr, who confesses to the murder. Peter Whitney, circus coowner, and Bancroft's former husband, tries to kill her, and Mitchell summons Cobb. Upon preparing to don his gorilla outfit, however, he finds evidence indicating that Bancroft is the real killer. During her act, Bancroft falls into Goliath's grasp, but is rescued and led away by the police as Mitchell and Austin clinch. It seems Burr confessed to save himself.

X-RAY: This programmer is aided by some suspense, colorful carnival atmosphere, a fairly interesting yarn, and some 3-D effects. The cast gives adequate performances and production and direction are also good. It should fit in the duallers, and the gorilla routine may provide added thrills for the youngsters and some adults. The screen play was written by Leeonard Praskins and Barney Slater. Legion of Decency: "B."

TIP ON BIDDING: Program price.

AD LINES: "Get Out Of His Way Before It's Too Late—There's A 'Gorilla At Large'"; "The Hate Beast Who Lives To Kill Is Loose Unleashing A Terror Never Before Known By Mortal Man"; "A Nightmare Of Fear Grips A Circus As A Monster Stalks The Midway."

Orchestra Wives (445)

MUSICAL COMEDY DRAMA 98M.

ESTIMATE: Reissue has the names to help.

CAST: Glenn Miller and orchestra, George Montgomery, Ann Rutherford, Lynn Bari, Carole Landis, Cesar Romero, Virginia Gilmore, Mary Beth Hughes, Tamara Geeva, Frank Orth, Grant Mitchell, Henry Morgan, Jackie Gleason, Edith Evanson, Alec Craig, Nicholas Brothers. Produced by William LeBaron; directed by Archie Mayo.

STORY: Ann Rutherford, small town girl, is a typical admirer of the top swing bands. When Glenn Miller's orchestra hits a nearby town, she and her boy friend attend, and two of the wolves in the band, George Montgomery and Cesar Romero, go on the make for her, Montgomery winning out and marrying her, taking her on tour with the band and the rest of the orchestra wives. Rutherford learns that Montgomery has been having an affair with Lynn Bari, the band's singer. Rutherford loses her faith in Montgomery, then turns the tables, with the result that the girls get their husband musicians fighting among themselves, resulting in breaking up the band. Rutherford goes home to the doctor who adopted her, Grant Mitchell. With Romero's assistance, they succeed in reuniting the band and the errant wives and husbands.

X-RAY: When first reviewed in THE SERVISECTION of September, 1942, it was said, "this is saucy and sophisticated and contains plenty of ultra-smart, laugh punctuated dialogue. The plot is a good one on which to hang the swell music of Glenn Miller's band. Songs include "Serenade In Blue," "I've Got A Gal In Kalamazoo," "People Like You And Me," and "At Last." This was written by James Prindle.

TIP ON BIDDING: Usual reissue price.

AD LINES: "The Inside Story Of The Makers Of Jazz And Their Wives"; "Glenn Miller And His Orchestra In One Of The Greatest Musical Romances Of All Time"; "Brought Back For Your Enjoyment."

River Of No Return (405)

OUTDOOR ACTION DRAMA 91M.

(Color by Technicolor)
(CinemaScope)

ESTIMATE: Name draw will make the difference.

CAST: Robert Mitchum, Marilyn Monroe, Rory Calhoun, Tommy Rettig, Murvyn Vye, Douglas Spencer, Ed Hinton, Don Beddoe, Claire Andre, Jack Mather. Produced by Stanley Rubin; directed by Otto Preminger.

STORY: Into a primitive tent city in a gold mining area in the northwest around 1875 comes Robert Mitchum seeking his 10-year-old son, Tommy Rettig. He finds him near entertainer Marilyn Monroe, who befriends him. Mitchum and Rettig leave for Mitchum's farm where they get to know one another after being separated for several years. Mitchum spies a raft coming down the river. The occupants, Monroe and her fiance, gambler Rory Calhoun, are in trouble. He helps them land and learns that Calhoun is on his way to file a claim he won in a card game. When Mitchum refuses to lend him his horse and rifle, he knocks him out and flees, leaving Monroe with a promise to return. When Mitchum recovers, he urges the others to help him get off the place and onto the raft as Indians are on their way to kill them. They have a rough voyage down the river, braving Indian attacks from the river bank. Enroute, he promises to get Calhoun, which leads Monroe to reveal that Mitchum was in jail for having killed a man to save another during the years he was away from Rettig. Conquering the rough water and getting by the Indians, they reach the town, where Mitchum permits Monroe to talk to Calhoun before he goes after him. Calhoun agrees to talk to Mitchum but pulls a hidden gun and is about to kill him when Rettig shoots Calhoun fatally. This brings father and son closer together. Monroe goes back to singing in the local saloon. As Mitchum and Rettig get ready to go home, they ask her to go home with them.

X-RAY: With Monroe looking sexier than ever, a familiar story enhanced by CinemaScope, scenic beauty, and a roaring river and rapids, this has angles for the selling. It also has action, good performances, and satisfying direction and production as well as some romance thrown in. Songs heard include "River Of No Return," "I'm Gonna File My Claim," "One Silver Dollar," and "Down In The Meadow." The screen play is by Frank Fenton, based on a story by Louis Lantz.

TIP ON BIDDING: Better price.

AD LINES: "She Was After Some Gold In The Gold Rush . . . But The Easy Way"; "She Had A Way With Men And Boys"; "Action . . . Adventure . . . Rough Romance All On The 'River Of No Return.'"

The Rocket Man (412)

COMEDY DRAMA 79M.

ESTIMATE: Okeh programmer for the duallers.

CAST: Charles Coburn, Spring Byington, George Winslow, Anne Francis, John Agar, Emory Parnell, Stanley Clements, Beverly Garland, June Clayworth, Don Haggerty. Produced by Leonard Goldstein; directed by Oscar Rudolph.

STORY: When gifts are distributed by a TV show at an orphanage, George Winslow is last in line and there is none left for him until a mysterious space man leaves a space gun for him. Later, Winslow is adopted by justice of the peace Spring Byington. This is followed by her sentencing political big shot Emory Parnell to jail for drunk driving, and he vows to break her as well as the local mayor and suitor of Byington, Charles Coburn. Byington's daughter, Anne Francis, sent to bring in a parolee to report to Byington, makes a mistake and returns with John Agar, lawyer for Parnell, who plays along with the case of mistaken identity. When the real parolee, Stanley Clements, arrives with his girl friend, Byington marries them and sends them on their way. Later, it is learned that Parnell puts in a bid to buy the orphanage property. Byington tries to put in a counter bid, but is delayed technically. Election day rolls around, and Parnell and his crooks are about to be swept into office when Winslow lets go with his space gun, which forces Parnell to confess his crookedness as well as the news that there is oil on the orphanage property. He is defeated, Byington gets the property, an oil well is erected, the parolee and wife return deciding to help take care of the well and orphanage, and Francis and Agar decide to get married. Winslow's adoption is permanent, and everyone is happy, including Coburn.

X-RAY: This is okeh for the lower half with a fairly interesting yarn, adequate performances, and average direction and production. The screen play is by Lenny Bruce and Jack Henley, based on a story by George W. George and George F. Slavin.

TIP ON BIDDING: Low bracket.

AD LINES: "He Had A Real Space Gun And What Fun He Had With It"; "Fun For All As 'The Rocket Man' Swings Into Action"; "No One Knew Where He Got The Real Rocket Gun, But They All Felt Its Effects."

Sun Valley Serenade (446)

MUSICAL COMEDY 86M.

ESTIMATE: Reissue has the names and angles.

CAST: Sonja Henie, John Payne, Glenn Miller, Milton Berle, Lynn Bari, Joan

Davis, Nicholas Brothers, William Davidson, Dorothy Dandridge, Almira Sessions, Mel Ruick, Forbes Murray, Ralph Dunn, Chester Clute. Produced by Milton Sperling; directed by H. Bruce Humberstone.

STORY: John Payne, piano-player in Glenn Miller's band, adopts a refugee as a publicity stunt and, when the refugee turns out to be Sonja Heinie, Payne is quite surprised. She sets her cap for Payne, follows him to Sun Valley, and wins him despite the competition of Payne's former girl friend, Lynn Bari.

X-RAY: When first reviewed in THE SERVISECTION in August, 1941, it was said, "This is excellent musical entertainment with a large number of selling angles. Exhibitors can play up Henie's ice-skating, Miller's band music, the romancing between Payne and Henie, the Milton Berle-Joan Davis comedy, and the Nicholas Brothers' dancing, not to forget the interesting picturesque Sun Valley winter-sports background. Glenn Miller and his orchestra fit in well, with the songs not just 'happening' but fitting in the story. Every number is good with 'I Know Why' the most likely candidate for honors, followed by 'It Happened In Sun Valley,' 'Chattanooga Choo-Choo,' 'In The Mood,' and 'The Kiss Polka.' This was written by Art Arthur and Robert Harari.

TIP ON BIDDING: Usual reissue price.

AD LINES: "Sonja Romances—To Glenn Miller's Music!"; "Romance On Skis To The Irresistible Rhythms Of Glenn Miller And His Orchestra"; "Gay Love With The Sky The Limit In Fun, Music, And Winter Sports."

UNITED ARTISTS

The Long Wait

MYSTERY MELODRAMA 93M.

(Saville)

ESTIMATE: Interesting meller.

CAST: Anthony Quinn, Charles Coburn, Gene Evans, Peggie Castle, Mary Ellen Kay, Shawn Smith, Dolores Donlon, Barry Kelley, James Millican, Bruno Ve Sota, Jay Adler, John Damler, Frank Marlowe. Produced by Lesser Samuels; directed by Victor Saville.

STORY: Anthony Quinn, an amnesia victim, learns that there might be a clue to his identity in a certain town. At the hotel, he is recognized by the clerk and then the police, in the person of James Millican and Barry Kelley, take him in for questioning. Quinn learns that he was involved in a murder of a district attorney and the robbery of $250,000. The murder weapon is said to have belonged to Quinn when he was a teller at Charles Coburn's bank and it bore his fingerprints. The police let Quinn go because his fingerprints were burned off in an accident. A blonde who disappeared is believed to have some evidence in the case, but she had some plastic surgery done and had changed her name. Racket head Gene Evans orders Quinn out of town, but Quinn instead gets romantic with his receptionist, Shawn Smith; his gambling casino manager, Mary Ellen Kay; the manager of an Evans women's shop, Peggie Castle; and Evans' girl friend, Dolores Donlon. Evans decides to find which of the girls is the missing blonde. Evans sets a trap for Quinn, but Evans and his henchman are killed. The trail leads Quinn to Coburn as the leader behind Evans and the rackets and the framer of Quinn as well as policeman Kelley. When Quinn winds up the case, he finds Kay waiting. She admits she is the missing blonde and that she kept undercover to get some evidence on Evans and Coburn. Quinn also finds out that he and Kay were married and that they can now start a second honeymoon.

X-RAY: Typical of the Mickey Spillane novels on which is based, this moves rapidly in any direction that takes in sex, blondes, swinging fists, and attempts and successes at murder. The players do well with the bevy of beauties assets and with Quinn turning in his usual good performance. Direction and production are good. Where this can be exploited it can be sold as a single; otherwise it will fit nicely into the duallers. The screen play is by Alan Green and Lesser Samuels. A song, "Once," is heard. Legion of Decency: "B." Maximum aspect ratio: 1.75-1.

TIP ON BIDDING: Fair program price.

AD LINES: "Blondes And Bullets Don't Mix"; "He Had A Yen For Blondes And Almost Got Killed"; "A Mystery Thriller Loaded With Action And Lusty Romance."

U-International

Fireman, Save My Child (421)

FARCE 80M.

ESTIMATE: Zany novelty has laughs and cornball humor.

CREDIT: Spike Jones, The City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens, Tom Brown, Harry Cheshire, George Cleveland, Tristram Coffin, John Cliff, Willis Bouchey, Henry Kulky, Madge Blake. Produced by Howard Christie; directed by Leslie Goodwins.

STORY: In San Francisco in 1910, fire captain Tom Brown is assigned the task of motorizing a station house which has as its occupants Spike Jones, Buddy Hackett, and Hugh O'Brian. Bedlam reigns between Spike Jones and his orchestra practicing, drilling with the new engine, the slapstick antics of the various members, and the efforts of Hackett to create a new fire extinguisher. The switchover is eventually accomplished and Hackett invents a workable fire extinguisher which is stolen by a pair of crooks. The fire lads recover it in time to demonstrate its usefulness. Hackett is a hero.

X-RAY: Loaded with slapstick plus the zany antics of Jones and his orchestra, this shapes up as an entry for those who like their humor down-to-earth and broad. It's full of corn and fun for those who appreciate this type of humor. Among the musical numbers are "Poet And Peasant Overture," "Pass The Biscuits Mirandy," "Dance Of The Hours," "In A Persian Market," and "There'll Be A Hot Time In The Old Town Tonight." The screen play is by Leo Loeb and John Grant, based on a story by Loeb. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Fair program price.

AD LINES: "Lookkee, Lookkee, Here Comes Fireman Spike Jones And His Zany Brigade"; "There Never Was A Fire Crew Like This One"; "More Fun Than A Firehouse Full Of Monkeys."

WARNERS

Dial M For Murder (3-D—327) (2-D—346)

MELODRAMA 105M.

(WarnerColor)

ESTIMATE: High rating.

CAST: Ray Milland, Grace Kelly, Robert Cummings, John Williams, Anthony Dawson, Leo Britt, Patrick Allen, George Leigh, George Alderson, Robin Hughes. Directed by Alfred Hitchcock.

STORY: In London, Grace Kelly, wife of Ray Milland, tells American mystery writer Robert Cummings why she ended their affair months before, because Milland, strangely enough, had settled down. Milland, conscious of the affair, has been planning to kill Kelly and finally finds a way. While Cummings and Kelly are at the theatre, Milland brings in one-time school chum Anthony Dawson, who has a shady reputation, and blackmails him into trying to kill Kelly the next evening. The plan is for Dawson to let himself into the apartment, hide, and then kill Kelly when she answers a phone call from Milland. While Kelly is being strangled, she grabs some scissors and kills Dawson. Milland, shocked at the turn in events, then tries to arrange matters so that it will appear that Kelly killed Dawson deliberately. This works, and she is sentenced to death. When hope appears lost, Cummings tries to get Milland to say that he had arranged for Dawson to come to kill Kelly, in which case Milland would get only a few years' sentence. Milland refuses, but thanks to police inspector John Williams, Milland is proved to be the culprit, and Kelly is freed.

X-RAY: Top grade Alfred Hitchcock, this is a film that should register in the better grosses, an expert job of converting a stage hit, with the Hitchcock touches evident throughout and the boxoffice also benefitting from the triple star draw. While the film has a tendency to be verbal, the pace is swift and the suspense constant after a slow start. The WarnerColor adds to the attractiveness. While the 3-D may be an advantage in the selling, there are no gimmicks in the film. The screen play was written by Frederick Knott. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Better price.

AD LINES: "'Dial M For Murder' Meant Death"; "Alfred Hitchcock's Greatest Film . . . 'Dial M For Murder'"; "The Year's Most Suspenseful Melodrama."

A Girl For Joe (325)

ROMANTIC DRAMA 100M.

(FORCE OF ARMS)

ESTIMATE: Reissue has the names and angles.

CAST: William Holden, Nancy Olson, Frank Lovejoy, Gene Evans, Dick Wesson, Paul Picerni, Katherine Warren, Ross Ford, Ron Hagerty. Produced by Anthony Veiller; directed by Michael Curtiz.

STORY: Sergeant William Holden, who heads a platoon during the Italian campaign of 1943, is told by major Frank Lovejoy he has been made a lieutenant. Holden is attracted to WAC lieutenant Nancy Olson, who is cold, except during an air raid, when she allows Holden to kiss her. They part on unfriendly terms as Holden heads for the front. Before starting out on a tough fight, however, Holden has Lovejoy sign a marriage permission. During the fight, Holden plays it safe so that he may return to Olson and refuses to attack a hidden artillery post. Lovejoy is killed. Holden, wounded, is put on limited duty. He and Olson marry, but Holden, tortured by the fact he has been a coward, returns to the front, promising to meet Olson in Rome. Holden is reported missing, but Olson finally finds him with released prisoners in Rome.

X-RAY: When first reviewed as "Force Of Arms" in THE SERVISECTION in August, 1951, it was said, "A tender love story told against the background of World War II, this transforms a familiar theme into an engrossing and always interesting film." The screen play is by Orin Jannings.

TIP ON BIDDING: Usual reissue price.

AD LINES: "A Great War Film Brought Back For You To Enjoy Anew"; "He

Lived Every Minute As Though It Was His Last"; "He Had To Tear Himself From The Embrace Of The Woman He Loved."

A Guy With A Grin (326)

COMEDY DRAMA
93M.

(NO TIME FOR COMEDY)

ESTIMATE: Names should help reissue.

CAST: James Stewart, Rosalind Russell, Genevieve Tobin, Charles Ruggles, Allyn Joslyn, Clarence Kolb, Louise Beavers, J. M. Kerrigan, Lawrence Grosmith, Robert Greig, Frank Faylen. Directed by William Keighley.

STORY: Actress Rosalind Russell marries Minnesota playwright James Stewart after his first play is a hit. Their marriage is almost broken up when Genevieve Tobin takes Stewart under her wing, trying to persuade him to write tragedies instead of comedies. Miss Russell is all set to divorce Stewart and marry Tobin's husband, Charles Ruggles, when Stewart's drama flops and he is more anxious to come back to her.

X-RAY: This is a reissue of a reissue, now with a change of title from "No Time For Comedy." When first reviewed in THE SERVISECTION in 1940, it was said, "Talkie and sophisticated, especially in the latter part, this will please best in houses where this type of entertainment is appreciated. Rosalind Russell is excellent. James Stewart is good in the first half, written originally for the screen, but seems less adequate in the second half, which follows the play more closely." This was first reissued in 1946. The screen play is by Julius J. and Philip G. Epstein, from the play by S. J. Behrman.

TIP ON BIDDING: Usual reissue price.

AD LINES: "Your Favorite Stars Back In One Of Their Greatest Hits"; "First A Great Play, Then A Great Film, Now Back For Your Entertainment"; "A Laugh Filled Hit."

FOREIGN

The Conquest Of Constantinople

HISTORICAL DRAMA
95M.

(Dagu)

(Turkish-made) (English titles)

ESTIMATE: Dreary historical spectacle.

CAST: Nobar Terziyan, Edvare Yeretzyan.

STORY: The Turkish sultan decides to send his armies in war upon the last remnant of the Roman Empire, Byzantine. All of his advisory council assent to the move except one old councilor, who allies himself with the Byzantines, who kidnap the fiancee of the Turkish army leader. Meanwhile, the sultan has commissioned this leader along with two others to go ahead to Byzantine to do some espionage. When they reach the city, they contact a couple sympathetic to the Turkish cause and with their house as base gather information about the city's defenses. The Byzantines capture the couple and two of the Turks, leaving only the army leader to escape with the vital information for the advancing army. With the new knowledge, the Turks make an easy conquest, finally ending the Roman empire and creating for themselves one of the largest world empires.

X-RAY: An account of the mere exploits of a sultan and the step by step process by which Constantinople was captured is hardly material for a full length feature. Whatever else is included contributes little to the final result. There may be an audience for it, however, despite its imperfections. In any case, the film should be of interest for Turkish audiences.

AD LINES: "The Battle That Changed History"; "A Battle Which Had Tremendous Implications For Future History"; "Treason, Torture, Corruption, And War."

On The Banks Of The Volga

DOCUMENTARY
39M.

(Artkino)

(Russian-made) (English narration)

(Magicolor)

ESTIMATE: Routine documentary for the Russian spots.

CREDITS: Produced by the Central Documentary Film Studios; directed by A. Strudlov.

STORY: The Volga River is the starting point for this survey of Soviet economic and social life. A dam planned for the Volga will capture enough water power to supply Moscow with a sufficient supply of electricity and along the banks of the river may be seen collective farms and grazing lands. Factories are shown also while the best workers are given the chance before the camera. Some dancers and a chorus provide entertainment.

X-RAY: A routine Soviet import, this will be of little interest except in Russian spots.

AD LINES: "See The House Where Lenin Was Born"; "The Wonders Of The Volga Country"; "The Volga In Magnificent Magicolor."

The Pickwick Papers

COMEDY DRAMA
109M.

(Mayer-Kingsley)

(English-made)

ESTIMATE: Good for the art and class spots.

CAST: James Hayter, James Donald, Alexander Gauge, Lionel Murton, Nigel Patrick, Kathleen Harrison, Joyce Grenfell, Hermione Baddelely, Harry Fowler, Hermione Gingold, Donald Wolfit, Diane Hart, Joan Heal, William Hartnell, Athen Seyler, Sam Costa, George Robey, Gerald Campion, Walter Fitzgerald, Mary Merrall, Raymond Lovell, Cecil Trouncer, D. A. Clark-Smith, Alan Wheatley, June Thorburn, Felix Felton, Max Adrian, Dandy Nicholls, Barry Mackay, Helen Goss, Jack McNaughton, Hattie Jacques, Noel Purcell, Noel Willman, Helen Burls, May Hallatt, Raf de la Torre, David Hannaford, Jessie Evans, Linda Grey, Joan Benham, Gibb McLaughlin, Pamela Deeming, John Vere, John Kelly, William Strange. Produced by George Minter; directed by Noel Langley.

STORY: A group of wealthy bachelors who gather under the leadership of the portly James (Mr. Pickwick) Hayter in an intellectual-social club include James Donald, a sportsman; Alexander Gauge, a romantic; and Lionel Murton, a poet. The group start to take a tour of the country, but in the course of the trip Hayter's inquisitiveness gets him in trouble with a coachman. Nigel Patrick, an out of work actor, saves him from a fight and with the intention of exploiting the men volunteers to travel with them. Patrick is also a rake who manages to get the unsuspecting Donald involved in a duel. Meanwhile, the party has been invited to Dingley Dell, a gentleman's country home where Gauge immediately falls in love with Kathleen Harrison, middle aged sister of the host. Patrick, in the guise of friendship, wins out over Gauge in Harrison's affections. Since his purpose was only to make a profit, he willingly gives her up when her brother offers him a sum. Hayter takes up the fight against Patrick. Meanwhile, Pickwick's housekeeper sues Pickwick for breach of promise. When he refuses to pay, he is sent to prison. There he learns humility, arranges a settlement with the housekeeper, and is released. He forgives Patrick and the latter, impressed, gives up his past ways to lead a new life while the rest of the men wed the girls of their dreams.

X-RAY: This film version of the Charles Dickens' work brings together an array of characters that are expert picturizations of the peculiarly Dickensish people. However, since "The Pickwick Papers" is a collection of stories, it is natural to expect that it would not have the same unity that other of his tales have. As such, it is a collection of episodes in which the characters are more important than the action. Acting is excellent from all the members of the company with special mention going to Hayter. Dickens' popularity should make this a good entry for the art and class spots. Noel Langley wrote the screen adaptation.

AD LINES: "A Riot Of Laughs"; "A Sundry Of Peculiar Characters Right From The Pages Of Dickens"; "Created In The True Spirit Of Dickens."

Sins Of Paris

DRAMA
91M.

(Davis)

(French-made) (English titles)

ESTIMATE: Good import for the art and exploitation houses.

CAST: Madeleine Lebeau, Henri Vilbert, Yves Furet, Pierre-Louis, Claude Larue, Lysiane Rey, Jane Marken, Philippe Olive, Jacqueline Noelle, Balpo, Robert Dock, Christian Lude. Produced by Robert Florat; directed by Henry Lepage.

STORY: Madeleine Lebeau, woman of easy virtue, makes a suitable living by announcing to her prey that she is pregnant. The men, to avoid complication, pay her money and leave her. Meanwhile, Yves Furet, Lebeau's fiance, a shiftless gambler, is encouraging her in her business. When Lebeau attaches herself to Henri Vilbert, a wealthy widower, the procedure continues as always until the announcement of pregnancy. Vilbert does not react as expected. He has fallen in love with Lebeau and is enthusiastic at becoming a father. She goes along at first, but becomes ashamed when she sees how Vilbert is devoting his whole life to a child that does not exist. In desperation, she tries to step out of the situation by faking a miscarriage. Vilbert's kindness brings out her guilt feelings and she is forced to tell him the truth, but he refuses to believe her. Unable to face her victim, she disappears. Meanwhile, Furet, involved in a counterfeiting racket, is arrested. After two years, Lebeau returns to the cafe a changed woman, having opened her own business and adopted a child. She meets Vilbert and thanks him for helping her to start anew. He asks her to marry him and she accepts.

X-RAY: The back streets of Paris and the people whose loves, sins, and crimes form this tale offer plenty of exploitation angles. However, the film is not devoted entirely to sensational matters. The pathetic situation of the old widower and the prostitute driven by guilt to rise above the squalid surroundings are movingly done and this should make the film suitable for art houses. Vilbert is especially good. Andre-Paul Antoine wrote the story.

AD LINES: "What Were The 'Sins Of Paris'?"; "The Cunning Ladies Of The Night Work Their Charms On The Men Of Paris"; "See The Ladies Of Paris' Backstreets At Work."

Uncle Willie's Bicycle Shop

COMEDY
80M.

(Stratford)

(Color by Technicolor)

(English-made)

ESTIMATE: Pleasing English import for the art spots.

CAST: Cecil Parker, Eileen Herlie, Donald Wolfit, Peter Asher, Eleanor Summerfield, Dianne Foster, Robert Urquhart, Russell Waters, Cecil Trouncer, Philip Stainton, Edwin Styles, Arthur Young, Fabia Drake, Alec Finter, Cecily Paget-Bowman, Basil Cunard, Viola Lyel, John Welsh, Margot Lister, Henry Hewitt, George Woodbridge, Wensley Pithey. Produced by Warwick Ward; directed by Harold French.

STORY: Around the turn of the century, in England, alcoholic Donald Wolfit is the problem of his family, of which Cecil Parker, his brother-in-law, is the spokesman. It is decided to let Wolfit buy a bicycle shop in order to impress American heiress Dianne Foster, in love with Robert Urquhart. This pleases Wolfit's small nephew, Peter Asher (who also serves as a commentator throughout the film). Complications arise when stuffy Lord Arthur Young, at whose home Foster is staying, becomes shocked when she attends a carnival. Foster is irked because Urquhart isn't more manly, but everything is patched up when everyone turns up at a convalescent home. Wolfit manages to bring the lovers together and also promises to drink milk.

X-RAY: Played in a leisurely fashion, this import may appeal to spots which have a following for English films. The dialogue, particularly that given to Parker, is exceedingly good at times, and he makes the most of it. Other performances are in the correct key, and there should be merriment for audiences which appreciate this sort of thing. The comedy is a bit broader than in the usual British import. The story is by Brock Williams. There is one song, "Isn't Life Wonderful," which was the film's title in England.

AD LINES: "Those Were The Romantic Days"; "Uncle Willie Patches Everything . . . Flat Tires And Broken Romances"; "A Gay Import From Fun Loving Britain."

MISCELLANEOUS

City Story

RELIGIOUS DRAMA
44M.

(Bowers)

ESTIMATE: Suitable for the religious spots.

CAST: Warner Anderson, Ann Doran, June Kenny, Herbert Lytton, Selmer Jackson, Lela Bliss, John Hamilton, John Eldredge, Ruth Stillman, Harold Gordon, Charles R. Keane, Don Shelton. Produced by Paul F. Heard; directed by William Beaudine.

STORY: When teen-ager June Kenny is arrested, the pastor of the local church, Warner Anderson, has her released in his charge. Kenny tells Anderson that she doesn't come to church because the congregation is too unfriendly. Realizing that she hit on the truth, Anderson tries to inject some new life into the church and comes up with a plan of widened community services before the church board. There is opposition at first because of cost, but it is agreed that the new plan should be given a chance. The new activities brings the congregation closer together, giving the adults a new purpose in life as well as giving the youngsters a better atmosphere. The revitalized church now is a place where Kenny can come for advice.

X-RAY: Produced for the National Council of Churches with many Hollywood actors participating, this is an attempt to show what can be done to revitalize a church and to bring people back. It is primarily a lesson in what can be done, not a drama in the strict sense of the word. Margaret Fitts wrote the screen play based on a story by John Duff Stradley. The narration is by Glenn Ford.

AD LINES: "Only People Can Save A Church"; "A Dying Church And How A Practical Minded Pastor Injected New Life Into It"; "Are Churches Serving Their Purpose In A Big City?"

Out Of This World

TRAVELOGUE
75M.

(Kupferman)

(Made in Tibet) (Color)

ESTIMATE: Interesting color tour of Tibet.

CREDIT: Produced, directed, and written by Lowell Thomas and Lowell Thomas, Jr.

STORY: When newsman Lowell Thomas and son undertook their penetration of Tibet in 1949, the Red Chinese had not yet moved in. This then shows Tibet how it was then and for that matter for centuries before that. There is only one thing important in Tibet, religion, and the people remain firm in their faith. The people live a simple life under the absolute power of the Lama. The long and difficult journey to Lhasa was made possible through the special courtesy of the authorities who hoped to show the world the simple life in Tibet and to ask for aid against the Reds, who were even then threatening. In Lhasa, the Thomases visited at the palace of the high lama, where a personal interview was granted. The way back to civilization was difficult too, especially since Thomas, Sr., was seriously injured in a mishap that made him a stretcher case.

X-RAY: Color footage of the rarely photographed land of Tibet and its strange people makes this worthwhile for those who do their travelling via films. Although the general effect is amateurish and the narration sometimes has an annoying sophomoric humor, the content still makes this adequate for the art and class spots.

AD LINES: "A Rare Glimpse Of The Strange And Exotic Land Of Tibet"; "A Lost Horizon Is Found Through The Eye Of The Motion Picture Camera"; "Few Outsiders Have Ever Visited This Land Of Mystery."

The Shorts Parade

TWO REEL

Musical

CALIFORNIA JUNIOR SYMPHONY. Warners—Classics Of The Screen Featurettes. 16m. When first reviewed in THE SERVISECTION of April, 1942, it was said, "A collection of young musicians comprise the California Junior Symphony, and these talented performers play 'The Fifth Symphony,' by Tchaikowsky; 'Voices Of Spring,' by Strauss; 'Pop Goes The Weasel,' 'Der Meistersinger,' 'Sonatina,' and 'America Marches On.' The youngsters are competent, but for this type of reel this is too long. However, tieups with musical organizations are in order. GOOD." (1105).

Serial

MANHUNT IN THE AFRICAN JUNGLE. Republic—Serial Reissue. 15 chapters. Rod Cameron, Joan Marsh, Duncan Renaldo, Lionel Royce. Produced by W. J. O'Sullivan; directed by Spencer Bennet. Episode One. "North African Intrigue," 28m. When first reviewed in THE SERVISECTION of June, 1943, it was said of this serial reissue, first known as "Secret Service In Darkest Africa," "This counter espionage meller is laid in Casablanca. The plot has to do with Nazi duplicity and brutality and it concerns the efforts of the swastika boys to palm off fraudulent holy documents on the Arab sheiks and the attempts of the French legation and American secret service, headed by Rod Cameron and American reporter Joan Marsh, to thwart them. Many of the situations are familiar, but the action is fast and furious, with a fight in practically every other foot of film. The beating up of squareheaded Nazis, who, of course, are the villains, gives this added popular appeal, but it is really just another serial for the kids. The windup of chapter one has hero Cameron fighting a gang of Arabs and Nazis on what looks like a misplaced ferry boat, with the boat dynamited to smithereens for the fadeout. FAIR."

Sports

BASKETBALL HEADLINERS. RKO—Sport Specials. 15m. Bud Palmer narrates highlights from the NIT basketball tournament in Madison Square Garden and the NCAA finals in Kansas City. Some of the nation's top stars are seen in action, but it all boils down to a great many basketballs being dunked into a great many baskets. The film ends with the famous Harlem Globetrotters battling the College All-Stars, but, unfortunately, the clowning antics of the Globetrotters are conspicuous by their absence. The appeal here seems to be limited to died-in-the-wool court fans. FAIR. (43801).

ONE REEL

Color Cartoon

BUGS AND THUGS. Warners—Bugs Bunny Specials. 7m. Bugs Bunny becomes involved with bank robbers. When the boss thinks that Bugs knows too much, he orders his liquidation, but Bugs puts his mind to outwitting the thugs, lures them into an oven, and turns the gas on to smoke them out. GOOD. (1726).

CASPER GENIE. Paramount—Casper Cartoons. 7m. In search of a friend, Casper comes upon a boy reading Aladdin and his magic lamp. The unpopular ghost hopes to make a new pal by masquerading as the genie of the lamp. However, a burglar, seeing Casper performing for the boy, steals the lamp. Quick to show his allegiance, Casper foils the burglar, who ends up in the hands of the police while Casper, genie, and new master settle down to sleep. GOOD. (B13-5).

A CAT, A MOUSE, AND A BELL. Columbia—Color Favorites Technicolor Reissues. 7m. When first reviewed in 1935, it was said, "This one is up to the standard set by the series and its idea is indicated by the title. It should satisfy. GOOD." (6612).

THE CAT CAME BACK. Warners—Blue Ribbon Hit Parades. 7m. This is the second reissue of this cartoon. It was reissued in July, 1944, after being originally released in 1936, at which time it was said in THE SERVISECTION, "This has ingenious bits of humor and is generally pleasant. The cat and mouse families indulge in 'practice,' which consists of dodging cats, tackling mice, how to get cheese from a mouse trap, etc. But youngsters, kitten and mouse, patch relations between eternal rivals when the mouse saves the kitten from being carried away by a sewer. GOOD." (1310).

DESIGN FOR LEAVING. Warners—Looney Tunes. 7m. Super salesman Daffy Duck ejects Elmer Fudd from his home and installs a whole series of modern

(*Continued on page* 3750)

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie In the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)..		17m.	

ASSORTED FAVORITE REPRINTS (6)

6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec. 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730

COMEDY FAVORITE RE-RELEASES (6)

6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jau. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706

SERIALS (4)

6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Raiders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739

THE THREE STOOGES (8)

6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)	E	16m.	3730
6407	(May 13)	Musty Musketeers		16m.	

THE THREE STOOGES (3-D)

6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614

One Reel

CANDID MICROPHONES (6)

6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4			
6555	(May 20)	No. 5			

COLOR FAVORITES (15)
(Technicolor)
(Reissues)

6601	(Sept. 3)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Jan. 28)	Way Down Yonder in the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar. 31)	The Egg Yegg	F	7½m.	3707
6610	(Apr. 15)	The Way of All Pests	G	7m.	3731
6611	(Apr. 29)	Amoozin But Confoozin	F	7m.	3730
6612	(May 13)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(May 27)	The Disiliusioned Bluebird	B	7m.	3750

MR. MAGOO (6)
(Technicolor)

6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722

MUSICAL SPECIAL (1)

	(.....)	Autumn in Rome	G	8m.	3750

SCREEN SNAPSHOTS (12)
(Series 33)

6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hallywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Holiywaod Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood			

THRILLS OF MUSIC (8)
(Reissues)

6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch.	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731

TOPNOTCHERS (2)

6901	(Apr. 15)	Canine Crimebusters		10m.	

UPA ASSORTED CARTOONS (4)
(Technicolor)

6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Fiying Trapeze			

UPA CARTOON SPECIAL (2)

6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631

WORLD OF SPORTS (12)

6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Battling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards			
6808	(May 20)	World Soccer Champions		10m.	

MGM

One Reel

CARTOONS (16)
(Technicolor)
(T-J-Tom and Jerry)

W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct. 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m.	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Boy	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750

CINEMASCOPE MUSICALS
(Technicolor)

	(.....)	Overture to the Merry Wives of Windsor	G	8½m.	3673
	(.....)	Poet and Peasant	G	9m.	3715
	(June 25)	The MGM Jubilee Overture			

FITZPATRICK TRAVELTALKS (8)
(Technicolor)

T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715

GOLD MEDAL REPRINT CARTOONS (8)

W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707

MUSICAL SPECIAL (1)

		Capriccio Italien	G	10m.	3543

PETE SMITH SPECIALTIES (10)

S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Ain't It Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
	(.....)	Safe At Home			

Paramount

Three Reel

CALLING SCOTLAND YARD FEATURETTES (6)
(English-made)

5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730

One Reel

CARTOON CHAMPIONS (6)
(Technicolor) (Reissues)

S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S13-6	(Oct. 2)	Naughty But Mice	G	7m.	3615

CASPER CARTOONS (6)
(Technicolor)

B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Casper Genii	G	7m.	3747

GRANTLAND RICE SPORTLIGHTS (12)

R13-1	(Oct. 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nov. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751

HEADLINER CHAMPIONS (6)
(Reissues)

A13-1	(Oct. 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct. 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623

HERMAN AND KATNIP (4)
(Technicolor)

H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace			

NOVELTOONS (6)
(Technicolor)

P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jan. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hair Today, Gone Tomorrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret			

PACEMAKERS (6)

K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Saciety Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	What's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751

POPEYE CARTOONS (8)
(Technicolor)

E13-1	(Oct. 2)	Popeye—The Ace of Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan. 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy			

TOPPERS (6)

M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncomman Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751

RKO

Three Reel

WALT DISNEY REISSUE

43601	(Feb. 19)	Pecos Bill	G	25m.	3682

Two Reel

EDGAR KENNEDY REISSUES (6)

43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614

LEON ERROL REISSUES (6)

43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614

RAY WHITLEY REISSUES (2)

43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615

SPECIALS (8)

43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler		16m.	

SPORT SPECIALS (2)

43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Basketball Headliners	F	15m.	3747

COLOR SPECIALS (1)

43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584

TRUE-LIFE ADVENTURES (2)
(Technicolor)

43301	(Aug. 14)	Prowlers Of The Evorglades	G	32m.	3602

MY PAL REISSUES (2)

43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615

One Reel

SCREENLINERS (13)

44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
44205	(Jan. 8)	Report on Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate			
44208	(Apr. 2)	Mission Ship		11m.	
44209	(Apr. 30)	Black Power			
44210	(May 28)	Untroubled Border			
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bat Boy	G	8m.	3603
44303	(Oct. 30)	Best In Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents			
44309	(.....)	International Road Race			
44310	(.....)	Leather and Lather			
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (18) (Technicolor)			
		(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3666
44106	(Jan. 15)	Spare The Rod	G	7m.	3683
44107	(Feb. 5)	Donald's Diary			
44108	(Feb. 26)	The Lone Chipmunks			
44109	(Mar. 19)	Dragon Around			
44110	(Apr. 9)	Grin and Bear It			
44111	(Apr. 30)	The Social Error			
44112	(May 21)	Chips Ahoy			
		MARQUEE MUSICALS (6) (Technicolor)			
	(Apr. 23)	Two for the Record (Benny Goodman)			
	(May 21)	Johnny Fedora and Alice Blue Bonnet (Andrews Sisters)			
	(June 18)	The Martins and the Coys (King's Men)			
	(July 16)	Casey at the Bat (Jerry Colonna)			
	(Aug. 13)	Little Toot (Andrews Sisters)			
	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolor)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Pointer	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melody (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels

SPECIALS (1)

5268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490

SERIALS (4)

5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt in the African Jungle (reissue)	F	15ep.	3747

SPORTS SPECIAL (1)

		Marciano-LaStarza Fight	G	19½m.	3622

One Reel

THIS WORLD OF OURS (6) (Trucolor)

9221	(Apr. 1)	City of Destiny	G	9m.	3511
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS (Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(June)	A Day On A Jet Aircraft Carrier			
7410	(May)	First Piano Quartette			
7411	(May)	Stunt Pilot			
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
	(.....)	Fabulous Las Vegas			
	(.....)	Tuna Fishing			
	(.....)	American Railroads			
		One Reel			
		LEW LEHR REISSUES (2)			
9381	(June)	Sea Food Mamas	G	8m.	3603
9382	(July)	Grunters and Groaners	G	10m.	3603
		SEE IT HAPPEN (6)			
6301	(Feb.)	Breath Of Disaster	G	10m.	3491
6302	(Apr.)	Epic Drama	G	10m.	3511
6303	(July)	Kamikaze	G	10m.	3578
6304	(Oct.)	Impact of Tragedy	E	10m.	3646
6305	(Nov.)	Calamity Strikes	G	9m.	3646
6306	(Dec.)	Focus on Fate	G	10m.	3683
		(1953-54) (6)			
6401	(Apr.)	Accent on Courage	G	10m.	3731
		SPORTS (6)			
3301	(Feb.)	Gridiron Goliaths	G	9m.	3534
3302	(June)	Football Roundup	G	9m.	3562
3303	(July)	Morning Light	F	9m.	3578
3304	(Oct.)	Unusual Sparts	G	9m.	3646
3305	(Oct.)	Laurentian Sports Holiday	G	9m.	3646
3306	(Dec.)	The Golden Glover	G	9m.	3691
		(Reissues)			
3307	(May)	Sports Immortals	G	10½m.	3562
		(1953-54)			
3401	(Apr.)	Touchdown Trophies			
		TERRYTOONS (26) (Technicolor)			
5301	(Jan.)	Mighty Mouse In A Soapy Opera	F	7m.	3402
5302	(Jan.)	Terry Bears In Thrifty Cubs	F	7m.	3410
5303	(Feb.)	Heckle And Jeckle In Hair Cut-Ups	F	7m.	3418
5304	(Feb.)	Dinky In Wise Quacks	G	7m.	3435
5305	(Mar.)	Little Roquefort in Mouse Meets Bird	F	7m.	3441
5306	(Mar.)	Terry Bears In Snappy Snapshots	F	7m.	3443
5307	(Mar.)	Mighty Mouse In Hero For A Day	G	7m.	3448
5308	(Apr.)	Heckle and Jeckle In Pill Peddlers	F	7m.	3458
5309	(Apr.)	Dinky In Featherweight Champ	G	7m.	3472
5310	(May)	Little Roquefort In Playful Puss	E	7m.	3473
5311	(May)	Terry Bears In Plumber's Helpers	F	7m.	3491
5312	(June)	Mighty Mouse In Hot Rods	F	7m.	3491
5313	(June)	Heckle And Jeckle In Ten Pin Terrors	F	7m.	3491
5314	(June)	Dinky In The Orphan Egg	G	7m.	3519
5315	(July)	Little Roquefort In Friday The 13th	G	7m.	3527
5316	(July)	Mighty Mouse In When Mousehood Was In Flower	G	7m.	3534
5317	(Aug.)	Terry Bears In Open House	F	7m.	3534
5318	(Aug.)	Heckle And Jeckle In Bargain Daze	F	6½m.	3542
5319	(Sept.)	Sparky, The Firefly	F	7m.	3562
5320	(Sept.)	Little Roquefort In Mouse Menace	F	7m.	3562
5321	(Oct.)	The Terry Bears In Reluctant Pup	F	7m.	3570
5322	(Oct.)	Dimwit In How To Keep Cool	F	7m.	3578
5323	(Nov.)	Dinky In Timid Scarecrow	F	7m.	3578
5324	(Nov.)	Heckle and Jeckle In Log Rollers	F	7m.	3615
5325	(Dec.)	Mighty Mouse In Spare The Rod	F	7m.	3615
5326	(Dec.)	The Terry Bears In Growing Pains	F	7m.	3623
		(Re-releases) (4)			
5327	(Jan.)	The Owl And The Pussy Cat	G	7m.	3425
5328	(Feb.)	Slap Happy Hunters	F	7m.	3425
5329	(Apr.)	Happy Circus Days	G	7m.	3425
5330	(May)	Neck And Neck	F	7m.	3499
		(1953-54) (20)			
5401	(Jan.)	Little Roquefort in Runaway Mause	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(.....)	The Talltale Teller	F	7m.	3731
5414	(.....)	Arctic Rivals	F	7m.	3730
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck af the Hesperus	F	6½m.	3722
5415	(.....)	Gandy Goose in Ghast Tawn	F	6½m.	3750

United Artists

Three Reel

TECHNICOLOR SPECIAL

	(.....)	The Royal Symphony	F	26m.	3720

Two Reel

MEDAL OF HONOR (4)

	(.....)	Richard P. Hobson	G	26½m.	3410
	(.....)	Dr. Mary Walker	G	26m.	3410
	(.....)	Julius Langbein	G	26½m.	3410
	(.....)	Joseph C. Rodriguez	G	27½m.	3410

SPECIAL

	(.....)	Marciano-Walcott Fight (3-D and 2-D)	G	17½m.	3534

Universal-International

Two Reel

MUSICAL FEATURETTES (13)

8301	(Nov. 6)	Xavier Cugat and his Orchestra	G	15m.	3418
8302	(Dec. 4)	Don Cornell Sings	G	15m.	3418
8303	(Jan. 1)	The Modernaires and Lawrence Welk's Orchestra	F	15m.	3418
8304	(Mar. 12)	Andy Russell And Delia In House Party	G	20m.	3472
8305	(Apr. 9)	Crazy Frolics with Les Brown and Orch.	F	19m.	3499
8306	(May 7)	Harry James And the Music Makers	G	14m.	3519
8307	(May 28)	Music On the Double	G	18m.	3525
8308	(July 3)	Surprising Suzie	G	15m.	3584
8309	(Oct. 8)	Camp Jamboree	F	18m.	3630
8310	(Oct. 29)	The Dorsey Brothers Encore	G	16m.	3682
8311	(Oct. 29)	Nat "King" Cole and Russ Margan and Orch.	G	18m.	3542
		(1953-54) (13)			
9301	(Nov. 12)	Carnival In April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawaiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing			
		3-D MUSICAL FEATURETTES (1)			
8100	(June)	Nat "King" Cole and Russ Morgan and Orch.	G	18m.	3542
		(1953-54)			
9101	(Nov. 12)	Carnival in April	F	18m.	3691
		SPECIALS (3)			
8201	(Mar. 22)	Out Of The Earth	G	18m.	3458
8202	(Oct. 25)	Landscape of Silence	E	17m.	3682
8203	(Feb. 1)	The World's Most Beautiful Girls (Tech.)	E	18m.	3448
		(1953-54) (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500			
		THE EARTH AND ITS PEOPLE (13)			
8361	(Nov. 13)	Horsemen Of The Pampa	G	21m.	3417
8362	(Dec. 1)	Farms And Towns In Slovakia	G	20m.	3458
8363	(Dec. 29)	An Industrial Lake Port	G	20m.	3458
8364	(Jan. 26)	Ports Of Industrial Scandinavia	G	20m.	3472
365	(Feb. 23)	The Po River Valley	G	20m.	3483
366	(Mar. 23)	Sheep Ranch Country	G	20m.	3499
1367	(Apr. 20)	Cross Sections Of Central America	G	21m.	3506
8368	(May 18)	Factories, Mines And Waterways	G	21m.	3519
8369	(June 15)	British Trade And Industry	G	21m.	3562
8370	(July 13)	Farmer-Fishermen	G	21m.	3562
8371	(Aug. 10)	The Lumber States	G	21m.	3602
8372	(Sept. 3)	Mountain Farmers	E	20m.	3630
8373	(Oct. 5)	Adobe Village	G	19m.	3630
		One Reel			
		COLOR PARADES (8)			
8381	(June 8)	Fiesta Frolics	G	9m.	3562
8382	(July 13)	King Of The Sky	F	10m.	3562
8383	(Aug. 10)	Calypso Carnival	F	9½m.	3616
8384	(Oct. 19)	Three Years To Victory	G	10m.	3691
		(1953-54) (8)			
9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Rayal Mid-Ocean Visit	F	10m.	3707
9383	(Apr. 12)	Ralling in Style			
9384	(May 10)	Fair Taday			
		SPECIAL			
	(.....)	Hollywood Spotlight	G	10½m.	3683
		VARIETY VIEWS (8)			
8341	(Dec. 22)	King Winter	G	9m.	3459
8342	(Feb. 9)	Get A Horse	G	9m.	3459
8343	(Mar. 9)	Sky Police	G	9m.	3483
8344	(May 4)	Deadly Drums	F	10m.	3527
8345	(Sept. 7)	Balivar Bananza	G	9m.	3603
8346	(Sept. 24)	Behind The Wall	G	10m.	3603
8347	(Oct. 5)	Rip Van Winkle Returns	F	10m.	3631
8348	(Oct. 19)	Fun For All	F	9m.	3631
		(1953-54) (8)			
9341	(Nov. 16)	Byways To Braadway	G	9m.	3631
9342	(Jan. 4)	Baw River Valley	G	9m.	3683

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Through Space			
		WALTER LANTZ CARTUNES (13) (Technicolor)			
8321	(Dec. 8)	Termite From Mors	G	6m.	3459
8322	(Jan. 19)	Whot's Sweepin'	F	6m.	3459
8323	(Mar. 23)	The Dog That Cried Wolf	F	6m.	3483
8324	(Apr. 20)	Buccaneer Woodpecker	F	6m.	3499
8325	(Moy 11)	The Mouse And The Lion	F	6m.	3519
8326	(June 15)	Operation Sawdust	F	6m.	3562
8327	(June 29)	The Flying Turtle	G	6m.	3562
8328	(July 20)	Wrestling Wrecks	F	6m.	3562
8329	(Aug. 10)	Maw And Pow	F	6m.	3603
8330	(Sept. 14)	Belle Boys	F	6m.	3603
8331	(Sept. 28)	Mow And Pow In Plywood Panic	F	6m.	3691
8332	(Oct. 12	Hot Noon	F	6m.	3646
8333	(Aug. 26)	The Hypnotic Hick	G	6m.	3603
		(1953-54) (13)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Sacko in Morocca	G	6m.	3691
9323	(Feb. 15)	A Horse's Tole	G	6m.	3707
9324	(Mor. 15)	Alley In Bali	F	6m.	3730
9325	(May 10)	Under the Counter Spy			
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube			
		WOODY WOODPECKER CARTOONS (3-D) (Technicolor)			
8101	(Aug. 26)	The Hypnotic Hick	G	6m.	3603
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
9352	(Mor. 29)	Coo Coo Birds			
9353	(Apr. 26)	Well Oiled			
9354	(Moy 30)	Overture to Wm. Tell			
9355	(June 28)	Salid Ivory			
9356	(July 26)	Woody the Giont Killer			

Warners

Three Reel SPECIAL

	(Oct.)	Block Fury (WornerColor)	E	32m.	3622

Two Reel SPECIALS (12) (Technicolor)

1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romonce Of Louisiona (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Saharo	F	17m.	3646
1004	(Dec. 5)	Don't Forget to Write	F	17m.	3666
1005	(Jan. 9)	Winter Parodise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Manroe Doctrine (Reissue)	E	22m.	3713
1008	(Apr. 10)	Continental Holidoy			
1009	(May 15)	Decloration of Independence			
1010	(July 17)	Silver Lightning			
1011	(June 12)	Frontier Doys			
		CLASSICS OF THE SCREEN (6)			
1101	(Sept. 26)	Minstrel Days	G	20m.	3602
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wanderful World			
1105	(May 29)	California Junior Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			

One Reel

BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)

1301	(Sept. 12)	Old Glory	G	7m.	3603
1302	(Oct. 17)	Walky, Talky, Howky	G	7m.	3603
1303	(Nov. 7)	Birth of a Notion	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fox And Hounds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeoking	F	7m.	3666
1308	(Mar. 27)	Hobo Bobo	E	8m.	3699
1309	(Apr. 24)	Goy Anties	F	7m.	3722
1310	(June 5)	The Cat Came Back	G	7m.	3747
1311	(July 10)	One Meat Browl			
		BUGS BUNNY SPECIALS (8) (Technicolor)			
1723	(Oct. 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Robbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs ond Thugs	G	7m.	3747
1727	(Moy 1)	No Porking Hore	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare			
		(3-D)			
1740	(.....)	Lumber Jack-Rabbit	F	7m.	3622
		CINEMASCOPE SPECIALS (WornerColor)			
	(.....)	Coney Island Holidoy	G	8m.	3739
	(.....)	Below the Rio Grande			
		COLOR SPECIALS			
		Aloha Nui (Vistoroma)	E	12m.	3624
		JOE McDOAKES COMEDIES (6)			
1401	(Oct. 31)	So You Think You Con't Sleep	F	10m.	3639
1402	(Dec. 19)	So You Wont To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So You're Hoving Neighbar Trouble	F	11m.	3699
1404	(Mar. 13)	So You Want to Be Your Own Boss	F	8½m.	3707
1405	(May 1)	So You Wont to Go to o Night Club			
1406	(July 3)	So You Wont to Be a Banker			
		MELODY MASTER BANDS REISSUES (6)			
1801	(Oct. 3)	Desi Arnaz ond Bond	F	10m.	3603
1802	(Nov. 14)	Hal Kemp and Orch.	E	10m.	3639
1803	(Jan. 2)	Rhythm af the Rhumba	G	9m.	3666
1804	(Feb. 27)	Songs of the Range	F	9m.	3699
1805	(Apr. 17)	Jammin' the Blues	E	10m.	3751
1806	(July 3)	Cavalcade of Dance			
		MERRIE MELODIES (22) (Technicolor)			
1701	(Sept. 5)	A Street Cat Nomed Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Eosy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nov. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cats A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
1708	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frome-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Borking	F	7m.	3691
1713	(Mar. 27)	Design for Leoving	G	7m.	3750
1714	(Mar. 20)	The Cats Bah	G	7m.	
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May 8)	Dr. Jerkyll's Hide			
1717	(May 22)	Claws For Alarm			
1718	(June 5)	Little Boy Boo			
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Oily American			
		THE SPORTS PARADE (10) (Technicolor)			
1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mor. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Rio			
1508	(June 26)	Off to the Races			
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Work			
		VITAPHONE VARIETIES (7)			
1601	(Sept. 5)	Hit 'Im Agoin	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Magic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May 8)	Thrills From the Post			
1606	(June 19)	When Sports Were King			

Miscellaneous

America's Untopped Asset (United World)	G	12½m.	3657
Ben and Me (Technicolor) (Disney)	E	21m.	3622
Con-Con (Color) (Van Wolf)	G	18m.	3698
Cinderello's Lave Lesson (Eostman Calar) (Fine Arts)	G	8m.	3631
Crow And The Fox, The—Cuckoa And The Cock, The (Color) (Artkino)	F	11m.	3707
Crucifixion (Meadow)	G	14m.	3691
Dance For Cynthia, A (Meteor)	F	26m.	3706
Fart McHenry (Hoffberg)	F	10m.	3691
Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
Glass Houses (Meadow)	G	27m.	3736
Glorious Lake Balkol, The (Artkino) (Magicolor)	F	20m.	3656
Going Ploces (Technicolor) (Hondy)	G	9½m.	3750
Heart of Highlond, The (Color) (Hoffberg)	G	20m.	3630
In The Pomins (Artkino) (Sovcolor)	G	32m.	3656
Isooc ond Rebecca (Calar) (Cornell)	F	20m.	3645
Kilmainham Jail (Moyer-Kingsley)	F	27m.	3622
Life With Coesar (Mayer-Kingsley)	G	16m.	3699
Long Flight, The (BIS)	G	17m.	3713
Look Who's Driving (Technicolor) (Aetno)	E	8m.	3691
Lave For Sale (3-D) (Union)	F	10m.	3699
Maid In The Hay (Union)	F	19m.	3602
Mortin and Goston (Color) (Brest)	E	10m.	3715
Mountoin of Fire (Color) (IFE)	G	9m.	3739
Once Upon a Doy (Color) (Monar)	F	20m.	3699
One Plane, One Bomb (Civil Defense)	E	20m.	3622
Open Window, The (BIS)	G	17½m.	3713
Operotion Hurricane (BIS)	E	27m.	3722
Painted Fox, The (Color) (Artkino)	F	12m.	3707
Poland 1953 Port IV (Artkino)	F	21m.	3706
Price of Liberty, The (COMPO)	G	10½m.	3715
Prince Philip (Stratford)	G	28m.	3730
Return to Glennascaul (Mayer-Kingsley)	G	26m.	3698
Siena, City of the Polio (IFE) (Calar)	G	12m.	3624
Solor Eclipse, The (Artkino) (Sovcolor)	G	20m.	3639
Song Without Words (IFE)	E	12m.	3623
Soviet Sport No. 7 (Artkino)	F	10m.	3751
Sunday By The Sea (Arlon)	E	13½m.	
Surprise Peaks At Hollywood (Bell)	F	10m.	3667
Telephone Goes To Camp, The (Bell Telephane)	G	13m.	3623
Timber-r-r (Color) (Bell)	F	6m.	3715
Toat, Whistle, Plunk, And Boom (Technicolar). (CinemaScope) (Disney)	E	10m.	3623
Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
USSR Today No. 1 (Artkino)	F	10m.	3723
USSR Today No. 5 (Artkino)	F	10m.	3751
USSR Today No. 18 (Artkina)	G	10m.	3624
USSR Today No. 22 (Artkino)	F	17m.	3631
USSR Today No. 26 (Artkino)	F	11m.	3640
USSR Today No. 31 (Artkino)	F	10m.	3691
USSR Today No. 34 (Artkino)	F	10m.	3707
Valentin Serov (Color) (Artkino)	F	10m.	3706
Where Is Anabel (Bell)	F	19m.	3666
World At Yaur Feet, The (Tech.) (Nationol Film Board of Canodo)	E	9m.	3646
World Skoting Chompionship (Artkino)	F	10m.	3631

The Shorts Parade

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appliances with pushbuttons. When Elmer inspects the "improvements," he finds that they are inconveniences. After wrecking the house, Elmer finally calls up for an automatic salesman-ejector, which rids him of the nuisance. When he is alone though, he plays around with the buttons, which only brings him to his own disaster. GOOD. (1713).

THE DISILLUSIONED BLUEBIRD. Columbia—Color Favorites Technicolor Reissues. 7m. When first reviewed in THE SERVISECTION of June, 1944, it was said: "Caught in an air raid, the bluebird rides on a block-buster shell, and lands somewhere in Latin America, where he meets some singing natives, a guitar strumming crow, and a Carmen Miranda type of bird. BAD." (6613).

GANDY GOOSE IN GHOST TOWN. 20th Century-Fox—Terrytoon Topper Reissues. 6½m. When first reviewed in THE SERVISECTION of September, 1944, it was said, "Gandy Goose and the tough sergeant arrive in the ghost town, where the ghosts lead them a merry chase. Instead of a bag of gold, they find they have a hungry buzzard on their hands. FAIR." (5415).

LITTLE SCHOOL MOUSE. MGM—Tom and Jerry Cartoons. 7m. Professor Jerry trains Nibbles, the little mouse, to beware of cats, but after all the schooling, using Tom as the target, the little mouse turns out to be smarter than the teacher, using the theory of love thy neighbor. FAIR. (W-542).

Color Commercial

GOING PLACES. Jam Handy. 9½m. General Motors' Motorama is the setting for a Technicolor pitch for new automobiles. Also noted are experimental models, presented by dancing girls and lovely models. The whole thing is seen through the eyes of a youngster attending the show with his father. General Motors works pretty hard selling itself, but the reel is replete with pretty girls and some revolutionary advances in automotive design. GOOD.

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The Shorts Parade

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fashion. This subject is being used with "Indiscretion Of An American Wife," and as a musical interlude should carry interest. GOOD.

JAMMIN' THE BLUES. Warners—Melody Master Bands. 10m. When first reviewed in THE SERVISECTION of November, 1944, it was said, "Here is captured the elusive atmosphere of a real 'jam session,' with the various members of the all-colored group of musicians highlighted in solo sequences as they play an unpublished number, 'Jam Session.' Another rendition is that of a female vocalist offering a unique and pleasing interpretation of an old favorite, 'On The Sunny Side Of The Street.' Lighting, camerawork, and direction by Gion Mili are first rate. EXCELLENT." (1805).

Novelty

BEAR JAM. Paramount—Toppers. 10m. Yellowstone National Park is the backdrop here for amusing shenanigans from bear citizens. The animals walk about, often tieing up traffic as they cross the road. The cubs get the most attention with their playful wrestling and actions. Occasionally, one of the older extroverts also gets attention from passing tourists. GOOD. (M13-4).

I REMEMBER WHEN. Warners—Vitaphone Varieties. 10m. This celluloid glimpse into the past utilizes old film strips to show New York toward the end of the last century. Recorded are a Wright Brothers airplane flight, the San Francisco earthquake, Ohio floods, the plight of the fighting suffragettes, and changing styles in bathing suits. Historic personalities seen are Theodore Roosevelt, Tom Edison, Harvey Firestone, William Howard Taft, William Jennings Bryan, and Woodrow Wilson. EXCELLENT. (1604).

MILLION DOLLAR PLAYGROUND. Paramount—Pacemakers. 10m. The special precautions and expert personnel required to insure the safety of the millions of people who visit Long Island's famous Jones Beach are shown here. The facilities provided by New York State for public enjoyment requires 150 lifeguards whose varied duties include everything from caring for lost children to checking the temperature of the water. GOOD. (K13-5).

THREE WISHES. Paramount—Toppers. 10m. A native fisherman from Lunenberg, Nova Scotia, tells this yarn of life in the little fishing village. Many days of the year most of the townspeople are out on the nearby Grand Banks plying their trade. These professional fishermen do not use a net. Instead, the ship drops little boats, dories, about 200 yards apart, and from each boat a many hooked line is dropped. Since the area is so densely populated with fish, it is rare that one of the hooks comes up without a catch. The little town's annual Queen of the Sea Festival is also shown. GOOD. (M13-5).

WHAT'S WRONG HERE? Paramount—Pacemakers. 10m. Everyone likes to find boners in the movies and here they are given a real chance to do some sleuthing. A corny mystery yarn is enacted and the audience is asked to pick out the mistakes. Afterwards, the scene is played through again, but this time the narrator points out the errors. This can be a lot of fun for audiences. EXCELLENT. (K13-4).

Color Sports

HEART OF A CHAMPION. Warners—The Sports Parade. 10m. When Herod Play, famous race horse, suffered a leg injury, people thought his career was at an end. However, Tom Blackiston, a trainer, took over the training to make him into a jumper. The horse, however, wanted to run. Through his own choice, he started on a new career in steeplechasing the toughest kind of racing, and wins the first race against the favorite. GOOD. (1506).

Sports

ROUGH AND TUMBLE STICK GAMES. Paramount—Grantland Rice Sportlights. 10m. A few of the lesser known stick games are described, including the Irish national game, hurling, which offers action. Another fast moving competition is lacrosse, an old Indian game, a combination of hockey, tennis, and football. Ice hockey is probably more popular than the other games mentioned, but it also has its share of rough points and thrills. FAIR (R13-9).

SOVIET SPORT No. 7. Artkino. 10m. This opens with a water sports festival, with entrants from a number of nations competing for diving honors. Another competition, in the air, matches the skills of glider pilots. Field sports are seen as Soviet entrants prepare for the World Youth Festival, with practice in broad jumping, running, and discus throwing. FAIR.

Topical

USSR TODAY No. 5. Artkino. 10m. A division of the Communist party is seen in session at Moscow with many top Soviet officials in attendance. Another sequence shows the official opening of the Moscow-Pieking railroad with representatives of USSR and Red China going for the first ride. An ice skating championship meet and a students' Christmas ball at the Kremlin Palace are also seen. FAIR.

Color Travel

FORMOSA. Republic—This World Of Ours. 9m. This island off the China coast may have a certain amount of interest topically because it appears in the newspapers every so often and so little is known of it. Shown in color are the native dances, native customs, and costumes, as well as the modern capital with its cars, buses, and brick buildings. To be seen are the Chinese Nationalist forces training, marching, and relaxing. GOOD.

ALPHABETICAL GUIDE To 421 Featmres Reviewed Since The Sept. 9 Issue

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THE NATIONAL RELEASE DATE GUIDE

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

APRIL

Pride Of The Blue Grass
L. Bridges, V. Miles, M. Sheridan
(Color)

Arrow In The Dust
S. Hayden, C. Gray
(Technicolor)

MAY

The Forty-Niners
B. Elliott, V. Grey

JUNE

The Desperado
W. Morris, B. Garland

Home From The Sea
N. Brand, J. Sterling

The Bowery Boys Meet The Monster
L. Garcey, H. Hall, L. Mason

COLUMBIA

APRIL

Jesse James vs. The Daltons
B. King, B. Lawrence, J. Cliff
(Technicolor)
(3-D and 2-D)

Drive A Crooked Road
M. Raoney, D. Foster, K. McCarthy

The Iron Glove
R. Stack, U. Thiess
(Technicolor)

MAY

The Miami Story
B. Sullivan, A. Jergens, B. Garland

Massacre Canyon
P. Carey, A. Totter
(Technicolor)

The Mad Magician
V. Price, M. Murphy, E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban, B. St. John
(Technicolor)

Jungle Maneaters
J. Weissmuller, K. Booth

LIPPERT

APRIL

Fangs Of The Wild
C. Chaplin, Jr., M. Dean

Heat Wave
A. Nical, H. Brooke

MAY

The Cowboy
Documentary
(Eastman Calar)

Monster From Beneath The Ocean Floor
A. Kimbell, S. Wade

River Beat
P. Kirk, J. Bentley

JUNE

Terror Ship
W. Lundigan

The Big Chase
L. Chaney, G. Langan, A. Jergens

Paid To Kill
D. Clark

METRO

APRIL

Gypsy Colt
D. Corcoran, W. Bond, F. Dee
(Ansca Color)
(Print by Technicolor)

Rhapsody
E. Taylar, V. Gassman, J. Ericson
(Technicolar)

Executive Suite
W. Halden, B. Stanwyck, W. Pidgean, L. Calhern, S. Winters, J. Allyson

MAY

Flame And The Flesh
L. Turner, P. Angeli, C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of War
R. Reagan, D. Martin, O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson, D. Martin, K. Wynn
(Ansca Color)
(Print by Technicolor)

The Student Prince
E. Purdam, A. Blyth, J. Ericson
(Ansca Calar)
(CinemaScope)

PARAMOUNT

APRIL

Casanova's Big Night
B. Hope, J. Fontaine, B. Rathbane
(Technicalar)

MAY

Elephant Walk
E. Taylor, D. Andrews, P. Finch
(Partly made in Ceylan)
(Technicolor)

JUNE

The Secret Of The Incas
C. Hestan, R. Young, N. Maurey
(Technicolor)

RKO

APRIL

Carnival Story
A. Baxter, S. Cochran
(Technicolar)
(Made in Germany)

Mr. Blandings Builds His Dream House
C. Grant
(Reissue)

They Won't Believe Me
R. Young
(Reissue)

The Saint's Girl Friday
L. Hayward,
(English-made)

Pinocchio
(Disney)
(Technicolor)
(Reissue)

MAY

Son Of Sinbad
D. Robertson, S. Forrest, V. Price,
(Technicolor)
(3-D and 2-D)

Susan Slept Here
D. Powell, D. Reynalds
(Technicolar)

The Silver Lode
J. Payne, L. Scatt
(Technicolor)

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World
(Reissue)

REPUBLIC

APRIL

Geraldine
J. Carroll, M. Pawers, J. Backus

Untamed Heiress
J. Canava
O. Barry
C. Chandler

MAY

Jubilee Trail
V. Ralston, J. Leslie, F. Tucker
(Trucalar)

JUNE

Hell's Half Acre
W. Carey, E. Keyes, E. Lanchester

20th-FOX

APRIL

Prince Valiant
J. Mason, J. Leigh, R. Wagner
(CinemaScope)
(Technicolor)

The Rocket Man
G. Winslow, C. Coburn, S. Byington

The Siege At Red River
V. Johnson, J. Dru
(Technicolor)

MAY

River Of No Return
R. Mitchum, M. Monroe
(Technicolor)
(CinemaScope)

Gorilla At Large
C. Mitchell, A. Bancroft, L. J. Cobb
(Technicolor)
(3-D and 2-D)

Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Three Coins In The Fountain
C. Webb, J. Peters, D. McGuire, M. McNamara
(Technicalor)
(CinemaScope)

Demetrius and The Gladiators
V. Mature, S. Hayward, M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget, J. Hunter, M. Rennie
(Technicalar)

UNITED ARTISTS

APRIL

A Queen's Royal Tour
Documentary
(Color)
(Rank)

The Lone Gun
G. Montgomery,
(Color)
(Superior)

Southwest Passage
R. Cameron, J. Dru,
(Eastman Color)
(3-D)
(Small)

Heidi
E. Sigmund
(Made in Switzerland and Germany)
(Wechsler)

Champion
Home Of The Brave
(Reissues)

MAY

The Long Wait
A. Quinn, C. Caburn, P. Castle
(Saville)

Witness Ta Murder
B. Stanwyck, G. Sanders, G. Merrill
(Erskine)

The Yellow Tomahawk
R. Calhoun, P. Castle, N. Beery
(Color)
(Schenck-Kach)

Captain Kidd and The Slave Girl
A. Dexter, E. Gabor, A. Hale, Jr.
(Calor)
(Wisberg-Pollexfen)

JUNE

U.-INT.

APRIL

Ma and Pa Kettle At Home
M. Main, P. Kilbride

Yankee Pasha
J. Chandler, R. Fleming
(Technicolor)

Rails Into Laramie
J. Payne, M. Blanchard, D. Duryea
(Technicolor)

MAY

Playgirl
S. Winters, B. Sullivan

Fireman Save My Child
S. Jones
B. Hackett
H. O'Brian

JUNE

Drums Across The River
A. Murphy, L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea, M. Blanchard, C. Wills
(Technicolor)

WARNERS

APRIL

Riding Shotgun
R. Scott, J. Weldan
(WarnerColor)

Lucky Me
D. Day, R. Cummings, P. Silvers
(CinemaScope)
(WarnerColor)

MAY

Dial "M" For Murder
R. Milland, G. Kelly, R. Cummings
(WarnerColor)
(3-D

A Guy With A Grin
(No Time Far Comedy)

A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmare, E. Gwenn, J. Weldon

OBSERVANCES

May 9—Mother's Day
May 30—Memorial Day
June 14—Flag Day
June 20—Father's Day

35TH ANNIVERSARY

CONGRATULATIONS!

1919 1954



FROM THE NSS

Prize Baby!

MOTION PICTURE

EXHIBITOR

MAY 12, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Single-Track C'Scope In June

(page 5)

A Momentous Week Ends

(editorial)

AND FEATURING: STUDIO SURVEY

Before a large, impressive group of exhibitors and company officials in New York City, 20th Century-Fox President Spyros Skouras revealed that his company would soon deliver one-track CinemaScope prints.

30 YEARS YOUNG!



1924-1954 MGM 30TH ANNIVERSARY JUBILEE

—And Time Out to Say "Thank You" to All Exhibitors From The Bottom of Our Hearts!

The party's not over by any means. There are lots of fine M-G-M Anniversary Attractions to come. But your friendly Lion, on behalf of all the lads and lasses in every M-G-M Exchange in the U. S. and Canada, pauses now to express heartfelt thanks for the wonderful cooperation of Showmen everywhere.

Thanks, gentlemen, for the way you said "Happy Birthday" with playdates.

Thanks for your assistance in spreading the message of M-G-M's Gala Jubilee among your patrons.

Thank you, Mr. Exhibitor, one and all, from the heart of Leo the Lion for helping to make our Anniversary the most successful of its kind in movie history.

Paving the way to your box-office were many gracious friends of M-G-M. We are deeply appreciative of the wonderful cooperation of the nationwide press; of Ed Sullivan's "Toast of the Town" hour-long salute on 142 coast-to-coast stations of CBS-TV; of special 16-page sections in M. P. Herald and Boxoffice; of special photo-section of The Exhibitor, special pages in Showmen's Trade Review, Film Bulletin, Greater Amusements; special editorials, news stories, photos in all trade publications; of N. B. C. network salute to "Rose Marie"; of top treatment on other TV and Radio shows; of the 15 fan magazine covers on M-G-M stars and their additional editorial generosity.

(*Signed*)

Leo ← my paw

M-G-M's ANNIVERSARY HIT PARADE CONTINUES!

"ROSE MARIE"

New box-office records at Radio City Music Hall—big everywhere!

(*CinemaScope—Color*)

Ann Blyth, Howard Keel, Fernando Lamas

★

"RHAPSODY"

Another Music Hall triumph and a musical love drama delighting millions!

(*Technicolor*)

Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern

★

"EXECUTIVE SUITE"

Now a Radio City Music Hall sensation! The cast of the year in the picture of the year! "10 Best" nominee!

Starring Academy Award-Winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

★

"PRISONER OF WAR"

Successful test engagements demonstrate solid exploitation potential!

Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

★

"THE STUDENT PRINCE"

M-G-M's youthful, beautiful musical of riotous, royal romancing and music of Sigmund Romberg.

(*CinemaScope—Color*)

Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza

★

"FLAME AND THE FLESH"

Star-studded drama filmed in the pleasure haunts of Europe. Lana and Carlos are dynamic lovers!

(*Technicolor*)

Lana Turner, Pier Angeli, Carlos Thompson

★

"MEN OF THE FIGHTING LADY"

Exploitation natural! Thrill adventures of the Navy's jet pilots! Big cast!

(*Color*)

Van Johnson Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

MAY 12, 1954
VOLUME 52 NUMBER 2

A MOMENTOUS WEEK ENDS

INDUSTRY HISTORY was made last week by 20th Century-Fox and MGM in a move acclaimed by exhibitors.

While the developments were not entirely unexpected, they were still welcome for they meant the end of an impasse which had resulted in not only strained relations between distributor and exhibitor but a serious loss of product for thousands of exhibitors.

But that is over now, thanks to the decision of 20th Century-Fox and MGM to release one-channel prints of CinemaScope pictures to theatres not equipped for stereophonic sound.

Less than a week before 20th-Fox made its decision at a momentous meeting unlike anything the industry had seen before, MGM had given an inkling of things to come by indicating that it would serve one-channel prints to its customers who had not installed stereophonic sound, at the same time urging that exhibitors join the stereophonic sound parade.

The MGM announcement made no bones about it when it said:

"To ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures. We are on the threshold of tremendous achievement and an improvement in presentation techniques. The failure of exhibitors to cooperate fully in the new advances would be to retard and discourage the great future which has already been revealed and is only in its early stages of development.

"It would be sad indeed if exhibitors were induced into a lethargy and not inspired to take advantage of the wonderful opportunities presented by the inventions and achievements of great technicians working in the studios.

"Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great boxoffice advantage over those theatres not so equipped, and that the movie-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound, will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation.

"An exhibitor who does not wish to see motion picture presented under the best possible circumstances is not keeping faith with his public, and we sincerely hope and strongly recommend that those theatres playing MGM pictures will install stereophonic sound devices if they have not already done so."

No announcement could be plainer.

Thus, an epoch-making period within the industry ends, and one fact is apparent—that one man was responsible for the upsurge within the business by the advent of new techniques and processes.

That man is Spyros P. Skouras.

Some may criticize him because he held the stereophonic sound line too long, but the majority, after reviewing the events with which he was associated, will say that he could have done little else. Whether the decision of last week should have come sooner will be debated for some time to come, but if it were not for CinemaScope and stereophonic sound, who knows whether or when the other technological improvements would have resulted.

We believe that more theatres will continue to install stereophonic sound. Some, of the small variety, will never be able to afford it, but there are many houses which will find that its addition will eventually more than pay off in added patron satisfaction and in the realization that stereophonic sound means progress in exhibition.

Of most importance, though, as has been said above, is that the moves of 20th-Fox and MGM mean an end to the bitterness which has existed between the companies and those who felt that the decision regarding the use of stereophonic sound belongs to the theatreman and no one else.

To the distributors, it will add thousands of more accounts to play their pictures, no small item when the profit and loss statements are made up.

And in the case of the exhibitors, it means a loosening of the product situation.

This was truly a momentous week.

Jay Emanuel

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CAN NEWS

(Trade Highlights In This Issue)

Distribution

20th-Fox, four days after MGM made a similar move, decided to change its CinemaScope policy to allow use of one-track magnetic and optical sound, in addition to the present stereophonic sound system, the decision coming after an all-day meeting in New York attended by hundreds of exhibitors from all parts of the country (page 5).

UA is honored at a Philadelphia 35th birthday dinner (page 7).

The annual U-I drive ends, and it looks as if the western division won (page 18).

Exhibition

Stanley-Warner buys the International Latex Corporation (page 5).

New techniques are discussed at Rocky Mountain Allied's annual meeting (page 8).

Action on the product shortage is asked at the sessions of the Theatre Owners of Oklahoma (page 12).

The Independent Theatre Owners of Arkansas meets (page 16).

Trade leaders are heard at the Allied Independent Theatre Owners of Kansas and Missouri convention (page 16).

Financial

Hal R. Makelim appears at the Iowa-Nebraska Allied convention (page 18).

Trans-Lux holds its meeting in New York and finds business better (page 8).

Paramount salaries are revealed (page 14).

RKO Theatres' profit is going up (page 16).

International

Theatre building is still on the upgrade in Canada (page 10).

The U-I overseas branches hit a new mark in the 1954 drive (page 10).

Mel Konecoff

Considerable detail regarding the 20th-Fox stereophonic sound and CinemaScope meeting held in New York City is given, highlights of the United Artists 35th anniversary birthday party in Philadelphia are covered, and the new move which brings William F. Rodgers into production along with three associates is discussed (pages 4 and 15).

Organizations

May 24 is the date set for the arbitration discussions between distributors and exhibitors in New York (page 5).

Texas COMPO is pushing Lou Bigdon's plan (page 8).

Production

Filmakers holds a meeting in Chicago (page 7).

Technical

A VistaVision demonstration schedule is being set for Europe (page 7).

The SMPTE holds its 75th semi-annual meeting in Washington (page 14).

The list of single strip 3-D Pola-Lite installations is growing (page 18).

NEW YORK—By Mel Konecoff

LAST WEEK saw another notch cut in the industry history tree when a second distribution and production company bowed to the demands of its customers and agreed to change its policy of sales and distribution. 20th-Fox met with over 400 exhibitors from various parts of the country at the home office to discuss the future of CinemaScope and its presentation, and an answer was arrived at after five hours of discussing the question which seemed to be whether or not exhibitors would be permitted to play CinemaScope pictures as they chose, either with or without stereophonic sound.



KONECOFF

Some who had installed stereophonic sound wanted to know what kind of a rebate was due them for spending money for the equipment that the company demanded be installed before the change was effected; others thought that if CinemaScope is issued minus stereo sound, it would lower the quality of the features; still others thought that the sound didn't make any difference and that the public wouldn't know the difference; some thought that they ought to play the films minus stereo sound at the start and maybe install it later after some money had rolled in; others wanted 20th-Fox to make up its own mind on policy; and some wanted to make up the policy of the company for its executives.

Although there really were differences of opinion, they all seemed to boil down to the thought that CinemaScope is here to stay and that with the program promised it could really go places. Some thought, too, that it might prove a boon to smaller theatres and drive-ins left out in the cold either because of economics, because of physical limitations, or both. The road ahead seems bright also for the company, which counted some 3,980 theatres with complete CinemaScope installations and had 360 orders on hand, for now it can break the bottleneck which has held it back from showing its product in small theatres as well as drive-ins.

Here is some of the by-play in capsule form:

Spyros Skouras recalled the background and need for CinemaScope in the days when TV was doing its worst. The medium is still in its infancy and has quite a ways to go. The company is working on more and more developments as time goes by. There will be a demonstration in June of new camera lenses as well as a stereo sound, with excerpts from new product being viewed. He hopes to follow the example set by the auto industry and have new items unveiled year after year.

Al Lichtman said that originally the policy was to be a matter for discussion at the June demonstrations, but Ben Marcus, Allied prexy, hastened things with some down-to-earth logic that moved company execs to advance the date and put on the discussion forum. A change could mean more people in more theatres CinemaScope-equipped. Since about 75 pictures are either ready or in the works from all the companies using the process, the product availability picture would receive a shot in the arm. Stereo sound was insisted upon strictly for the sake of quality since no company exec has any interest in any sound equipment firm. Lichtman believes that the insistence helped put the process where it is today. 20th-Fox did not find it pleasant to fight with friends and customers.

Louis Rosenbaum, Muscle Shoals Theatres, Alabama, wanted to know what protection the company could give to those who have installed CinemaScope with

(*Continued on page* 15)

What B'way First-Runs Are Doing

NEW YORK—The Broadway first-runs reported satisfactory business over the weekend with several spots with new product opening strong. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE CREATURE FROM THE BLACK LAGOON" (U-I). Paramount reported $30,000 for the second week of this 3-D attraction.

"RIVER OF NO RETURN" (20th-Fox). Roxy garnered $28,770 for Friday, Saturday, and Sunday, with the second week sure to top $55,000.

"EXECUTIVE SUITE" (MGM). Radio City Music Hall, with stage show, opened to $110,000 for Thursday through Sunday, with the first week sure to exceed $170,000.

"CARNIVAL STORY" (RKO). Criterion claimed $13,000 for the fourth week.

"MEN OF THE FIGHTING LADY" (MGM). Globe stated the opening week would reach $17,500.

"JUBILEE TRAIL" (Republic). Mayfair expected the second week to tally $9,000.

"FLAME AND THE FLESH" (MGM). Loew's State was heading toward a $19,000 second week.

"ELEPHANT WALK" (Paramount). Astor expected the third week to reach $21,000.

"KNOCK ON WOOD" (Paramount). Capitol claimed $52,000 for the 4th week.

"PRISONER OF WAR" (MGM). Victoria opened to a $20,000 week.

20th-Fox Approves One-Track C'Scope

Stanley Warner Buys International Latex

NEW YORK—S. H. Fabian, president, Stanley Warner Corporation, and A. N. Spanel, chairman of the board, International Latex Corporation, in a joint statement last week announced the acquisition of International Latex by Stanley Warner as an autonomous enterprise within the diversification setup of Stanley Warner. Through this acquisition, Stanley Warner becomes a $100,000,000 company, adding to its resources substantial gross and earnings.

It is Stanley Warner's first move outside of the entertainment field, the company already operating some 300 theatres throughout the country, having exclusive control of Cinerama production and exhibition, and also having moved into television with WTRI, Schenectady, N. Y., the first of a contemplated chain.

International Latex has an exceptional growth record with its sales volume increasing from under $4,000,000 in 1946 to over $30,000,000 in 1953. Net working capital has increased from less than $400,000 in 1946 to over $11,000,000 at present. Net worth has increased from $2,000,000 in 1946 to about $15,000,000 currently.

International Latex, founded in 1932 by Spanel, manufactures Playtex products, and is reputed to be the largest producer in the country of girdles, infants' wear, home hair-cutters, and branded foam pillows, which are sold directly to about 100,000 retail outlets. Besides a $4,000,000 expansion program under way to provide additional facilities for its current products, International Latex is now entering the chemical field.

Stanley Warner paid $15,000,000 in cash for 100 per cent of the preferred and common stock of International Latex. No stock of Stanley Warner Corporation was issued or involved in the deal.

Stanley Warner financed this acquisition by means of a six-year term bank loan with a group of banks headed by the First National Bank of Boston. The other banks are the New York Trust Company, Guaranty Trust Company of New York, Bankers Trust Company, the First National Bank of the City of New York, and the Fidelity-Philadelphia Trust Company of Philadelphia. The loan established a $20,000,000 credit of which $15,000,000 has been borrowed with interest payable at the rate of 3¾ per cent per annum.

COMPO Poll Plan Moves

NEW YORK—Appointment of a task force of five theatre advertising leaders to make detailed plans for a national popular poll to choose the best picture of the month, season, or year has been decided upon by the press relations committee, Council of Motion Picture Organizations, it was announced last week.

It is planned to have the group hold its first meeting in New York early in June, according to Robert W. Coyne, COMPO special counsel.

Company, At New York Meet, Reveals Change In Policy; Four-Track Magnetic, Single Track-Magnetic, and Single-Track Optical Available

NEW YORK—Twentieth Century-Fox last week changed its policy as regards distribution of CinemaScope features following an intense, highly voluble meeting with over 400 exhibitors present.

As a result, company executives, in following advice of the exhibitors, have agreed to:

Permit the exhibition of CinemaScope features as shown presently with four-track magnetic stereophonic sound.

Permit the exhibition of CinemaScope features with a single magnetic track, using only one of the four tracks on the same film. This would be used with only one speaker behind the screen and can be utilized with a button-on sound head which costs slightly over $1000 at present, on the present projector.

Permit the exhibition of CinemaScope pictures with a single optical sound track. This decision will mean that the company will start processing new prints for each feature, with the first optical being ready by July 1.

Each feature will be made in two-print versions and another for those which have optical sound. Single magnetic prints will be ready by mid-June.

All of the above will be used in conjunction with a wide-screen of CinemaScope proportions and with expander lenses, either CinemaScope or variable Tushinsky.

Bausch and Lomb is presently perfecting a sample adapter lens which, when fitted over the CinemaScope lenses in theatres, will permit showing anamorphic prints in ratios other than 2:55 to 1. However, each adapter will have a fixed ratio, which means that they will have to be changed as the aspect ratio of each film differs. No price or demonstration date has been set.

The meeting, which showed practically all present in agreement that CinemaScope was the proper presentation for films both for the present and the future, heard general sales manager William Gehring open with a prayer following the National Anthem.

President Spyros Skouras then welcomed the assemblage and said he felt heartened by the response to the invitation to discuss CinemaScope and the future of the industry. He said he saw a definite need for concerted action and that the problem was a mutual one that affected both exhibitor and distributor.

He also reported that prior to the meeting at the home office, 3,980 theatres had full CinemaScope installations with another 360 orders on hand.

Skouras announced, too, that in June there would take place a demonstration of new CinemaScope camera lenses to show a vast improvement in photography as well as a comparison of stereophonic magnetic sound with optical. He stressed that there would be continuing presentations of developments of CinemaScope equipment as time goes by and improvements are completed. If exhibitor support is forthcoming, then he promised big things for the future.

Al Lichtman, director of distribution, announced that originally it had been intended to issue questionnaires as to exhibitor preferences at the demonstrations to determine future policy.

However, at the instigation of Allied President Ben Marcus, who called the stereo sound policy a disservice to small exhibitors and drive-ins everywhere and who urged relaxation of the policy, it was decided to hold this meeting instead. Marcus estimated that another 18 to 20 million people could be drawn into theatres immediately if 20th-Fox took immediate action. He estimated that there are about 75 CinemaScope pictures either completed or in the finishing stages from all companies.

Lichtman opined that if 20th-Fox had relaxed the standards set earlier, then the medium would not have gained the stature it now enjoys, and while the policy of stereo sound may have antagonized friends and customers, it was done with the best interests of the industry at heart since no company executive or official has any connection with any company turning out stereo sound equipment.

Gehring acted as moderator during the discussion which also saw statements from

(*Continued on page* 17)

Arbitration Sessions Scheduled For May 24

NEW YORK—The sales managers' committee last week set May 24 for the general meeting at the Hotel Astor of distributors and exhibitor spokesmen to discuss arbitration. Notices will be sent to all exhibitor organizations. A subcommittee comprising Al Lichtman, Al Schwalberg, Charles Feldman, and Abe Montague reported to the sales managers' committee on recommended subjects for discussion at the talks.

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Book Paramount's "Secret of the Incas" for Decoration Day!!

The big power-house attraction you need for a record-a-day over the big four-day holiday weekend...the perfect crowd-puller for all top playing time during the late spring and early summer! A startling story of violent love and violent adventure! Backgrounds never before seen on the screen—filmed by Paramount on the breathtaking summits of the wild Andes!



Plans Completed For Mo., Ill., Kans. Meet

ST. LOUIS—Plans were completed last week for the joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association, Inc., at Arrowhead Lodge, Lake of the Ozarks, on May 18-19-20.

Lee Hayob, president, KMTA; and Lester R. Kropp, president, MiTO, will head their respective organizations and Senn Lawler, Fox Midwest, Kansas City, and Tom Edwards, Edwards and Plumlee Theatres, Farmington, Mo., will serve as moderators for the sessions.

Matters to be discussed include COMPO, drive-ins, equipment, concessions, new processes, advertising and publicity, legislation, public relations, industry arbitration, prints and product shortages, insurance, etc.

VistaVision Demon. Scheduled For Europe

NEW YORK—Before returning to Hollywood after a five-week tour of Europe, Paramount executive producer Don Hartman told trade press representatives last week that plans are being made for forthcoming European demonstrations of VistaVision.

Hartman emphasized that VistaVision is not restricted to large scale pictures but can be equally good for intimate films.

Visiting London, Paris, Madrid, Barcelona, Rome, and the south of France, Hartman met with Paramount production and branch personnel to discuss properties, and while in Rome, saw rough versions of two Ponti-deLaurentis films being readied for Paramount release, "Ulysses" and "Mambo," part of a 10-picture distribution arrangement with the Italian producers.

Paramount plans no definite number of pictures each year, Hartman said, but rather makes those pictures it thinks will be good.

He said, however, that production of two or three more pictures a year was not out of the question. The company annually turns out 20 to 22 pictures.

He also reported that the studio's research head, Loren L. Ryder, will handle the foreign demonstrations of VistaVision.

Gala Throng Pays Tribute To UA At Phila. 35th Birthday Party



Steve Broidy, left, president, Allied Artists, and Bob Mathias, treasurer, Mathlon Productions, Inc., on the coast recently signed a contract for the AA distribution of "The Bob Mathias Story," to be filmed by Mathlon. Mathias will star in the film, the financing of which has been underwritten by the residents of Tulare, Cal.

PHILADELPHIA—The industry paid its respects to United Artists Corporation last week at a gala dinner tendered the company on its 35th anniversary under the sponsorship of the Variety Club, Tent 13. On hand were nearly 700 tradesters, city and state leaders, and others, with all proceeds earmarked for the local tent's charity, a camp for handicapped children.

Highlight of the evening was the address by Mary Pickford, UA founder and co-owner, who told of the beginning of the company, its struggles and successes, and her happiness over the progress of the present management team.

Other stars present were Jane Russell and her husband, football star Robert Waterfield, who recently formed Russ-Field, which will release through UA; Rita Gam; and master of ceremonies Phil Silvers, who furnished much wit and the commentary to a special reel UA had made up of clips of its famous films down through the years.

Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, dinner chairman, introduced David Griesdorf, general manager, Odeon Theatres, Limited Canada; Ben Marcus, president, National Allied; Charles Boasberg, vice-president and general sales manager, RKO; George I. Woodman Smith, J. Arthur Rank Organization; exhibitor Louis W. Schine; Herman Robbins, head, National Screen Service; William J. Heineman, UA vice-president; Max A. Youngstein, UA vice-president; Richard Altshuler, Republic sales chief; Walter E. Green, head, National Theatre Supply; B. G. Kranze, UA sales manager; Leon Goldberg, UA executive; Jim Velde, UA western division manager; Ralph Pries, area head, Variety Clubs International; Herb Golden, banker; Ed Peskay, producers' representative; Ted Schlanger, SW zone chief; Edward Emanuel, VCI property master; Moe Silver, SW Pittsburgh zone head; George J. Schaeffer, producer's representative; David Weshner, producer's representative; Gordon Craddock, producer's representative; Wilbur Snaper, an Allied leader; Seymour Poe, producer's representative; Bob Mochrie, Samuel Goldwyn sales chief; Eugene Picker, Loew's Theatres; Max Fellerman, Lopert; Harold Seidenberg, managing director, Fox; Milton E. Cohen, UA eastern division manager; and Sol Schwartz, president, RKO Theatres.

Norman Silverman, chief barker, Variety Club, Tent 13, gave an address of greeting; Councilman Victor Blanc appeared on behalf of the mayor; and Jack Beresin, Heart Fund chairman and past VCI chief barker, spoke on the tent's principal charity, the camp for handicapped children, urging a closer link between VCI and the industry as a whole.

International Chief Barker George Hoover, Miami, Fla., likewise voiced a sincere desire to see the tents' charities increased. Harry Kalmine, SW head; Arthur Krim, president, UA; and Robert S. Benjamin, UA chairman of the board, also made important remarks concerning the future of the company and Variety.

Filmmakers Reveals Plans

CHICAGO—A combined eastern and midwestern regional sales meeting of Filmakers Releasing Corporation was held last week at the Blackstone Hotel with President Irving H. Levin and vice-president and domestic sales manager Harry Mandell in attendance. Levin reviewed the company's progress over the past three months and outlined plans for the company's next production, "Private Hell."



One of the sessions of U-I's recent district managers meeting in New York City was devoted to a discussion of promotion plans, and seen around the table, left to right, are Robert Gilham, vice-president, Cunningham and Walsh, U-I's advertising agency; Henry A. Linet, sales promotion manager, Jeff Livingston, eastern advertising manager; Philip Gerard, eastern publicity manager; Clark Ramsay, partially obscured, executive assistant to David A. Lipton; Charles Simonelli, eastern advertising and publicity manager; Ray Moon, assistant general sales manager; Charles J. Feldman, vice-president and general sales manager; Joseph Gins, Boston district manager; Irving Sochin, short subjects sales manager; David A. Levy, metropolitan New York district manager; Foster M. Blake, western sales manager; Manie Gottlieb, district manager from Chicago; Barney Rose, district manager from San Francisco; James Frew, district manager from Atlanta; and Henry A. Martin, district manager from Dallas; and, on the divan to the right behind the table, Americo Aboaf, foreign sales manager.

New Techniques, Makelim Plan Highlight Rocky Mt. Allied Meet

DENVER—Neil Beezley, president, speaking before the annual convention of Allied Rocky Mountain Independent Theatres last week, blasted CinemaScope and other plans requiring exhibitors to buy expensive equipment in order to show such films. The meeting centered on discussions of new techniques and further Allied action on the production agreement with Hal Makelim.

Abram F. Myers, Allied general counsel, urged exhibitors to put in as wide a screen as they could in order to take advantage of new methods of showing films, but he also took distributors to task who required exhibitors to spend large sums of money in order to show their films. Myers predicted others would follow the lead of Metro in making their CinemaScope productions available for one-track sound. He also blasted distributors for their 50 per cent demands on exhibitors, which prevented many of them from showing numerous films, with Myers claiming there is no profit for many theatres in such prices.

He said that he expected CinemaScope to take a greater drop than 3-D because not enough theatres can be equipped at a price allowing a profit. He also declared that he was well pleased with the New York demonstration of VistaVision. The National Allied board chairman called on producers and exhibitors to make every effort to get good films moving so that theatres can take advantage of any breaks that may come their way.

The convention heard the kickoff presentation of the Makelim plan to make a series of Allied-sponsored films to be sold at reasonable flat rentals to Allied members first, and to other theatres later. The plan at present calls for 12 films, one a month, to be made with a budget of $400,000 to $500,000 on most of them, with one scheduled at present to cost around $800,000. Makelim declares he will make films that the customers will like.

While here he revealed the titles of some of his proposed films. The one to cost around $800,000 to make will be "The Matador," which he is now negotiating for. Other properties which he either owns or has an option on include "Desperate Men," "Blue Mesa," "Valley Of The Shadow," "Double Crossed," "Sweetheart Time," "Face Behind The Mask," "Pardon My Skis," and "The Outsider." The plans call for selling the films to Allied members on a profit-sharing basis, which Makelim says could conceivably result in Allied charter members getting the films for nothing. Makelim explains the films costing $400,000 to produce should bring in twice that amount in the domestic market, and a like amount in foreign countries, and the profit is to be split between the Makelim company and Allied charter members. He wants 2,500 theatres signed up before he begins production, and Makelim, Sam Nathanson, and John Wolfberg, Los Angeles theatre owner and National Allied board member, are touring the Allied conventions to put the deal over.

In Denver as soon as the talks were over, the exhibitors lined up to sign contracts, and the three men predict the 2,500 signers is only the matter of a few weeks. The first-run in Denver has been taken on by the Wolfberg Theatres, with two first-runs and five drive-ins.

No resolutions were passed by the convention. Directors elected included Fred Anderson, Lloyd Greve, C. L. McLaughlin, Don Monson, James Peterson, J. K. Powell, John Roberts, W. A. Simon, J. R. Smith, and Tom Smiley, Colorado; Marie Goodhand, Robert Kehr, Dr. F. E. Rider and Dorrance Schmidt, Nebraska; Burl Lingle and John Wood, New Mexico; and Richard Bennett and Lloyd Kerby, Wyoming. Officers, who are also board members, include Beezley, president; Fred Hall, vice-president; Gus Ibold, treasurer, and J. H. Ashby, general manager.

The convention ended with a banquet and dance at the Park Hill Country Club.



At a reception held at the Cosmopolitan Hotel recently in connection with the opening of the new Centre, Denver, Frank H. Ricketson, Jr., president, Fox Inter-Mountain Theatres; Ethel Merman; and Charles P. Skouras, president, National Theatres, were caught by the camera. 20th-Fox's "River Of No Return" was the film.



United Artists executives recently conferred at the Blackstone Hotel, Chicago, with key district and branch personnel from the midwest area and Canada at a 35th anniversary session.

Texas COMPO Pushes Lou Bigdon's Plan

DALLAS—R. J. O'Donnell, vice-president and general manager, Interstate Circuit, announced last week at the testimonial honoring Colonel H. A. Cole, chairman of the board, Allied Theatre Owners of Texas, and co-chairman, National Tax Repeal Campaign, that Texas COMPO is pursuing the suggestion of Louis Higdon, vice-president and general manager, Frontier Theatres, for a campaign "based on the premise that the motion picture industry can appeal to the vanity of older persons who hope for youthfulness. It should be on a national basis to be effective and should drive home the theme that movie-going is a youthful habit. People who go to the movies stay younger longer, and at the movies you see youthful faces being worn by the middle aged and older people."

Colonel Cole was honored by Texas exhibitors who paid tribute to the veteran showman who resolutely and intrepidly led the fight as co-chairman, National COMPO Tax Repeal Campaign.

Trans-Lux Business Up

NEW YORK—Percival E. Furber, president and board chairman, Trans-Lux Corporation, reported at the company's annual stockholders' meeting last fortnight that business for the first quarter of 1954 is showing an increase over the same period a year ago. Business transacted included the election of Richard Brandt to fill the board vacancy caused by the death of Lee Shubert. One vacancy was not filled, reducing the number of directors from 14 to 13. All other directors were reelected, including Chester Bland, Harry Brandt, Robert Daine, Jay Emanuel, Furber, Aquila Giles, Herbert E. Herrman, Edison Rice, Jacob Starr, Ralph Wiener, and Milton C. Weisman. Officers reelected are Furber, president; Giles, vice-president; Albert D. Erickson, vice-president and secretary-treasurer; and Herbert Keller and Raymond Pugh, assistant secretaries-treasurers.

Stereo Sound At Hospital

NEW YORK—Completion of the streophonic sound system donated to the Will Rogers Memorial Hospital, Saranac, N. Y., by J. Robert Hoff, vice-president, the Ballantyne Company, was announced last week by Altec Service Corporation. Altec field engineer G. A. Brown, attached to the company's northeastern division, supervised the installation.

In addition to contributing the services of its engineering personnel for the purposes of the installation, Altec has volunteered to maintain and service the equipment.

NEWS!

...front page **NEWS** from St. Louis Missouri:

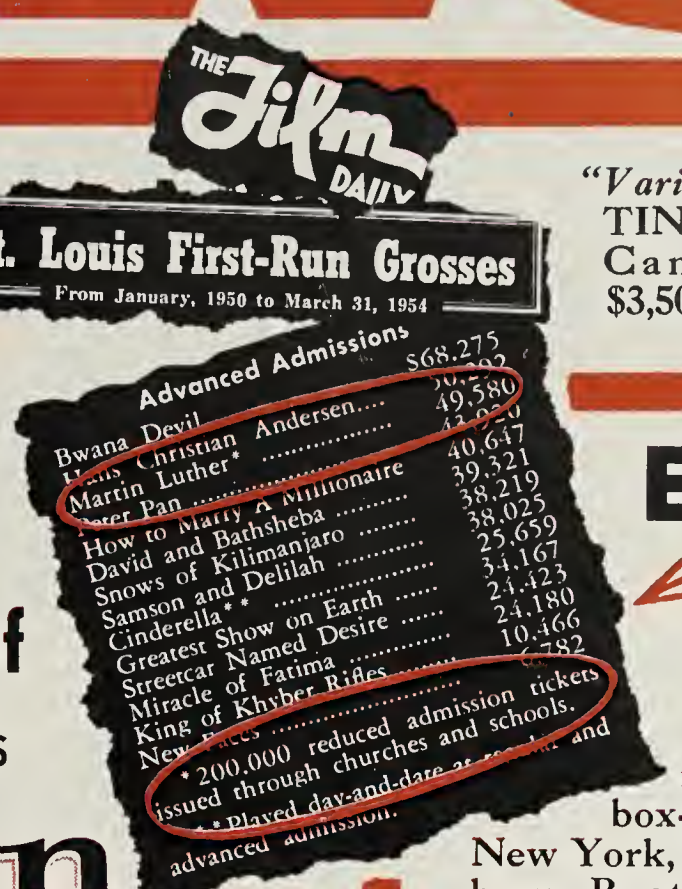
ON THE AMAZING BOX-OFFICE RECORD of

LOUIS de ROCHEMONT'S

Martin Luther



THE PICTURE THAT IS EQUALING AND BEATING SOME OF THE CHAMPION GROSSERS OF ALL TIME!



"*Variety* estimates that MAR TIN LUTHER'S U. S. and Canada gross will reach $3,500,000." —TIME Magazine

EXAMINE these Grosses!

And remember . . . the St. Louis run was matched by long, smash box-office runs in Minneapolis, New York, Chicago, Detroit, Birmingham, Boston, Washington, D. C., Houston, New Orleans, Denver, Philadelphia — and many more, *big and small,* from coast to coast!

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NO WIDE SCREEN!

NO SUPER SOUND!

JUST A GOOD PICTURE

BOOK IT NOW

The money-making sensation of the year is *pre-sold* to an organized audience of 62½ million. You get your regular audience . . . the "lost audience" —and a *new audience* that's never been in your theatre before!

BETTER GET YOUR SHARE

of great good will and many good dollars — while it's available. *July 31st is the absolute withdrawal date for "MARTIN LUTHER"!*

Now...important **NEWS** for every exhibitor:

Martin Luther

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JULY 31, 1954

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OR SALES REPRESENTATIVES IN MOST EXCHANGE AREAS:

ALBANY: William Rosenow, Theatre Service Org. of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **ATLANTA:** John W. Mangham, Mangham Enprises, 193 Waltan St., N.W., Atlonto, Georgia. **BOSTON:** Albert Swerdlove, Screen Guild Prods. af N.E., Inc., 56 Piedmont St., Bostan 16, Mass. **BUFFALO:** William Rosenow Theatre Service Of Buffalo, 170 Franklin St., Buffalo 2, N. Y. **CHARLOTTE:** R. F. Pinson, Astar Pictures Exch., 300 West 3rd St., Charlotte, N. C. **CHICAGO:** Charles Lindau, Max Roth, Capitol Film Exch., 1301 Wobash Ave., Chicago, Illinois. **CLEVELAND:** M. A. Maaney, Academy Films, 2142 Payne Ave., Cleveland, Ohio. **DALLAS:** Harald Schwarz, Tawer Pictures, 310 S. Harwood St., Dallas, Texas. **DENV** Tam Bailey, Bailey Distributing Co., 2071 Braadway, Denver, Calo. **DETROIT:** Albert Dezel, 2310 Cass Ave., Detroit, Mich. **INDIANAPOLIS:** Charles Cooper, Charles Coaper Enterprises, 441 Illinais Indianapalis, Ind. **KANSAS CITY:** W. H. Gaffney, Dixie Enterprises, 118 W. 18th St., Kansas City 8, Mo. **LOS ANGELES:** Joseph Kennedy, Astor Pictures, 1928 S. Vermont, Las Angeles 7, Ca **MEMPHIS:** Cliffard E. Wallace, Calanial Pictures af Tenn., 361 So. Secand St., Memphis, Tenn. **MILWAUKEE:** William Benjamin, Lippert Pictures, 706 W. State St., Milwaukee, Wisc. **MINNEAPOL** Frank Mantzke, Bill Saper, Narthwest Theatre Service, 411 Plymauth Bldg., Minneapolis 3, Minn. **NEW YORK CITY:** George Waldman, 630 Ninth Ave., New Yark, N. Y. **OKLAHOMA CITY:** Har Schwarz, Tawer Pictures, 310 S. Harwood St., Dallas, Texas. **PHILADELPHIA:** Jaseph Engel, Screen Guild Prad. of Philadelphia, 1315 Vine St., Philadelphia, Pa. **PITTSBURGH:** F. D. Maore, Co plete Theatre Service, 402 Miltenberger St., Pittsburgh 19, Pa. **PORTLAND:** Jack J. Engerman, Zollie Volchak, Narthwest Releasing Carp., 1806 N.W. Kearney St., Portland, Ore. **SALT LAKE CI** Tom Bailey, Bailey Distributing Ca., 260 E. 1st St. S., Salt Lake City, Utah. **SAN FRANCISCO:** Fred L. "Pat" Patterson, 250 Galden Gate Ave., San Francisca, Calif. **SEATTLE:** Jack J. Engerm Zollie Volchok, Northwest Releasing Corp., 2414 Second Ave., Seattle, Wash. **WASHINGTON, D. C.:** Myron Mills, Equity Film Exchanges, 1001 New Jersey Ave., N.W., Washingtan, D. C.

The International Scene.....

Canada

Theatre Building Still On Upgrade

TORONTO—Activity in theatre building in Canada has been spurred by the advent of finer weather and the opening of the drive-in season, it was reported last week. Six additional drive-ins are getting under way to bring the total now in work across the country to 38. In the projected stage are 13. One standard-type theatre has opened, three got under way, and three more are about ready to start, it is understood.

Drive-ins under way include Parkin Nay's 200-car project, Wilkie, Saskatchewan; J. Horlick's 250-car Starlite, Genelle, B.C.; Philip Barkhouse's 400-car Valley, Cambridge, N. S.; Bob Shipley's ozoner, Radville, Sask.; Jack Russell's 300-car drive-in, Renfrew, Ont.; and N. A. and M. Shelfontiuk and E. Hawryluk's project, Castlegar, B. C. J. A. Palangio opened his new Empire, Cochrane, Ont., which replaces the old house with the same name. The only theatre in the town, the new Empire has most of the equipment from the old situation, which is now closed. Work is well under way on J. F. Hawkes' 200-seat Mona, Edgerton, Alta., and P. Guerette's 500-seat Fatima, Kedgewick, N. B.

Canadian Comment

Net profits of Eastern Theatres Limited, which operates the Imperial, Toronto, were doubled for the 52 weeks ended on Jan. 2, 1954. They totalled $103,485, or $3.23 a share, compared with $48,806, or $1.53 a share, for the 53 weeks last year. Working capital also rose, going from $137,719 in 1952 to $186,806 last year. The theatre is operated by Famous Players and managed by Russ McKibbin.

Maxwell Cummings, Montreal, was elected president at a meeting of shareholders of Associated Screen News Limited. George Beeston is vice-president, plus directors Paul Nathanson, Toronto; Lazarus Phillips, Montreal; Duncan MacTavish, Ottawa; and Hugh O'Donnell, Montreal. Associated Screen News Limited is Canada's largest and oldest motion picture studio and laboratory. Control of the company was acquired by Paul Nathanson and Maxwell Cummings a few months ago. The new president is a prominent Montreal business man who first became identified with business properties more than 25 years ago when he headed a group which constructed the Medical-Dental building. Since then, he and his associates have undertaken a number of important business property developments and have constructed more housing units for private enterprise than any other single group in Canada. Announcement of first steps in the unfolding of a new program for Associated Screen News can be expected in the near future. The new management group is determined to continue the position of leadership which has been enjoyed by Associated Screen News during its 33 years.



The recent opening night of 20th-Fox's "Beneath The 12-Mile Reef" at Hoyt's Plaza, Sydney, Australia, found the crowd completely blocking the theatre entrance and extending six deep.

A surprise was bestowed upon the winner of the 1953 Heart Award of the Variety Club of Toronto. Monty Hall had only returned from Florida when he was asked to be present at the night of the award to officiate as ceremonial barker. The first actor to win the award, presented by R. W. Bolstad, Variety Clubs International, has been active in numerous Variety Club shows throughout the province. During the meeting, canvasman George Altman presented the Heart Fund with a check for $500, bringing him to his quota of $10,000 for his one-man scrap drive. He then added a check for another $1,000 for good measure.

Paramount International Films, Inc., a wholly owned subsidiary of Paramount Pictures Corporation, last week announced the consummation of an underwriting agreement with a syndicate of Canadian bankers headed by Wood, Gundy and Company Limited, Greenshields and Company, Inc., and W. C. Pitfield and Company Limited, for the sale in Canada of 285,000 common shares of Famous Players Canadian Corporation Limited, by Paramount International Films, Inc. The stock will be offered at $23.50 per share. After this sale, Paramount International will still own about 880,000 shares, or approximately 51 per cent of the outstanding shares of Famous Players.

Dr. Albert W. Trueman, commissioner, National Film Board of Canada, was in New York, where he was guest of honor at a Motion Picture Association luncheon attended by film company executives.

Eastern Provinces

The Beaconsfield Home and School Association, Beaconsfield, N. B., asked the school board for sanction to hold film shows each Saturday in the school auditorium. The plan has been opposed by exhibitors of the sister cities of Saint John and Lancaster, N. B.

City Council, Halifax, N. S., has under consideration altering the city charter to allow the sale of carbonated beverages in lobbies and entrances, etc. When the city charter of Halifax was enacted, it was stipulated that sales of all drinks would be barred.

Two patrolling policemen apparently interrupted intruders at work on the safe in the office of the Prince Edward, Charlottetown, Prince Edward Island.

All three drive-ins of Franklin and Herschorn opened at the earliest date since the firm widened its scope. The three drive-ins are at Grand Bay, N. B.; Sackville, N. S.; between Sydney and Glace Bay, N. S.

A giant light fixture which prevailed for many years from the ceiling of the Capitol, Saint John, N. B., has been moved to the Assumption Catholic Church, Lancaster, N. B.

CINE CHATTER—Leading the Odeon "Big Show" contest are the Hastings, Vancouver; Cremazie, Montreal; and Odeon, Fort William. Only manager to score a perfect 100 in the third week was Ray Resky, Broadway, Saskatoon. . . . Some 110,000 TV receivers were sold in Canada in the first three months of this year. . . . Charlotte Cohen resigned as treasurer, Shea's, Toronto, while Pat Toban replaced her. . . . Christopher Chapman's "The Seasons," which won the non-theatrical—open category of the 1953 Canadian Film Awards, was also named "Film Of The Year" by the judges. . . . A delegation of Belleville managers protested to the Parks Department against the holding of stock car races, basing their objections on the fact that no municipal nor provincial seat taxes was paid by that group. Heading the delegation was George Forhan, accompanied by Tom Mascaro and Willard Fawcett. . . . Contributions of anything upwards of a cent are exacted from those persons who loaf about the J. Arthur Rank publicity office in Toronto. The money goes to the Variety Village. . . . Ron Taylor, Twentieth Century Theatres booker, Toronto, was in a car accident. . . . George Altman and Lionel Lester were named co-chairmen, the film group, trades and professions division, United Jewish Appeal. . . . George Forhan, Jr., replaced Jack Knight, who resigned as manager, Capitol, Welland.

Theatres on Toronto's Yonge Street are still fighting the battle of the ditch. No sooner is the subway in Toronto opened than the public utilities are digging up the street again. Some five theatres are affected. . . . Bill Trudell has set up a publicity contest among the seven FPCC theatres in his District C to run for 13 weeks beginning on May 3 until July 31.

—HARRY ALLEN, JR.

U-I Overseas Sets New Selling Records

NEW YORK—Climaxed by a $1,500,000 final week gross, the world-wide 1954 Daff Drive which ended on May 1 was the most successful ever conducted in the history of U-I's overseas organization, Americo Aboaf, vice-president and foreign general sales manager, announced last week.



Music by
JULE STYNE

Lyric by
SAMMY CAHN

Wonderful CINEMASCOPE picture ... Wonderful song! Sweeping the nation in great recordings by Julius La Rosa, Frank Sinatra, Toni Arden, "Four Aces," Marti Stevens, Dinah Shore!

Start plugging your "Three Coins in the Fountain" date right now. Play the record at candy breaks, intermissions, over your p.a. system. Plant it with local disc jockeys!

As soon as your date is confirmed:

Write, wire, phone for your platter*— RADIO-TV DEP'T., *444 W. 56 St., New York 19, N. Y.

LETTERS

Gentlemen:

Congratulations on the swell new cover format you have adopted for MOTION PICTURE EXHIBITOR. Not only is it very attractive, but I believe that it is going to give you the opportunity of increasing your service to the industry by the way you will be able to handle important industry art.

Inside the book, of course, you have always been doing a fine editorial job. Keep it up. On the subject of the editorial content, I read the April 28 "Laying It On The Line" column with a great deal of interest. I think you have made a wonderful point, and, with all due modesty, I think we at Paramount rightly feel that we have done exactly what you suggest.

In VistaVision we are giving exhibitors films which will inevitably be the finest we have produced and also the finest form of screen presentation ever devised. There are no gimmicks, no gadgets, and no tricks in VistaVision. We have brought to the industry exactly the kind of standardization for which you appeal because we, too, feel that it is high time that exhibitors were permitted to stop thinking about a lot of scientific abstractions and concentrate instead on their primary job of attracting audiences.

We feel that by continuing to produce pictures with fine stories and fine casts, in a form in which any theatre can play them, we have taken a giant step forward in relieving the exhibitor of all problems other than the one single problem of selling tickets. Here, too, we shall continue to do everything in our power to help the exhibitor.

Kindest regards.

Sincerely,
JEROME PICKMAN
Paramount Pictures Corporation
New York City

Dear Sir:

I had gotten so used to and so attached to the bright, cheerful look and size of the previous publication, that at first I was startled when I looked at the new one. As you know, I am rather old-fashioned and maybe a little sentimental, so I did not like to see the change. However, as the subsequent issues arrived, I can see perhaps many advantages, so I hasten to extend to you and your staff my congratulations and best wishes.

Best wishes for many years of good health and happiness, and my confidence in you and your staff to produce a fine, outstanding trade paper.

Sincerely yours,
MORTON G. THALHIMER
The Neighborhood Group of Motion Picture Theatres
Richmond, Va.

Dear Sirs:

MOTION PICTURE EXHIBITOR has been honored by the board of directors of The Advertising Council for its "most generous advertising support" of Council campaigns from 1949 to the present.

In a resolution of appreciation extended to over 300 business and trade publications and publishing companies, the Council directors noted that the business press has given major help to the following Council public service programs, U. S. Defense Bonds, American Economic System, Stop Accidents, Scrap Iron and Steel Shortage, Armed Forces Blood Donor Program, the 1952 Register and Vote Program, Engineers Wanted, and Civil Defense.

The Advertising Council, Inc.
MAXWELL FOX
Public Relations Director
New York City

Dear Sir:

Permit me to congratulate you and the entire staff for the excellent job your national weekly magazine is doing in bringing helpful and much needed information to thousands of people engaged in the business.

I don't know how to tell you how much we depend on MOTION PICTURE EXHIBITOR for reviews on pictures, for up-to-the-minute news, and for such other items as are of interest to us, the exhibitors. More power to you and your entire staff.

Sincerely yours,
ANDRES F. VITAN
Palace
City of Cavite, Philippines



For his leadership in the field of labor relations and his administrative contributions to industry prestige and progress, Nicholas M. Schenck, president, Loew's Inc., left, recently received in New York from MPAA President Eric Johnston, an inscribed silver bowl, donated and signed by Johnston, company presidents, and executives who attended the negotiations in Miami Beach, Fla., last January with the American Federation of Musicians. The bowl was formally presented during a meeting of MPAA's board in New York.

McGee Urges Exhibitors To Take Action On Product Shortages

OKLAHOMA CITY—Pat McGee, Cooper Foundation general manager and co-chairman, COMPO national tax repeal committee, addressing the Theatre Owners of Oklahoma last week, stated that exhibitors must find a way to solve the product shortage or "go out of business." Morris Loewenstein, TOO president, joined Senator R. S. Kerr, Oklahoma Democrat, in lauding McGee and presented him and his wife with a silver service set.

As possible ways to combat the shortage, McGee mentioned encouraging producers to operate a few theatres to increase their interest in making pictures, encouraging franchise agreements along the line of the Allied-Makelim plan even if it is necessary to get a new law passed by Congress, and setting up a credit pool financed by exhibitors to encourage production.

He emphasized that in suggesting producer ownership of a few theatres he was not "trying to promote monopoly ownership."

Concerning the credit pool, he said, "If we could get 5,000 exhibitors to put up $1,000 each, we would have a pool of $5,000,000. In that kind of atmosphere, 50 additional pictures a year might be produced. If credit is a factor in the product shortage, then exhibitors ought to see if they can remedy it."

He also called on exhibitors not to give up the gains of tax reductions by lowering admission prices.

(MOTION PICTURE EXHIBITOR is in receipt of a memorandum sent to all managers of the Randforce Amusement Corporation, Brooklyn, N. Y., by Erwin Gold referring to a story which appeared in the Jan. 27 issue of the publication under the heading, "Theatremen Warned On Advertising Deal." The story in question warned against two men who came into southern towns and allegedly fleeced exhibitors through merchants tieups, the theatremen having to make good when the tricksters left town without fulfilling their promises. The Randforce memorandum said that a few days ago, a man appeared at a circuit house and tried to sell the manager an idea similar to that covered in the article. The alert manager recalled the article and told the man to return at a later date. The manager then notified the Randforce home office and although there was no return visit, the circuit had made arrangements for a detective to listen to the sales talk. Randforce and particularly the manager are to be commended for their quick work in this situation. MOTION PICTURE EXHIBITOR is more than glad to have the opportunity of again being of service to the trade.—Editor.)

Dear Sir:

Congratulations on the new look for MOTION PICTURE EXHIBITOR. Received my copy of the issue yesterday and noticed immediately the difference in your cover design.

May I compliment you and all the folks attached to the publication who helped make this new look possible. I think it's great.

Sincerely,
WILLIAM BOLEY
Buchanan and Company, Inc.
New York City

Dear Sirs:

Did you notice the similarity of New York's Rivoli facade on Page PT-5, PHYSICAL THEATRE Department of MOTION PICTURE EXHIBITOR, April 28, 1954, to the Temple of Diana at Ephesus in the Colorama Section of The Philadelphia Inquirer on May 2?

HENRY L. SHOLLY
Wilmington, Del.

(We did.—Editor.)

We have just concluded the most successful sales drive in the history of Universal-International.

Naturally we are very proud of our organization—all those people in production, distribution and promotion who made this record-shattering feat possible.

But we are especially proud of the exhibitor relationship which, more than anything else, contributed to this great success.

We thank you, Mr. Exhibitor, for your confidence and cooperation.

And the best way we know to say "thank you" is to keep on delivering the pictures that make big profits for all. To this we dedicate ourselves during the coming year.

Sincerely,

C. J. Feldman

Charles J. Feldman
Vice President and General Sales Manager

This Was The Week When....

UA's Dallas, New Orleans, and St. Johns, Canada, exchanges held the lead in the 35th anniversary sales drive. . . . Paramount revealed that further demonstrations of VistaVision would be held in selected key cities. . . . Announcement was made that Disneyland, a $9,000,000 project, will come into being on a 160-acre tract in Orange County, California. . . . The American premiere of "Ana-Ta-Han" was set for the Plaza, New York City, on May 17.

Sid Kramer, general sales manager, RKO Pathe, indicated that the company would produce another feature-length film. . . . It was revealed that "Martin Luther" would be withdrawn from distribution in this country on July 31, with the United States and Canadian gross expected to hit $3,500,000.

Universal Pictures Company, Inc., declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock. . . . Loren L. Ryder, Paramount studios head of research, left for Europe to set up VistaVision demonstrations. . . . The board of Paramount Pictures declared a quarterly dividend of 50 cents per share on the common stock. . . . Warners announced that Jack Webb would make a 30-day personal appearance tour in connection with the release of "Dragnet" in August.

Exploiters Attend U-I Promotion Session

NEW YORK—For the first time in more than two years, U-I held a full scale series of meetings this week of its field and home office exploitation and publicity staff to map promotional plans on the company's forthcoming pictures to be released between June and September, it was announced by Charles Simonelli, eastern advertising and publicity department manager, who presided.

David A. Lipton, vice-president, and Clark Ramsay, his executive assistant, participated in the meetings.

Members of the executive staff of the eastern promotion department addressing the sessions included Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; and Henry A. Linet, sales promotion manager. Robert Gillham, vice-president, Cunningham and Walsh, also addressed the sessions.

Field and home office exploitation representatives who participated included Ben Katz, Chicago; John McGrail, Boston; David Polland, Washington; Ben Hill, Atlanta; Duke Hickey, Cleveland; Julian Bowes, Dallas; Amike Vogel, San Francisco; and Robert Ungerfeld, Maurice "Bucky" Harris, William Gandall, and Al Cohan, New York office. They were joined by home office advertising, publicity, and exploitation staffers, including Morris Alin, Lowell Benedict, Guy Biondi, Hilda Brennan, Cliff Cane, Jerome Evans, Sheldon Gunsberg, Harold Gutman, Burt Hirschfeld, Paul Kamey, Herman Kass, Milton Livingston, Alfred Mendelsohn, Estelle Nathan, and Evelyn Turner.

Gov't Honors Newsreel Men

NEW YORK—Representatives of the five newsreel companies and the Motion Picture Association of America last week received specially engraved Treasury citations from Earl O. Shreve, national director, United States savings bonds division. The citations were awarded for outstanding public service in behalf of the savings bonds program.

The awards were presented at a luncheon at which Taylor Mills, MPAA's newsreel committee representative, was host.

So. Cal. Won't Give Any Money To COMPO

HOLLYWOOD—It was learned last fortnight from a bulletin issued by Harry C. Arthur, Jr., Southern California Theatre Owners Association chairman, that the group as an organization will not make any financial contribution to the Council of Motion Picture Organizations.

The same bulletin expressed appreciation of COMPO's efforts and added that members are free to make contributions to the all-industry organization independently.

Arthur also sent members a copy of a letter from him to Spyros P. Skouras, 20th-Fox president, reiterating SCTOA's position on magnetic stereophonic sound. Arthur claimed only the general public can demonstrate the demand for stereophonic sound and urged 20th-Fox to leave it to the exhibitor to judge whether or not to employ stereophonic sound.

Para. Salaries Revealed

NEW YORK—A proxy statement issued last week in connection with the annual Paramount stockholders' meeting on June 1 reported that directors and officers receiving more than $30,000 last year were paid a total of $819,088. Individual amounts included Barney Balaban, $124,800, including $20,800 expense allowance; Y. Frank Freeman, $130,000; Austin C. Keough, $91,000; the late Fred Mohrhardt, $38,250; Paul Raibourn, $46,800, including $7,800 expenses; George Weltner, $54,600, including $2,600 expenses; and Adolph Zukor, $78,000.

Management will nominate the present 13-man board, including Balaban, Freeman, A. Conger Goodyear, Griffis, Duncan G. Harris, John D. Hertz, Keough, Earl I. McClintock, Maurice Newton, Raibourn, Weisl, George Weltner, and Zukor. It will also ask stockholders to authorize an amendment to the certificate of incorporation to eliminate 125,600 shares of common stock purchased by Paramount in the open market; to reduce the capital stock by that number of shares; and to reduce the Paramount capital by an amount equal to the aggregate par value of the shares. This move, if approved, will reduce the company's capital by $125,600, and the capital surplus will be reduced by $3,193,807, the amount the cost of the shares exceeded the par value.

SMPTE's 75th Meeting Highlighted By Talks

WASHINGTON—The 75th semi-annual convention of the Society of Motion Picture and Television Engineers was highlighted last week by addresses by leaders in the equipment and technical divisions of the business.

Loren L. Ryder, Paramount research head, discussing VistaVision, told delegates that prints cannot be shown in an aspect ratio higher than two to one, and explained that VistaVision prints will be made available in conventional form for projection in any ratio from 1.33 to 1.85 to 1, depending upon cropping, and also in anamorphic prints to permit projection at a ratio of two to one with an anamorphic lens. Ryder also said that Paramount release prints will be made in the Technicolor imbibition dye transfer process.

The new process was demonstrated for the convention at Loew's Capitol, and also demonstrated was Perspecta sound.

Earl I. Sponable, 20th-Fox research director, read into SMPTE's record his company's design specifications for 35mm. film for release purposes in connection with CinemaScope films.

Robert Fine, Fine Sound Studios, who read a technical paper on Perspecta Sound, in answer to questions from the floor, discussed changes in sound quality as it progresses from one speaker to another across the screen. He also stated that his company was engaged in work designed to supply a fourth signal to the sound track to activate surround auditorium speakers present in certain theatres in addition to speakers behind the screen. This is not in integrators now being sold.

Other papers read included one by Charles W. Handley, National Carbon Company, on the history of motion picture studio lighting, and another on development of the 35mm. projector by Willy Berberg, General Precision Laboratory. W. Walter Watts, RCA executive vice-president, discussed a new television color film system developed by his company, and also stated that motion picture was no more in competition with TV "than apples are with oranges."

Gerald F. Rackett, Columbia, called on the industry to stabilize theatre attendance in the future by anticipating demands for technological improvements.

At a Pioneers' Dinner, 26 members of SMPTE active since 1924 or earlier were honored with certificates of service, presented by Herbert Barnett, president.

WOR-TV Test Approved

WASHINGTON—The Federal Communications Commission granted premission last week for WOR-TV, New York, to make 90-day private, experimental tests of Zenith's Phonevision system of pay-as-you-see TV starting on May 15. No telephone lines will be used, and the only receivers getting images will be those equipped with air code translators. Program material will consist of test patterns, films, and some live pickups.

Konecoff

(*Continued from page 4*)

stereo sound as against newcomers who would play it any way they wanted. Lichtman replied that the company would protect them as best it could and to the limit of the law.

Sidney Lust, Washington, D. C., reported complete installation in his indoor theatres and was pleased with the results. He would like to install CinemaScope in his several drive-ins, but the cost was estimated at over $31,000 and that meant installations without stereo sound.

Marcus, Allied prexy, who has complete installations, did not feel concerned about subsequent runs which might play CinemaScope without stereo sound because competition would soon bring forth the better presentation.

Skouras said also that 20th-Fox is in the red over eight millions with over 15,000 lenses paid for. The product will improve, he promised. He also outlined the releases for the rest of the year stating that 50 millions has been invested in 16 films. He said further, "If you are going to have CinemaScope and if you insist on abandoning stereo sound, then at least settle for one-track magnetic sound. Full stereo can be installed later if desired."

He stated that CinemaScope may be hurt initially without stereo sound, but if played properly otherwise with single track magnetic sound, it should mean good business for exhibs and it should get wider distribution. Quality films will still be the thing even in CinemaScope, which will help. He requested the united backing of exhibitors in changing company policy so that the small exhibitor might be helped.

Joseph Barr, Minneapolis, said that 20th-Fox should sell its own films as it wanted. If it wants to go in the majority of theatres, then it will have to reduce the price of CinemaScope installations.

Skouras then declared that the last time it tried to sell films as it pleased, it got "hell." The policy has become an industry-wide dispute and this meeting was called to resolve it. An attachment is being developed by Bausch and Lomb which, when it is attached to present CinemaScope lenses, will permit the showing of anamorphic films in other than the 2.55 to 1 ratio.

Bill Gehring, general sales manager, who acted as moderator, assured those who had stereo sound installations that all future company product would be made with stereo sound. Eighteen to 22 features will be released by the company per year in addition to regular 2-D films.

George Barber, Ill., said he could put in the sound but not the screen as his theatre is so small. Then Gehring showed him a still, showing that a CinemaScope screen can go into any size theatre.

Bob Hoff, Omaha, as a drive-in operator as well as a manufacturer, said he tried stereo sound in a drive-in and found it does not add enough to warrant the added expense. Magnetic sound is better than optical, he said, and he hoped it would keep on in one-track release using button-one or penthoues sound heads. Lichtman, in agreement with Hoff, said that if this is done he would recommend that his company issue a policy of issuing credit for the sound heads.

Frank Henry, Trenton, N. J., wanted to know to what degree CinemaScope will suffer if a switch to single track sound is made. 20th-Fox's Earl Sponable, in answering, opined that without stereo sound the result is bad and that the public will eventually demand it.

The motion requesting 20th-Fox to change was carried unanimously by voice vote.

(*Additional details of the meeting will be found on page 5—Editor.*)

ERROR DEPARTMENT: In our piece on VistaVision last week, we were in error when we said that VistaVision prints can be used with CinemaScope lenses. They cannot, since the highest they can be expanded to is in the ratio of 2 to 1 anamorphically, CinemaScope lenses being fixed at 2.55 to 1. Therefore, only a Tushinsky, Gottschalk, or similar variable expander lens can be used with VistaVision anamorphic prints. Of course, when 20th-Fox comes out with an adapter in the ratio of 2 to 1, presently in the works, this will slip over present CinemaScope lenses and will permit showing of VistaVision anamorphic prints.

HAPPY BIRTHDAY, UA: Philadelphia was the gathering point for industry leaders and representatives when the Variety Club, Tent 13, hosted a dinner celebrating United Artists' 35th anniversary. Mary Pickford, one of the company's founders and a present coowner, was guest of honor.

Jay Emanuel, prominent exhibitor and publisher, MOTION PICTURE EXHIBITOR, as dinner chairman, opened the proceedings after the invocation by introducing the members on the double dais, after which he turned the proceedings over to Phil Silvers, who acted as toastmaster.

Silvers introduced Sol Schwartz, president, RKO Theatres, who paid tribute to UA; Councilman Victor Blanc, who extended congratulations on behalf of the mayor; and Jack Beresin, former VCI chief barker, who added his tribute to UA and Mary Pickford. Present Chief Barker George Hoover discussed VCI and UA; Jane Russell, newly-signed as a producer with UA, was proud of the new association; and Harry Kalmine, general manager, Stanley Warner Theatres, thought the team of Pickford and UA one of the greatest in the business and wished both a happy birthday.

Actress Rita Gam took a bow, songster Danny Scholl sang a medley of numbers from UA productions over the years, and a film with highlights of UA releases to the present was shown as well.

Arthur Krim, company president, thanked all present for the tribute accorded the company, himself, and his partners. He also proceeded to thank the industry generally for the good will it has offered the new UA over the past few years as well as Mary Pickford, particularly for her confidence in the present management.

Miss Pickford touchingly reported that the celebration meant much to her and she related how the company was formed to distribute independent product and of the ups and downs encountered.

Robert Benjamin, chairman of the board, thanked those whose contributions helped the present management guide the company to its present position.

Others aboard the dais were David Priestoff, Ben Marcus, Charles Boasberg, George I. Woodham-Smith, Louis Schine, Herman Robbins, Bill Heineman, Bob Waterfield, Max Youngstein, Richard Altschuler, Walter E. Green, Bernard Kranze, Leon Goldberg, Jim Velde, Ralph Pries, Herb Golden, Edward Peskay, Ted Schlanger, Edward Emanuel, Moe Silver, George Schaefer, Dave "Skip" Weshner, Gordon Craddock, Wilbur Snaper, Seymour Poe, Bob Mochrie, Eugene Picker, Max Fellerman, Charles Chaplin, Harold Seidenberg, Milton E. Cohen, and Norman Silverman, VC chief barker.

ON THE PRODUCTION HORIZON: William F. Rodgers, former MGM sales head, at a luncheon with trade press editors, announced that he and his associates Sam Dembow, Cliff Work, and Jack Skirball, were forming a production company to be known as Amalgamated Productions, Inc., to produce a minimum of three top pictures annually.

Rodgers, president of the organization, reported that they will concentrate on good stories, top cast, and acknowledged successful directors, with close to a million dollars worth of story properties already on hand, including several scripts ready to roll as soon as a distribution deal is signed.

The four are in complete control of the operation and they are not seeking additional stockholders. Work and Skirball will concentrate on the production end with Rodgers and Dembow assisting and overseeing sales and other policies. No salaries will be drawn by any of the four. Instead, their income will await profits from the features.

Rodgers thought that there was a great need for outstanding independent features and it is hoped that the releases of the company will fit into that category and that they will make money. Distribution abroad will also be considered in the selection of subject matter. The releases will be marketed on as wide a scale as possible and at terms that the majority of theatres can afford, he said.

Methods of filming will be decided as soon as the distribution end is settled and the prevailing system of the distributor will be considered as well as the possibility of using his studio facilities It is expected that all of the films will be made in California at minimum budgets of three quarters of a million. Since there will be practically no overhead, the entire amount will go into each production. Participation deals will be worked out with stars and/or directors if preferred by them.

Rodgers reported that the group is not concerned with financing at the moment. He will devote as much time as needed to the job, but he will maintain outside interests as well.

No contract list will be maintained, but rather people will be hired as needed on a picture-by-picture basis. Films will be either in color or in black and white as required by the story property, and at the moment, next to each property are listed four top people for each category so that availability will be no problem. Properties, which include originals as well as published works, have varied in cost from $10,000 to $116,000.

There is no thought to tie in with any exhibitor association.

Effects Of Television Highlight Ark. Meeting

LITTLE ROCK, ARK.—There is no conflict between television and the motion pictures, Alfred Starr, Nashville, Tenn., TOA board chairman, told the 35th annual convention of the Independent Theatre Owners of Arkansas last week.

Starr predicted that television, radio, newspapers, and motion pictures would all provide the public with different types in the media of information, education, and entertainment.

He admitted there is an adverse effect from TV but said it is only temporary, "and when a family gets its TV set paid for, then they can spend a couple of dollars a week going back to the movies."

All convention delegates, however, were not as optimistic as Starr, and many were of the opinion that TV, shown in Arkansas for only one year, was largely responsible for declining boxoffice receipts. They were, however, of the opinion that wide-screen techniques have done much to offset such competition.

The organization also passed a resolution calling on distributors to formulate plans for a weekly national television show to promote new product. Copies were sent to Eric Johnston, MPAA president; Ellis Arnall, SIMPP president; Walter Reade, Jr., TOA president; and each state organization of theatre owners and exhibitors.

Starr, who keynoted the session, pointed out that no real solution has yet been devised for projection problems and advised those who have not yet invested in any of the new processes to sit tight.

A principal speaker was Pat McGee, co-chairman, COMPO tax repeal committee, who urged exhibitors to continue their support of the organization and not to give up the benefits of tax reduction by lowering admission prices. He pointed out that reduced ticket scales result only in reduced grosses, and stated that Congress and the Treasury knew in advance that many theatres would be forced to retain the saving to stay in business.

McGee added that if all the tax saving should be returned to the public, "then the Treasury was right in saying we didn't need relief. The Treasury doesn't want us to reduce admission prices because it hopes to recoup part of the tax loss through increased corporate taxes arising from profits."

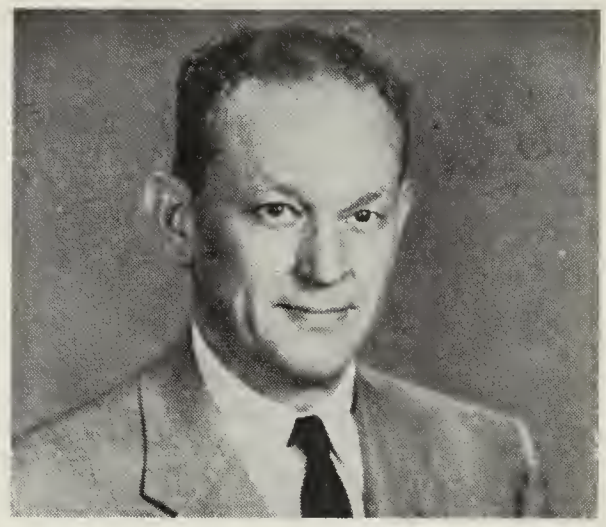
McGee also rapped exhibitors who wish to trim scales to avoid increased film rentals on higher grosses. He declared, "Your tax committee didn't represent theatres solely, but represented the entire industry; therefore, one of the ways to increase production is by lessening the risk to the producer through increased film rentals. If you want more pictures, you've got to make it inviting to the man in the position to make those pictures."

He further stated that his Detroit statement to the effect that producers should be encouraged to own and operate a few theatres was not an advocation of a return to monopoly but merely suggested a possible way to increase production. He suggested that the same thing might be accomplished through guaranteed playdates without producer ownership through a matter of franchises, "which has been controversial for years. It might even require an act of Congress to permit it, but that might be the choice between staying in business and going out of business."

McGee referred to COMPO as "a virile fighting force against interests outside the industry, against which we have never had sufficient defense."

J. V. Satterfield, president, First National Bank of Little Rock, spoke on current and expected business trends, and Walter Reade, Jr., TOA president, discussed the aims of the organization and offered suggestions on how exhibitors can help themselves.

Delegates reelected K. K. King, president, and Jim Carberry, secretary. District vice-presidents include Chris Collins, L. G. Renfro, E. W. Savage, Cecil Cupp, M. S. McCord, and Sidney Wharton. Directors named were Terry Axley, Roy Cochran, Bill Garner, Bartus Gray, Henry Haven, Cecil Mayberry, Charles T. Reveley, Fred Brown, and Carl Barton.



Election of Alan May as treasurer, National Theatres, Inc., by the board of directors was announced recently by Charles P. Skouras, president.

RKO Stockholders Reelected

WILMINGTON, DEL.—Seven directors of RKO Theatres Corporation were reelected at the annual stockholders' meeting last week, Theodore R. Colborn, David J. Greene, Dudley G. Layman, Albert A. List, A Louis Oresman, Edward C. Raftery, and Sol A. Schwartz. Each received the votes of all 3,249,021 shares of stock represented by proxy at the meeting.

Directors present, in addition to Schwartz, who presided, included Colborn and Greene. Also present from the management were William Whitman and Walter Levinson, legal department; Tom O'Connor, treasurer; Harold Newcomb, comptroller; Harry Mandel, publicity chief; and Arthur Driscoll, of O'Brien, Driscoll, and Raftery.

Schwartz read the following statement:

"I am pleased to report that the estimated earnings for the first quarter of 1954 were $485,358 after taxes, compared to $325,362 in the first quarter of 1953. This is after a loss on the disposal of capital assets of $86,660 as against a profit from the sale of capital assets of $13,754 in the first quarter of 1953.

"All our important theatres are presently equipped with large all-purpose screens and stereophonic sound and anamorphic lenses, and with a slight adjustment can encompass any of the newer techniques as they come along."

PEOPLE

HOLLYWOOD—Benjamin Smith and associates have taken controlling interest of Color Corporation of America, formerly held by the Donner Corporation, it was learned last week. The Smith group also controls the Houston Fearless Corporation and the Houston Color Film Laboratory, Burbank, Cal., processing Ansco Color film.

Trade Leaders At Kans.-Mo. Meeting

KANSAS CITY—Colonel H. A. Cole addressed the annual convention of Allied Independent Theatre Owners of Kansas and Missouri last week on COMPO's tax relief campaign, with the opening session also highlighted by addresses regarding various items of equipment by supply representatives. Louis Patz discussed the Tushinsky lens, and Robert Smith spoke on the Gottschalk lens, later demonstrated at a local theatre.

Discussions of the Hal Makelim production agreement with Allied was delayed because Makelim was held in Omaha because of the interest there in the plan. Ban Marcus, National Allied president, scheduled to address the convention, also was not present because of the 20th-Fox meeting in the east on CinemaScope.

Abram F. Myers hailed the announcement by 20th-Fox that its CinemaScope films would be made available with single track sound as an exhibitors' victory.

Other speakers on the second day included Hal Makelim and Sam Nathanson, who explained details of their production plan with Allied and offered contracts to the assembled exhibitors.

Benjamin N. Berger, president, North Central Allied, urged exhibitors to line up behind the plan as a step toward alleviation of the product shortage.

Colonel Cole derided the present methods of stereophonic sound in drive-ins, calling it a deceptive gimmick.

Beverly Miller was reelected president and Gene Musgrave vice-president.

Ronald Means succeeded his father as secretary-treasurer.

20th-Fox Salaries Revealed

NEW YORK—A proxy statement issued last week in connection with the annual meeting of 20th-Fox stockholders at the home office on May 18 revealed that directors and officers received aggregate salaries last year of $1,459,140. Individual amounts include Al Lichtman, $154,960; W. M. Michel, $100,360; Murray Silverstone, $128,960; Spyros P. Skouras, $247,660; and Darryl F. Zanuck, $260,000. Management proposes the nomination of the 10 present directors for reelection, L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, Michel, B. Earl Puckett, Skouras, and General James A. Van Fleet.

Max Levin Mourned

NEW YORK—Max Levin, 50, former office manager, Confidential Reports, Inc., died last week. He is survived by his wife, four brothers, and a sister.

Miscellaneous

In the Newsreels

IN ALL FIVE:

Louisville, Ky.: Determine wins Kentucky Derby.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 38) Greece: Earthquakes. Japan: Communist riots in Tokyo. Japan: Emperor Hirohito honored on birthday. Switzerland: Geneva parley blocked by Red obstructions; Clare Boothe Luce visits. Africa: Nomads participate in Islamic feast day. Arabia: English royal couple knight Arab leader. Washington: Mrs. Eisenhower inaugurates Cerebral Palsy Fund.

NEWS OF THE DAY (Vol. XXV, No. 272) Greece: Earthquakes. Zayante, Cal.: Atom vault. Arabia: English royal couple knight Arab leader. England: Leeds University honors queen mother. Egypt: Mobs cheer Lieutenant Colonel Nasser, premier. Washington: Mrs. Eisenhower inaugurates Cerebral Palsy Fund. San Fernando, Cal.: AAU gymnast championships.

PARAMOUNT NEWS (No. 75) Arabia: English royal couple knight Arab leader. Holland: Danish royal couple visit. Washington: Mrs. Eisenhower inaugurates Cerebral Palsy Fund. New York City: Audrey Hepburn finally receives Oscar. South Africa: Danny Kaye receives Johannesburg reception. England: Soccer cup final at Wembley Stadium.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 566) Buenos Aires: Argentine elections. Zayante, Cal.: Atom vault. Connecticut: Flying Yankees. Columbus, Ga.: Mother of year. Chicago: School for hats. Germany: Young men on flying trapezes in West Berlin.

WARNER PATHE NEWS (Vol. 25, No. 77) Australia: Reds leave in Petrov spy case. Buenos Aires: Argentine elections. Germany: GI's hold religious rally in Worms. Washington: President Eisenhower welcomes lady Senator from Nebraska. Washington: Mrs. Eisenhower inaugurates Cerebral Palsy Fund. Washington: A reunited family thanks President Eisenhower. San Fernando, Cal.: AAU gymnast championships. Germany: Young men on flying trapezes in West Berlin.

IN ALL FIVE:

Switzerland: Western alliance faces united Reds at Geneva parley.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 37) Fort Knox, Ky.: Tanks parade for President Eisenhower. Fort Bragg, N. C.: Army maneuvers. Western Germany: New inventions. New York: National round-robin tennis tournament under lights. Germany: New motorcycle speed mark. Near Eugene, Ore.: Twenty-fourth annual White Water Parade on McKenzie River. Canada: Mini-keglers in five pin tourney at Windsor. USA: Spring fever monkeyshines here and there.

NEWS OF THE DAY (Vol. XXV, No. 271) Austria: Alpine tragedy. Korea: First ROK field army. Italy: Parachutist cheats death. New York City: Anti-polio vaccine tests. Norway: Princess Martha buried at Oslo. Ceylon: Queen Elizabeth of England sees strange sights on tour. Seattle: Motorcycle mud run. Germany: New motorcycle speed mark.

PARAMOUNT NEWS (No. 74) Austria: Alpine tragedy. Fort Bragg, N. C.: Army maneuvers. New York City: Anti-polio vaccine tests. Spokane, Wash.: Civil Defense "walkout." USA: Fashions for June bridal parties.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 566) Austria: Alpine tragedy. Alameda, Cal.: Planes for Indo China. California: Largest army auction. Spokane, Wash.: Civil defense "walkout." Korea: First ROK field army. Germany: New motorcycle speed mark. Seattle: Motorcycle mud run.

WARNER PATHE NEWS (Vol. 25, No. 76) New York City: Anti-polio vaccine tests Ceylon: Queen Elizabeth of England sees strange sights on tour. Washington, D. C.: Hire the handicapped. Korea: First ROK field army. Fort Bragg, N. C.: Army maneuvers. Brooklyn, N. Y.: Odd cigarette holders for odd smokers. Italy: Parachutist cheats death. Germany: New motorcycle speed mark.

NATIONAL LEGION OF DECENCY

May 6, 1954

UNOBJECTIONABLE FOR GENERAL PATRONAGE: "The Caine Mutiny" (Col.); "The Cowboy" (Lippert); "Paris Playboys" (AA); "The Rocket Man" (20th-Fox); "The Spell Of Ireland" (Celtic); "Untamed Heiress" (Republic); UNOBJECTIONABLE FOR ADULTS: "Drums Across The River" (U-I); "The Forty Niners" (AA); "Southwest Passage" (UA); "Witness To Murder" (UA); OBJECTIONABLE IN PART: "Gorilla At Large" (20th-Fox); "Laughing Anne" (Republic); "River Of No Return" (20th-Fox); NOTICE OF CHANGE OF CLASSIFICATION: "La Lupa" (The She Wolf) (Italian-made) (Levey). The classification of this film has been changed from "CONDEMNED" to "OBJECTIONABLE IN PART FOR ALL." The reason for the objection is suggestive costuming, situations, and dialogue. Revisions made in the picture, however, are deemed sufficient to warrant a change in classification. This classification, however, is applicable only to prints shown in the continental USA.

20th-Fox

(*Continued from page 5*)

Louis Rosenbaum, Muscle Shoals Theatres, Alabama; Sidney Lust, Washington, D. C.; Herb Brown, Massachusetts; Jack Farr, Houston, Tex.; Walter Neithold, Goshen, N. Y.; Jack Tyler, Columbia Amusement Company, Paducah, Ky.; Charles Goldfine, Philadelphia; I. J. Hoffman, Connecticut and Massachusetts; Harry Brandt, New York; Sam Pinanski, Boston; Nate Yamins, Boston; Louis Schine, Gloversville, N. Y.; Myer Ripps, New Orleans; Jack Barker, Chicago; Harry Zeitz, New England; Bob Hoff, Omaha; Bob Jeffress, Charlotte; 20th-Fox's Earl Sponable; Irving Dollinger, New Jersey; George Barber, Illinois; Norman Bialek, Westport, Conn.; Mrs. Ethel Miles, Columbus, O.; Moe Horowitz, Indiana; Leonard Goldenson, New York; Max Chasens, Atlantic City; Joe Barr, Minneapolis; M. H. Bailey, New Haven; Alfred Pickus, Connecticut; Wilbur Snaper, New Jersey; Leo Brecher, New York; Sam Rinzler, New York; and Frank Henry, Trenton, N. J., among others.

It was also announced during the discussion that 20th-Fox would release between 18 and 22 pictures in the 12-month period in addition to an undetermined number of regulation 2-D features.

The motion which urged the company to change the policy was carried by a unanimous voice vote.

Aboard the dais were Wilfred Eady, Murray Silverstone, W. C. Michel, Skouras, Don Henderson, Alex Harrison, Glenn Norris, Charles Einfeld, Lichtman, Sponable, and Herbert Bragg.

A meeting with division managers was scheduled the following day to discuss the new policy.

Previously, MGM had announced that it would serve one-track optical prints of its CinemaScope productions to theatres equipped with anamorphic lenses and a wide-screen.



Ia.-Neb. Convention Okehs Makelim Plan

OMAHA—Hal R. Makelim presented his plan for producing pictures through a contract arrangement with exhibitors to the Iowa-Nebraska Allied convention last week and met with 100 per cent support.

One of the resolutions passed by the 200 exhibitors present read, "We urge support of and entertain high hopes for the success of the Makelim plan for augmenting the scant supply of motion pictures by releasing 12 photoplays to be first offered to independent owners for exhibition in their theatres in whatever run they choose and can afford."

Another resolution said, "We specifically recommend that the film companies make it possible for all towns grossing $1,000 or under a week to secure the so-called 'must percentage' pictures on a flat rental basis."

The convention, also including southern South Dakota and mid-central Allied exhibitors, thanked MGM and Warners for releasing CinemaScope pictures in single sound track, and Paramount for work in developing VistaVision, and also urged 20th-Fox to make all CinemaScope pictures available also in 2-D and single sound tracks.

New officers elected include Leo Wolcott, Eldora, Ia., board chairman; Al Myrick, Lake Park, Ia., president; Jim Watts, Osage, Ia.; Harry Hummel, Scribner, Neb.; Lester Versteig, Springfield, S. D.; A. B. Jefferis, Piedmont, Mo.; and Robert Krueger, Sioux City, Ia., vice-presidents; Charles Jones, Norwood, Ia., secretary; and Elmer Huhnke, Omaha, Neb., treasurer.

Pola-Lite List Growing

NEW YORK—Following openings using the single-track Pola-Lite 3-D projection system at the Warner, Oklahoma City; Electric, Kansas City, Kan.; Whalley, New Haven; Utah, Salt Lake City; and Astor, Cleveland, Al O'Keefe, vice-president in charge of distribution, the Pola-Lite Company, last week announced 32 additional installations set for the current month.

Topping the May playdates on Universal-International's "Creature From The Black Lagoon" in the Pola-Lite System are a group of eight Chicago neighborhood theatre openings at the Four Star, Marquette, Rockne, Empress, Kedzie, Commercial, Windsor, and State. In addition to the above installations, other key city engagements utilizing the system include the Rialto, Tulsa, Okla.; Ritz, Atlanta; Twin Drive-In, Cincinnati; Riviera, St. Paul, Minn.; State, Minneapolis; and Temple and Mount Oliver, Pittsburgh.

Decca Earnings Up

NEW YORK—Consolidated net earnings of Decca Records, Inc., for the three months ended on March 31, 1954, including the company's share of the undistributed earnings of its subsidiary, Universal Pictures Company, Inc., amounted to $635,238, equal to 42 cents per share on 1,500,000 outstanding shares of capital stock, it was revealed last week. On March 31, 1954, Decca owned 672,996 shares of Universal common.

Warden Gets Break From Drive-In

ST. LOUIS—It will soon be free motion pictures nightly at the St. Louis City Workhouse for Warden Clarence Weismantel through the courtesy of Mayor Roy A. Parker, Brentwood, Mo., one of the owners of the new Skyline Drive-In, immediately south of the workhouse.

The 700-car drive-in is to open soon. A big picture window in a bedroom on the second floor of the warden's residence at the southeast corner of Broadway and Meramec Street has an unobstructed view of the drive-in screen. The bedroom is being converted into a den, and to help the warden enjoy the free shows, Mayor Parker has arranged to have an electric line and a drive-in speaker installed.

U-I Drive Ends

NEW YORK—U-I's 17-week "Charles J. Feldman Annual Sales Drive" with $35,000 in prizes to be distributed among the company's division, district, branch, and office managers, salesmen, and bookers, concluded last fortnight with a record shattering week which set a new all-time high in weekly billings.

On the basis of the unaudited final standings, the western division headed by Foster M. Blake, western sales manager, was the winning division. The winning district was that of P. F. Rosian, which comprised the Cleveland, Detroit, Pittsburgh, and Washington branches. Second place among the districts went to Manie M. Gottlieb, whose branches are Chicago, Indianapolis, Milwaukee, and Minneapolis, while third place was captured by Barney Rose's district, which includes the Los Angeles, Portland, San Francisco, and Seattle exchanges.

The winning branch office was Buffalo, headed by Dave Miller. Second place was taken by Des Moines, managed by Lou Levy; third by New Haven, which was managed by Harold Saltz; fourth by Los Angeles, headed by Abe Swerdlow; and fifth by Milwaukee, managed by M. P. "Pat" Halloran.

Makelim Schedule Revised

WASHINGTON—The revised schedule of meetings at which Hal R. Makelim will present his plan for producing 12 pictures to Allied units was revealed as follows last week:

May 13—Allied of Michigan; 17—Cincinnati, Cleveland, Columbus, Western West Virginia, and Eastern Kentucky, in Columbus, O.; 18—Pittsburgh exchange and West Virginia exhibitors served out of the Pittsburgh exchange, at Pittsburgh; 20-21—New York exchange area; 25—Boston exchange and New Haven exchange in Boston; 26—Baltimore, Md. and Washington exchange area in Baltimore; 27—Exhibitors from Indiana and northern Kentucky served out of Indianapolis exchange in Indianapoplis; 28—Exhibitors served out of New Orleans exchange area; June 1—Exhibitors served out of Memphis exchange area; 3—Exhibitors served out of Milwaukee exchange area; and 9—Virginia exhibitors at Old Point Comfort, Va.

U-I Plugging Nine In 4-Month Period

NEW YORK—Charles J. Feldman, vice-president and general sales manager, U-I, announced last week that the company had set eight films for release during June, July, August, and September. A ninth important release will be the national re-release of "The Egg And I," the biggest domestic grossing film to date in the history of U-I and the forerunner of the "Ma And Pa Kettle" series.

The period will also mark the release of U-I's first CinemaScope production, "The Black Shield Of Falworth," and the new film production based on "Magnificent Obsession" in Technicolor, starring Jane Wyman, Rock Hudson, and Barbara Rush.

Each of the nine pictures is to receive a specially adapted promotional campaign. The growing use of television and national magazine advertising will be stepped up and the re-release of "The Egg And I" will be marked by the same type of national promotional campaign which sparked the original release.

Feldman disclosed that the June pictures will be "Drums Across The River," a Technicolor western starring Audie Murphy, Lisa Gaye, Lyle Bettger, and Walter Brennan, and "Black Horse Canyon," in Technicolor, starring Joel McCrea and Mari Blanchard. "The Egg And I" is set for national re-release in July following several territorial saturation openings in late May. "Johnny Dark," in Technicolor, starring Tony Curtis, Piper Laurie, and Don Taylor, will be released in July. "Tanganyika," in Technicolor, starring Van Heflin, Ruth Roman, and Howard Duff, is the third July release.

Highlighting August releases will be "Magnificent Obsession." "Francis Joins The Wacs," starring Donald O'Connor, Julia Adams, Chill Wills, and Mamie Van Doren, will be the second August release.

"The Black Shield Of Falworth," in CinemaScope Technicolor, with Tony Curtis, Janet Leigh, David Farrar, Barbara Rush, Herbert Marshall, Torin Thatcher, Daniel O'Herlihy, and Rhys Williams heads the September releases. "Dawn At Socorro," in Technicolor, starring Rory Calhoun, Piper Laurie, David Brian, and Kathleen Hughes, is the second picture set for September release.

All of U-I pictures with the exception of "The Black Shield Of Falworth," in CinemaScope, can be shown in all aspect ratios from normal to as high as two to one, Feldman noted.

"Line" Stopped In Massachusetts

SPRINGFIELD, MASS.—The showing of "The French Line" ended when, after two and a half days of a scheduled week's run, during which it was viewed by local official censors, police clamped the lid on the picture, seized the film, issued court summonses against the house operator and manager, and charged that the showing violated state statutes dealing with immoral entertainment.

Later, Judge Thomas O'Malley ruled the showing could continue as long as the seized print remains in the hands of police for use as evidence, and set May 21 as date for trial.

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising



United Artists' premiere of "Southwest Passage," Rialto, Atlanta, featured plenty of western atmosphere and hillbilly shenanigans including a front-of-the-theatre square dance. Seen in left to right order are a Georgia belle piloting an ancient buckboard wagon to the theatre, the six-piece hillbilly band being delivered by buckboard, and the band in action in front of the Rialto, where manager Moscow gave away Confederate money.

Special Weeks Offer Tie-up Opportunities

THEATREMEN may find opportunities of garnering extra revenue or adding to their community good will by tieing in with some of the many remaining special events scheduled for this month.

Some of the sponsors make available mats for use in newspaper ads, and in other cases full cooperation will be forthcoming if interest is manifested.

First of all, the month is designated United National Cerebral Palsy Month by the United Cerebral Palsy Association.

Next, this week through May 15 is National Cotton Week, National Cotton Council of America, New York, and through May 16 is Armed Forces Week, Department of Defense, Washington.

Other scheduled weeks are:

May 13-22, National Pickle Week, National Pickle Packers Association, Oak Park, Ill.; May 17-24, Foot Health Week, National Association of Chiropodists and the American Foot Health Foundation, Washington; and National Foot Health Council, Rockland, Mass.; May 15, Straw Hat Day; May 15, Armed Forces Day, Department of Defense, Washington; May 15-22, National Luggage and Leather Goods Week, Luggage and Leather Goods Manufacturers of America, Inc., New York; May 15-22, Let's Go Fishing, The Sporting Goods Dealer, St. Louis; May 16, I Am An American Day, by Presidential proclamation; May 16-22, Merchant Marine Book Week, American Merchant Marine Library Association, New York; May 17-23, Letters From America Week, Common Council For American Unity, New York; May 17-22, World Trade Week, New York World Trade Committee, New York; May 20-June 20, Father-Child Month, Father's Day Council, Inc., New York; May 22, National Maritime Day, Propeller Club of the United States, New York; VFW Buddy Poppy Week, Veterans of Foreign Wars of the United States, Kansas City; May 23, National 4-H Sunday, Department of Agriculture, Washington; May 29, Memorial Poppy Day, American Legion Auxiliary, Indianapoplis; and May 23-29, National Secretaries Week, National Secretaries Week Council, New York.

Without dates set, other weeks will be National Raisin Week, California Raisin Advisory Board, Fresno, Cal.; Candy Carnival Week, Candy Industry, New York; May Fig Festival, California Fig Institute, Fresno, Cal.; and May Milk Festival, American Dairy Association, Chicago.



Manager Del Larison, center, Paramount, Seattle, recently earned solid breaks for UA's "Act of Love" by hosting French war brides and their ex-G.I. husbands at a sendoff performance. The stunt also drew coverage via a lobby interview by Bill Shela, KOL, acting as master of ceremonies.

"Miami" Campaign Big

MIAMI, FLA.—A gala three-ply world premiere for Columbia's "The Miami Story," in the title city's area, exploited to the hilt by Wometco Theatres under the direction of Sonny Shepherd, set the pace for a campaign that recently keyed a statewide series of openings.

Several weeks of concentrated effort went into the preparation and execution of the campaign, which led up to the premieres at the Miami, Carib, and Miracle.

20th-Fox Backing "Demetrius"

NEW YORK—The largest national color advertising campaign in the history of 20th Century-Fox, blueprinted to reach a combined readership of 189,519,872, has been set by the company for "Demetrius And The Gladiators," CinemaScope spectacle and sequel to "The Robe," which will be world premiered this June, it was announced last week.

TOP MANAGER

for drive-in theatre in Maine. Salary $125 per week. Year-round employment guaranteed. Write, stating qualifications to

38 CHURCH STREET, BOSTON, MASS.

THEATRE FOR SALE

OR LEASE DOWNTOWN AREA NEWARK, N. J. GOOD MONEY-MAKER FOR LIVE WIRE.

Call New York City, BRyant 9-3698

DuoSeal BURIAL WIRE

for better underground service in drive-ins. Easy to install; permanent. Transposed, twisted pair, red and black. Economical! 16-2, 14-2 or 12-1. UL approved. Stranded, super tough.

First·American products, inc.

1717 Wyandotte St., Kansas City 8, Mo.



Tony Curtis, Piper Laurie, Don Taylor, "Johnny Dark," Technicolor



Audie Murphy, Walter Brennan, Lyle Bettger, "Drums Across the River," Technicolor



Joel McCrea and Mari Blanchard, "Black Horse Canyon," Technicolor



Van Heflin, Ruth Roman, Howard Duff, "Tanganyika," Technicolor

U-International Is Ready For Summer

Nine releases, including a reissue, will be available to the trade during June, July, August, and September, according to vice-president, general sales manager Charles J. Feldman. During the period, also, the company will release its first CinemaScope film, "The Black Shield of Falworth."

On this page may be seen some scenes from productions in question.



Donald O'Connor and Mamie Van Doren, "Francis Joins the Wacs"



Jane Wyman and Rock Hudson, "Magnificent Obsession," Technicolor



Rory Calhoun and Piper Laurie, "Dawn at Socorro," Technicolor



Tony Curtis and Jant Leigh, "The Black Shield of Falworth," CinemaScope and Technicolor



Claudette Colbert, Fred MacMurray, and Marjorie Main star in "The Egg and I," which U-I is reissuing this year. Ma and Pa Kettle got their cinematic start in this film, which made boxoffice history.

STUDIO SURVEY

The Editor Speaks

HOLLYWOOD has been speaking, and this editor, for one, has been listening. Hollywood, with the chips down, has been speaking, not in a tiny titmouse whisper, but in a big booming voice, a voice of confidence and authority, a great voice which comes from such socko films as:



PAUL MANNING

"The High And Mighty"
"The Caine Mutiny"
"Executive Suite"
"Night People"
"Magnificent Obsession"
"Knock On Wood"
"River Of No Return"
"About Mrs. Leslie"
"Hell And High Water"
"Dial M For Murder"
"The Long, Long Trailer"
"Flame And The Flesh"
"The Glenn Miller Story"
and many others to come!

COCK YOUR EAR, fellers, and then shout "Hooray!" so loud that every customer in the country comes a-running with ticket money in his eager hands. If you don't, then in my book, you're ready for the stand.

THE GUYS in Hollywood are making them big. It's up to our exhibitors to sell them big. This is show business, so let's all act like showmen.

Paul Manning

Studio Survey appears every fourth Wednesday as o regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, please address EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36, New York. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 7, No. 5 May 12, 1954

Motion Picture Exhibitor Laurel Awards Nominations

WARNERS'

"THE HIGH AND THE MIGHTY"

starring
JOHN WAYNE, CLAIRE TREVOR, LARAINE DAY, ROBERT STACK, JAN STERLING, PHIL HARRIS, ROBERT NEWTON, DAVID BRIAN
with
PAUL KELLY, SIDNEY BLACKMER, JULIE BISHOP, GONZALEZ-GONZALEZ, JOHN HOWARD
Produced by Wayne-Fellows Productions. Directed by William A. Wellman.
Screen play by Ernest K. Gann from his novel, "The High And The Mighty."
A CinemaScope production. Color by WarnerColor.

UNIVERSAL-INTERNATIONAL'S

"MAGNIFICENT OBSESSION"

starring
JANE WYMAN, ROCK HUDSON, AGNES MOOREHEAD, OTTO KRUGER
with
GREGG PALMER, SARA SHANE, PAUL CAVANAGH
Produced by Ross Hunter. Directed by Douglas Sirk.
Screen play by Robert Blees, based on the novel by Lloyd C. Douglas and the screen play by Sarah Y. Mason and Victor Heerman.
Color by Technicolor.

WARNERS'

"DIAL M FOR MURDER"

starring
RAY MILLAND, GRACE KELLY, ROBERT CUMMINGS
with
JOHN WILLIAMS, ANTHONY DAWSON
Produced and directed by Alfred Hitchcock.
Screen play by Frederick Knott as adapted from his play.
A 3-D production. Color by WarnerColor.

Paul Gregory Enters The Production Field

After success in his endeavors in the legitimate stage department, he has enrolled under the United Artists banner, with "The Night of the Hunter", by Davis Grubb, as his first feature.

EXHIBITORS throughout the country welcome with enthusiasm the announcement that Paul Gregory is soon due to add to his many achievements by entering the field of motion picture production. Gregory, as evinced by a record unique in theatrical annals, has produced one boxoffice hit after another, starting with his production, "Don Juan In Hell," adding to his laurels with "John Brown's Body," and culminating with the current smash success, "The Caine Mutiny Court Martial."

BY NOW, Paul Gregory's flair for coining money has been so clearly established that the very mention of a forthcoming Gregory production will send the public to the boxoffice in droves, as witness the Broadway production of "The Caine Mutiny Court Martial," where, on the bare press announcement, the cash advance sale exceeded $237,000 and by opening night the show had chalked up $1,800,000, the highest advance sale of any non-musical in the history of the theatre.

Hard on the heels of "The Caine Mutiny's" resounding success on Broadway, Paul Gregory Enterprises set up a crosscountry tour which will play in every village and hamlet, where less enterprising producers do not deign to go. As a result, Gregory and his associates can expect to add another million to the profits racked up thus far.

WHAT'S the explanation for Gregory's astonishing acshievement? Is it showmanship? Is it because he's a shrewd businessman? Or is it because of good public relationship? The answer, of course, is that Gregory possesses all these liabilities to a degree which makes him the master showman that he has proven himself to be.

LET'S BREAK DOWN the components and see what makes Gregory tick; what gives him the so-called hypothetical golden touch.

First of all, let's take Gregory the showman. His career was launched when he first met Charles Laughton, who had appeared on a television program in New York in readings from the Bible. Gregory, then an agent with a large talent organization, saw the TV show and its great potentialities, and then arranged to meet Laughton. Before Laughton was able to raise objections, Gregory outlined a tour of the country with the famed actor giving a series of readings. This had hitherto never been done before, but Gregory predicted, and accurately, that Laughton's readings would do capacity business wherever he played. At first, Laughton was a little dubious, but finally agreed to try out the idea. As Gregory anticipated, despite the fact that the presentation was new and different, the public went for it in a big way.

From the first successful effort stemmed the great collaboration of Paul Gregory



PAUL GREGORY

and Charles Laughton, which has developed into one of the most famous and profitable in the modern theatre. The prime motivating force in determining any production they decide to lend their names to is artistic integrity in the sense of always delivering meritorious product to the public. And with this qualification kept in mind, they have never failed the public, whose memory is better than many a producer gives them credit for. It is not easy to define showmanship save to say that it consists of an intangible knack for picking winners. And that's as rare in show business as on the race track. Very few men have that ability, consistently. Gregory happens to be that rarity among producers, a man who has the inherent instinct for picking vehicles which somehow he knows the public wants to see.

IN REGARD to another facet of Gregory's unique personality, the business man, besides knowing what the public likes, he also knows what the public does not want, and that is more of the same. In other words, unlike many another producer who has fallen into this very pitfall, Gregory is well aware of the fact that success in show business does not repeat itself. There is no magic fomula; repetition can only result in failure. Consequently, each of the productions emanating under the aegis of Gregory is the result of careful consideration of the merits of the property itself rather than the false and mistaken concept that a vehicle should do good business because it is like something which was done before that was great at the boxoffice.

Paul Gregory is also keenly aware of the value of good public relationships. He does not believe in sitting in a wood panelled office waiting for the public to come to the boxoffice. Instead, he goes out to meet the public whenever and wherever he can. He lets them know by every means at his command about his production plans, about the show that will be coming to their city, town, or hamlet in the immediate future. And to help accomplish this, along with every other media of communication, he has built up a personal mailing list of half a million. He writes these people, keeps them in close contact with Paul Gregory Enterprises, familiarizing them with the multifold Gregory activities. And as a result, they are waiting; waiting to push their money through the boxoffice window. That's one of the major reasons why "The Caine Mutiny Court Marshal" was able to build up $1,800,000.00 advance sale!

NOW GREGORY is going to apply the very technique he has employed in the theatre to his film productions. His first picture, under the United Artists banner, will be "The Night Of The Hunter," by Davis Grubb. The book is high up on the best seller list, and it's a safe bet that the picture will be high up in boxoffice as well, for Gregory as a master showman knows that what applies to the theatre, also goes for making motion pictures. Give the public what they want to see, and they'll

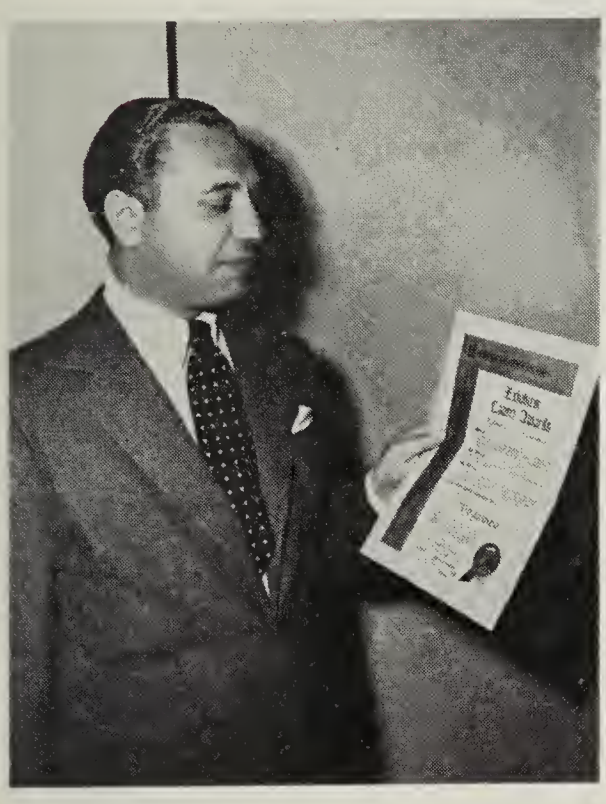
(Continued on page EP-4)



Paul Gregory's first venture into movie-making will be the UA release, "Night of the Hunter," and seen studying the script are, left to right, Robert Mitchum, starring; Charles Laughton, and Gregory.

They're Contending In The Laurel Awards Sweepstakes

Two producers and a director proudly display the nomination scrolls which they received in connection with the 1953-54 competition.



Sam Zimbalist, producer, "Mogambo," MGM



Henry Koster, director, "The Robe," 20th-Fox



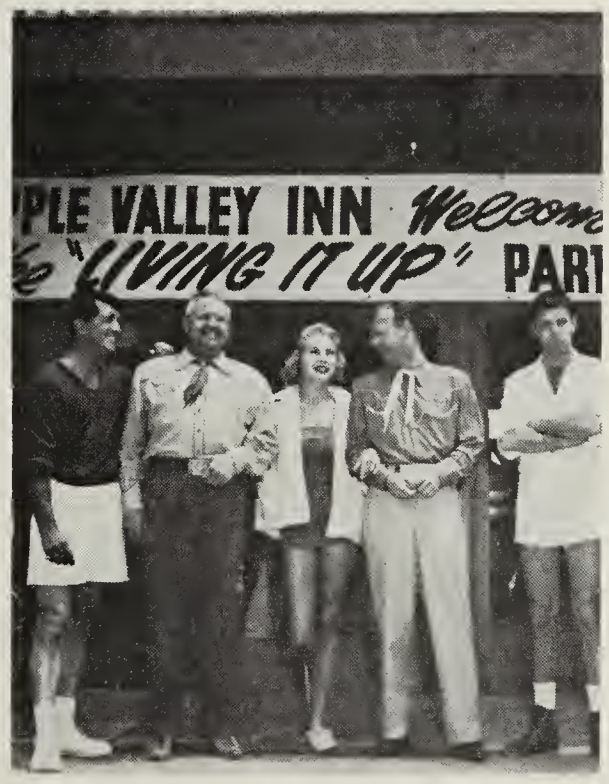
Pandro Berman, producer, "All the Brothers Were Valiant," MGM

Comedians Make "Applesauce" At Apple Valley

Apple Valley, Cal., a quiet, restful resort in the California desert, was recently hit by a contingent of Hollywoodians intent on "Living It Up," which is the name of the Dean Martin-Jerry Lewis starring vehicle for Paramount release. The duo, in town with a contingent of press folks, kept the localites and film people in hi-jinks for the three-day stay. The film was premiered at the George Air Force Base and was a howling success for the valley and Paramount.



Dean Martin and Jerry Lewis, starring in Paramount's Technicolor comedy, "Living It Up," clown at the invitational press preview at the Apple Valley Inn, located in Apple Valley, Cal.

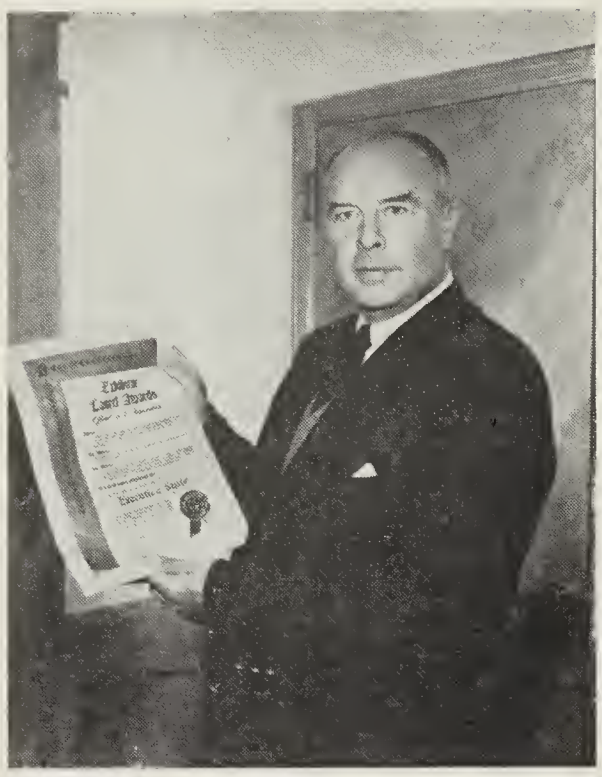


Also seen are, left to right, Martin; Newt Bass, preview host and Apple Valley developer; Miss Leigh; Bud Westlund, codeveloper of the California resort; and Lewis, evidently serious here.



Janet Leigh, who also stars in the film, decorates the Apple Valley landscape considerably as she poses prettily beside a large ball heralding the film, which was also a stage success in N. Y. C.

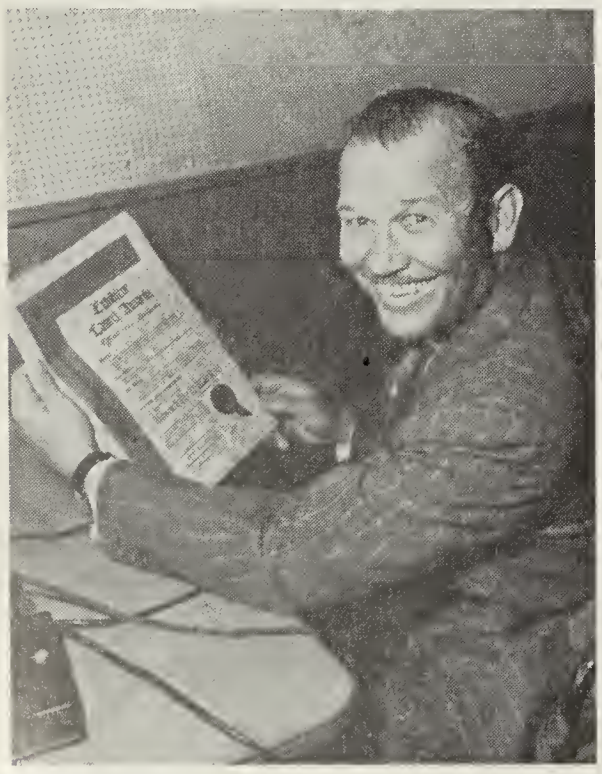
1954-55 Laurel Awards Nominations



John Houseman, producer, "Executive Suite," MGM



Raymond Klune, producer, "Hell and High Water," 20th-Fox



Robert D. Webb, producer, "Beneath the 12-Mile Reef," 20th-Fox

GOOD THINGS TO COME FROM HOLLYWOOD . . .

MGM'S "Flame And The Flesh"

"The Flame And The Flesh" is an earthy piece of film entertainment which captures the vivid flavor of the authentic Italian background and pulls no punches in its realistic embrace.

Producer Joe Pasternak and fast rising young director Richard Brooks have fashioned a moving vehicle which frames the sultry and constant talents of Lana Turner and at the same time powerfully introduces a new leading man to the screen in the person of Carlos Thompson. This man is not like any other leading man we have seen on the screen. Given further vehicles as fine as this initialler, he should go far.

Seldom has a film shot in Europe by Hollywood people so completely soaked up the native atmosphere as has "Flame And The Flesh." It is a very remarkable accomplishment, and Metro is to be congratulated.

The musical score by Nicholas Brodsky has all the oomph and sighs which are called for by the ultra romantic script and some hit tunes should result.

The audience at the Egyptian, Hollywood, where it was previewed, was deeply engrossed and the comments were very excellent, which clearly indicates that this reviewer's reaction was compatible with the average moviegoer.—P. M.



Shown above, top row, are two scenes from MGM's forthcoming Technicolor drama, "Flame and the Flesh," made in Italy, starring Lana Turner, Carlos Thompson, and Pier Angeli, and, bottom row, Richard Brooks, director, and Joe Pasternak, veteran producer.

Paul Gregory

(*Continued from page EP-2*)

go to see it. To do this, a good property must be backed up with a strong cast, plus excellent direction. Gregory is assuring the success of this venture by casting one of Hollywood's strongest boxoffice attractions, Robert Mitchum, in the lead.

And as he has done in all their fabulously successful productions as a team, Charles Laughton will direct "The Night Of The Hunter," which will be the first of a group of productions Gregory Enterprises will bring to the screen.—P. M.

Patrick Film Bowing

HOLLYWOOD—John Patrick, awarded the Pulizer Prize for his play, "The Teahouse Of The August Moon," will be represented a second time on Broadway later this month with the premiere of 20th-Fox's CinemaScope-Technicolor production, "Three Coins In The Fountain."



The recent VistaVision demonstration at Radio City Music Hall, New York City, was attended by, left to right, Arthur Rosen, Stanley Warner Theatres; Hugh Owen, Paramount eastern-southern division manager; Samuel Rosen, executive vice-president, Stanley Warner Theatres; and Y. Frank Freeman, vice-president in charge of Paramount studios; and, center, A. W. Schwalberg, president, Paramount Film Distributing Corporation, flanked by TV star Sloane Simpson, left, and Samuel Rinzler, Randforce Amusement Corporation. At right, Freeman indicates features of VistaVision to producer George Seaton, left, and Russell Downing, president-managing director, Radio City Music Hall.

NEWS OF THE Territory

New York City

Crosstown

Arthur Silverstone, assistant general sales manager, 20th Century-Fox, is in Mt. Sinai Hospital, following an emergency operation.

Frank Kassler, president, Continental Distributors, Inc., sailed for Europe to spend several months abroad, visiting Britain, France, Italy, and other countries on the continent to see new films and investigate American distribution possibilities of foreign product.

Randforce closed the Utica, Brooklyn. . . . The Linden, Brooklyn, is now being operated by the Springer Theatre, Inc., with Liggett, Florin doing the buying booking. . . . Endy Amusement Corporation has taken over operation of the Valley, Spring Valley. . . . The Strand, Clifton, N. J., is being booked through Independent Theatre Service.

Miss Joan Lazar, 20th-Fox duplicating department, was married to Samuel Siegel.

The Justice Department announced that it had extended to May 17 the deadline for Paramount Pictures to dispose of the Paramount building. The original deadline was March 3, according to the Paramount consent decree, but the company was granted an earlier extension when it could not meet that date.

T. J. Carroll, vice-president, Frederick Atkins, Inc., and chairman, 55th anniversary celebration, National Jewish Hospital, Denver, announced that Emil Friedlander, Dazian's, Inc., has been named amusement division chairman for the event.

Walter Waldman, Paramount home office publicist, was married to Susie Berg, a writer for Newsweek magazine.

Lou Field, MGM advertising art director, returned from a coast vacation. . . . Mike Simons, MGM exhibitor relations head, was in Little Rock, Ark., and attended the Iowa-Nebraska meeting in Omaha. From Little Rock, he headed for Kansas City for the Kansas-Missouri exhibitor meeting.

George Nichols, MGM studio publicity staff, returned to the coast after several days of talks with national magazine editors.

Norman Moray, Warners' short subjects sales manager, returned after conferences at the studio.

Mr. and Mrs. Thomas O'Connor announced the engagement of their daughter, Miss Mary Elizabeth O'Connor, to Richard Walsh, son of Mr. and Mrs. Joseph Walsh, Bayside. Miss O'Connor, a graduate of the College of New Rochelle, is doing case work for Catholic charities. Her father is vice-president and treasurer, RKO Theatres.

Ed Selzer, president, Warner Brothers Cartoons, Inc., arrived from Hollywood on a two week business trip.

Robert W. Coyne, COMPO special counsel, left for Hollywood. . . . Milton R. Rackmil, president, U-I, was on one of his regular visits to the studios in Hollywood. . . . Alfred E. Daff, executive vice-president, U-I, left for Hollywood for one of his periodic series of conferences with Edward Muhl.



Wally Goldstein, manager, Carroll, Brooklyn, recently celebrated a birthday and his 25th anniversary with Randforce Amusement Corporation. The manager, who started with Emanuel Frisch and Samuel Rinzler in 1929 as an aide, believes he's working for one of the greatest outfits in the business.

New Jersey

Newark

Robert R. Deitch, exploitation-promotion manager, Stanley Warner, New Jersey zone, has been elevated to director of advertising, publicity, and exploitation for the New Jersey houses.

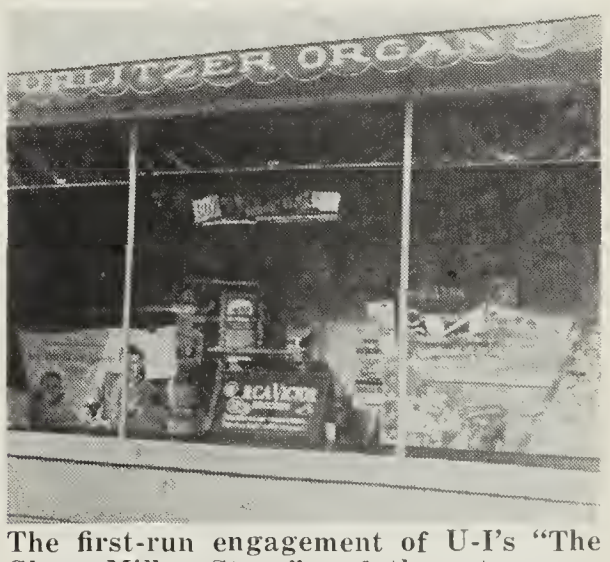
Mrs. Ann Tortorielo, who resigned from the Stanley Warner Jersey office, was tendered a stork shower by the girls of the office. Ann Hamill, assisted by Ethel Oxly, in charge of arrangements, had a table set up in pink and blue, with a large cake and baby tokens as its centerpiece.

An air-conditioner promotion giveaway is being planned by the Stanley Warner Jersey zone to start in May. . . . Charles Bachman, Stanley Warner Jersey sound department, who has been ill for the past few weeks, is recuperating. . . . Gene Genthon, manager, Oxford, Little Falls, N. J., who was hospitalized, is home, and is on the road to recovery.

New York State

Albany

Industry friends condoled Paul Wallen, Grand manager, on the death, in New



The first-run engagement of U-I's "The Glenn Miller Story" and the return engagement of MGM's "The Bandwagon" recently shared this music shop window in Asbury Park, N. J., set up by Bob Hynes, city manager, Walter Reade Theatres. "The Glenn Miller Story" was at the Mayfair.



Among those present at the recent invitational preview of U-I's "Magnificent Obsession" at Loew's 72nd Street, New York City, were, left to right, P. T. Dana, U-I eastern sales manager; exhibitor Sam Rinzler; and U-I assistant domestic sales manager Ray Moon; Mr. and Mrs. Jack Palance and Alfred E. Daff, U-I executive vice-president; and Ceil Chapman, Greer Garson, Milton R. Rackmil, president, U-I; and Charles J. Feldman, U-I vice-president—general sales manager.

York, of his mother's brother. . . . Leland projectionist Bernard Vane returned on a part-week basis after recovering from a heart condition. A similar ailment incapacitated Leland aide Howard Blanchard, who was expected to resume work soon. Manager Stanton Patterson hired a fellow Rensselaerite of Blanchard, Charles Sager, as temporary replacement. Sager is an ex-postal worker; Blanchard, an ex-fireman. . . . The family of Columbia manager Norman Jackter returned from a holiday in New York. . . . Pat Wall, daughter of Edward J. Wall, Paramount advertising and publicity director, Albany and Buffalo districts, is on the staff of a music store. . . . Harold Gabrilove, former assistant chief barker, Variety Club, was with a group of local business men who chartered a special railroad car for the Kentucky Derby.

Walter Pratt, son of Norm Pratt and sometimes projectionist with his dad on hotel and other screening jobs, became a father for the second time. Son Michael was born to his wife at Brady Maternity Hospital.

Harden Theatres, Inc., Hancock, filed a certificate of dissolution with the Secretary of State. Harvey D. English signed it as director and president; Eva S. English, as director and vice-president; and Margaret L. Smith, as director and secretary-treasurer.

Edward L. Fabian, Fabian Theatres, conferred with division manager Saul J. Ullman. . . . Gus Lampe, new manager, Schine owned WPTR, and also director of entertainment for Schine Hotels, went apartment hunting with Mrs. Lampe.

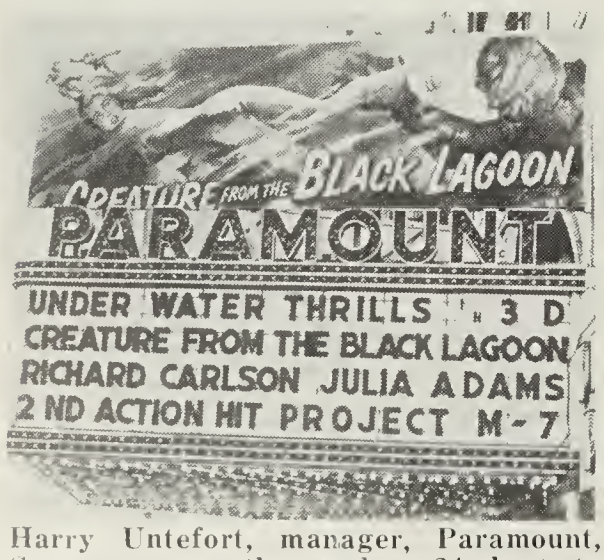
Farewell and good luck to Saul Shiffrin, resigned Columbia head booker-office manager, were said, at a dinner in Jack's Restaurant by 35 friends. Industry men present included Harry Rogovin, district manager; Norman Jackter, branch manager; Harvey Appell and Herbert Schwartz, salesmen; and Chic Milnarik, head shipper, Columbia; Jack Goldberg, branch manager, and Frank Carroll, office manager, Metro; Leo Greenfield, manager, and Gene Lowe and Harry Alexander, U-I salesmen; Howard Goldstein, salesman, and Bill Hanley, head booker, RKO; W. Gordon Bugie and Howard Smidt, Paramount salesmen; Harry LaVine, salesman, and Milt Levins, head booker, Warners; Irving Shiffman, sales representative, and Ray Powers, head booker, United Artists; Leonard L. Rosenthal, attorney and counsel on film buying, Upstate Theatres, Inc.; John Bylancik, manager, National Screen Service; George Thornton, Saugerties exhibitor; Harry Lamont, head, Lamont Theatres; and Jules Perlmutter, chief barker, Variety Club, and president, Perlmutter theatres organization. Among others who could not attend but contributed to the purchase of a wrist watch, presented to Shiffrin by manager-toastmaster Jackter were Alan Iselin, Auto-Vision, East Greenbush; Rube Cantor, buyer-booker, Star-Lit Drive-In, Watertown; Sid Dwore, Cameo, Schenectady; Morris Klein, Hi-Way Drive-In, Coxsackie, and Mountain Drive-In, Hunter; Harold Strassman, Eagle, Albany; Robert Flockhart, Starr, Corinth; Arthur Newman, Republic manager; Nat Rosen, manager, and John Wilhelm, head booker, 20th-Fox. Shiffrin, who also received a traveling bag from the women employees at Columbia, worked here two years.

Public recognition of the fact motion picture theatres "except in the south" do not discriminate against patrons on grounds of color or race was taken by Theodore Leskes, New York City, staff attorney, American Jewish Congress, in an address at the 26th annual dinner of the Albany Inter-Racial Council.

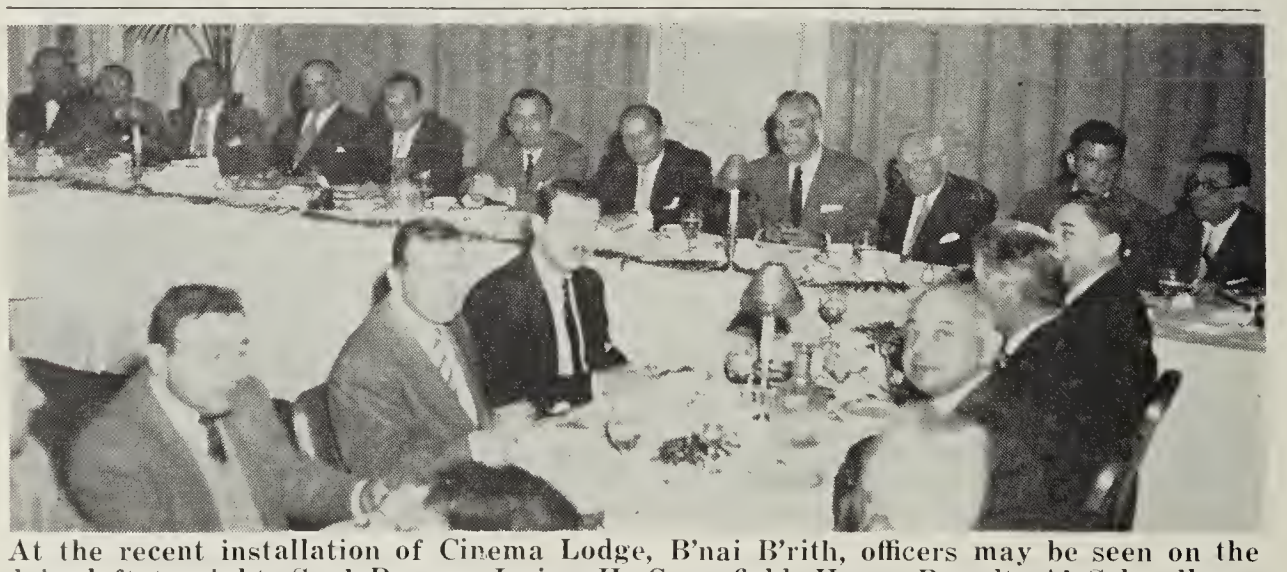
Fabian's Grand will be a Theatre Network Television link for the closed-circuit presentation of the Rocky Marciano - Ezzard Charles heavyweight championship fight on June 17. The three-floor 1500-seater has telecast all the TNT originations for three years.

Metro's 30th Anniversary was highlighted over WPTR via a 15-minute program, "Who Played That;" in which listeners were asked to identify stars heard in brief recorded dramatizations of former MGM hit pictures. The show, presented in cooperation with Fabian and Schine theatres, featured daily prizes of $15, $10, and $5, plus passes (17 in number). George Miller, WPTR program director, conducted the quiz. Gus Lampe, WPTR manager, handled the arrangements for the station.

Don Hallenbeck reopened the Indian Ladder Drive-In, New Salem, in the Helderbergs. He also conducts an automobile theatre at Nelliston.



Harry Untefort, manager, Paramount, Syracuse, recently used a 24-sheet to good advantage to help sell U-I's "Creature From The Black Lagoon."



At the recent installation of Cinema Lodge, B'nai B'rith, officers may be seen on the dais, left to right, Saul Rogers, Irving H. Greenfield, Harry Brandt, Al Schwalberg, Martin Levine, Louis Novins, reelected President; Burton E. Robbins, Robert M. Weitman, Samuel Rinzler, E. L. Fabian and Jack H. Levin.

The Schine Circuit won a victory in the long-litigated anti-trust actions involving the Palace, Lockport, when U. S. District Judge James T. Foley granted its motion for dismissal of the complaint in the $3,000,000 suit brought by the administrator of the estate of Charles E. Dickinson, former part owner of the theatre. Judge Foley, who heard arguments 10 weeks ago, ruled that the release and order of dismissal of a previous action by Reliance Theatres, Inc., operating the Palace, in the U. S. District Court for the Western District of New York entered in the fall of 1936, must be considered "a bar here." He held that the issues were "the same" and that if the plaintiff were still a stockholder of Reliance "there could be no question as to the legal barrier confronting him." Judge Foley further ruled that "an injury to a corporate business is not an injury to the business or property of the stockholders," which attorney Russell Hardy, Washington, D. C., had contended on behalf of Dickinson's estate. The jurist also held that allegations as to "loss of dividends" could not be sustained "because the dividends are simply a portion of the profits and funds of the corporation." Eight producing and distributing companies were named as co-conspirators.

Buffalo

Elmer F. Lux, head, Elmart Theatres, and president, Common Council, has been named chairman, governmental division, Buffalo 1954 Cancer Crusade.

Despite protests and moves to halt its presentation, "The French Line" opened to strong business at Basil's Lafayette. Common Council filed a petition from the St. Andrews Holy Name Society, suburban Kenmore, urging positive action to ban the picture. The Council contended that it had no power to act.

Eddie Miller, manager, Paramount, staged a colorful ballyhoo in connection with "Casanovas' Big Night," Paramount, with a boy and girl walking the streets in costumes. The girl carried a white umbrella lettered with "See Bob Hope in 'Casanova's Big Night' at the Paramount." The boy gave out heart-shaped throwaways, on which was imprinted the title, playdate, and theatre.

Edward J. Wall, Paramount field representative, was in to set up campaigns with Arthur Krolick and Charles B. Taylor for "Casanova's Big Night," Paramount.

Robert Boasberg, brother of Charles Boasberg, general sales manager, RKO, is a candidate for membership on the nominating committee of the Bar Association of Erie County.

Rury Bach assumed the post of salesman in the Albany area for Lippert. . . . Sylvan Leff reopened the Black River Drive-In, Watertown.

Elizabeth Drzewiecka, 12, won the "Heidi" coloring contest held in connection with the showing at the Cinema. . . . The original gown worn by Debra Paget in "Prince Valiant" was planted by Eddie Meade, Shea's Buffalo publicity director, in a window tieup display. . . . Jules Berinstein, uncle of Harry Berinstein, Berinstein Theatres Circuit, passed away. He had been in charge of the field operations of the circuit, including several drive-in operations.

Mr. and Mrs. James Coston, Standard Theatres, Chicago, were entertained by Mr. and Mrs. Nikitas T. Dipson at their home in Athens, Greece. . . . The Seneca Drive-In, now in the process of being completed, will be equipped with stereophonic sound. John Petrossi, treasurer, advised that the drive-in will not be completed until the end of May.

—MRS. NEDRA GRAY



Many exhibitors turned out recently for the WB report at the RKO 86th Street, New York City, and seen, in the usual top to bottom, left to right, order are Jay Golden, RKO Theatres; Mike Edelstein, RKO division manager; Harry Mandel, advertising and publicity director, RKO Theatres; and Ben Kalmenson, Warners' vice-president in charge of distribution; Sidney Gottenberg, Cosmo, New York; Morris Lane, Lane Theatres; and Leo Jacoby, Warners salesman; Ben Perse, Capitol Theatre Supply; Arthur Rosen, Cinerama; Sam Rosen, vice-president, Stanley Warner Theatres; and Pete Gage, Walter Reade Circuit; and Edelstein and Sam Rinzler, Randforce Circuit.



Majorie Main, "Ma Kettle" of U-I's "The Egg and I," to be re-released this summer, was recently presented with two golden eggs by the Poultry and Egg National Board in New York City, where she is shown sharing her wealth with Al Daff, executive vice-president, U-I.

Syracuse

Oscar A. Doob, MGM, was in setting up a test campaign for the forthcoming fifth revival of "Gone With The Wind."

Ernie Emerling, Loew's Theatres' advertising publicity director, addressed the Women's Professional Journalism Society of Theta Sigma Phi.

Utica

Fred Waring's Pennsylvanians gave a concert at the Stanley for the benefit of the Kiwanis Youth Fund.

Watertown

Lou Hart, manager, Schine's Avon, put over a successful campaign on "Jul-

(Continued on next page)



Barbara Rush, recently in New York for a preview of her latest U-I film, "Magnificent Obsession," is seen testing the radioactivity of Brazilian semi-precious stones and minerals at an exhibition held at the Brazilian Government Trade Bureau.



A marine color guard added fanfare for the bow of UA's "Beachhead," Globe, New York City, and manager Johnny Vacarro is seen in the theatre lobby with some heroes of the Pacific, honored guests at the bow.

EYEING THE Exchanges

NEW YORK—RKO's boxoffice clerk and aspiring actor, Phil Heydeck, demonstrated his versatility when he played Lennie in a scene from "Of Mice And Men" and a "young wolf" in "The Moon Is Blue," both presented at the Du Fore Dramatic School, where he is a student.

WARNERS—Inspectress Betty Shea entertained a fellow Warnerite from the Boston exchange. . . . Dorothy Hauser, assistant contract department, was sick. . . . District manager Norman Ayers was in Boston.

MGM—Zena Siegel, biller, enjoyed a weekend at Straubury, Pa. . . . Birthday greetings went to assistant cashier Rea Fischel. . . . Bookkeeping machine operator Mary Mayham has a new hairdo.

BONDED—An office party feted Cornelius George, maintenance department, in honor of his 50th wedding anniversary.

PARAMOUNT—Booker Kitty Flynn was spending her vacation in Bermuda. . . . Booker Joe Curtin recovered from his operation.

20TH-FOX—Greetings should go to Ann Jones, secretary to the branch manager, on her May 14 birthday. . . . Booker's assistant Ann Buchdahl was on the sick list. . . . Secretary Bess Goldstein Allen was entertaining relatives from California.

U-I—Night shipper John Milo was showing the picture of his golden wedding anniversary shindig. . . . Cashier Walter Bernard's condition is improving. . . . Print booker Dick Feinstein took his best girl to the circus. . . . Shipper Red Fiorito vacationed at Bridgeport, Conn.

REPUBLIC—Secretary Mary Nicalaou enjoyed a weekend at Springfield, Mass.

COLUMBIA—The boxoffice department's Howard Goldstein received greetings on his natal day. . . . New in the accounting department is Ovid Rothe. Born in Holland, he has done extensive travelling through Europe and speaks French, German, Spanish, Dutch, Flemish, Latin, and Frisian (an old German dialect) and is now studying Ukrainian. He had been attending the University of Chicago and is now continuing his studies at CCNY evenings. City champ in table tennis and checkers, he is also an avid chess enthusiast.



At the recent trade screening of Warners'. "Dial M For Murder" at the Strand, Albany, guests were Arthur Abeles, sales manager, Warner Brothers Pictures, Great Britain, and his wife, honeymooning in the United States, who are seen with Raymond Smith, branch manager, left, and Charles A. Smakwitz, zone manager, Stanley Warner Albany zone.



When stars of UA's "Shark River" recently made a personal appearance tour of Walter Reade theatres in the northern New Jersey resort area, seen in the lobby of the Paramount, Long Branch, N. J., left to right, were Ed Huhn, assistant manager; Bob Cunningham; Sherri Windsor; Steve Cochran; Fred Bartholdi, Reade city manager; Carole Mathews; August Vineberg, mayor of Long Branch, N. J.; and Al Floersheimer, Walter Reade Theatres advertising-publicity director. The stars also appeared at Reade's Carlton, Red Bank, N. J., and Strand, Freehold, N. J., and made radio and TV appearances.

ALLIED ARTISTS—Etta V. Segall is putting together her vacation plans. . . . Secretary Margo McGregor won the office baseball pool while Etta V. Segall got the consolation prize for the week low.

RKO—Office manager Frank L. Drum spent his vacation on a motor trip through the south. . . . Typist Dolores Clarke is redecorating her apartment. . . . Jimmy Montana, cashier, was still ill. . . . Sales manager Herman Silverman had his wife and two daughters in. . . . Clerk Micky Yavne weekended in Connecticut. . . . Sadie Castanza, cashier department, was having a bridal shower for her future sister-in-law.

UNITED ARTISTS—Booker's secretary June Hill lost her appendix via the operating table. . . . Vana Smith, booker's secretary, was ailing. . . . The Floridaites, booker Lou Solkoff and biller Janet Moses, returned from their respites. . . . Buddy Muchnick, booker, and Dave Nathan, apprentice booker, on the UA softball team, played the folks from Old Gold cigarettes.

RAMBLIN' 'ROUND — Jack Birnbaum, Randforce booker, was back from a Florida respite. . . . Joe Levine, Boston franchise owner for Realart, and Philadelphia franchise man Nelson Wax were visiting. . . . Realart booker Ben Levine is looking for volunteers for his Century Club, whose agenda calls for a 100 mile bike trip each week. . . . Ben Krakower, Business Education Films, is set for a vacation trip to Florida.

—J. A. D.

Watertown

(Continued from preceding page)

ius Caesar." Twenty-six junior high, senior high, central, and parochial schools were contacted and given discount coupons, study guides, educational one-sheets, and other material. Contacts were also made with Clarkson College and St. Lawrence University, and they, too, received a supply of discount coupons, etc. Attractive displays were set up in three libraries. In addition to securing a nice book window, Hart tied up with the newsdealer on pocket books, with 25 cards being distributed in that many stores. The Sunday newspapers were stuffed with 2,000 heralds, and 700 letters were sent out to a select mailing list. Several weeks prior to opening day, telegrams were sent to cultural organizations holding meetings, advising them of playdates. Hart's expenditures for a radio contest netted him, free of charge, a full half-hour Greer Garson talk on the film over WWNY. Door panels were used and newspapers came through with fine breaks; but it was his aiming at the schools and college trade that really paid off.

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SECTION 2
Vol. 52, No. 2

MAY 12, 1954

Allied Artists

(Monogram)

**(1952-53 releases from 5301;
1953-54 releases from 5401)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

ARROW IN THE DUST—ACMD—Sterling Hayden, Caleen Gray, Keith Larsen—Fast moving melodrama is packed with selling angles—80m.—see Apr. 7 issue—(Technicolor)—(5404).

BEHIND SOUTHERN LINES—W—Guy Madison, Andy Devine, Rand Brooks—Strictly for the lower half—51m.—see Jan. 13 issue—(5337).

BITTER CREEK—W—Wild Bill Elliott, Carleton Young, Beverly Garland—Okeh Elliatt—74m.—see Feb. 24 issue—(5423).

BORDER CITY RUSTLERS—W—Guy Madison, Andy Devine, Isabel Randolph—Routine series entry far the lower half—54m.—see Jan. 27 issue—(5438).

DRAGONFLY SQUADRON—ACD—John Hodiok, Barbara Britton, Bruce Bennett—Names should help Karean War film—83m.—see Feb. 10 issue—(S-2).

FIGHTER ATTACK—MD—Sterling Hayden, J. Carrol Naish, Joy Page—Okeh action meller has the angles for the selling—80m.—see Dec. 2 issue—(Cinecolor)—(5402).

FORTY-NINERS, THE—W—Wild Bill Elliott, Virginia Grey, Henry Morgan—Standard Elliott—70½m.—see Apr. 21 issue—(5424).

GOLDEN IDOL, THE—MD—Johnny Sheffield, Anne Kimbell, Paul Guilfoyle—Usual "Bomba" series entry—71m.—see Dec. 16 issue—(5315).

HIGHWAY DRAGNET—MD—Richard Conte, Joan Bennett, Wanda Hendrix—Action shaw is akeh for the duallers—70m.—see Jan. 27 issue—(5405).

JACK SLADE—OD—Mark Stevens, Dorothy Malone, Bartan MacLane—Rugged autdoor show affers many selling apportunities—90m.—see Nov. 4 issue—(5406).

JENNIFER—MYD—Ida Lupino, Howard Duff, Robert Nichols—Psychalagical mystery drama will fit inta the duallers—73m.—see Nov. 4 issue—(5407).

LOOPHOLE—D—Barry Sullivan, Dorothy Malone, Charles McGraw—Suspenseful programmer—80m.—see Feb. 10 issue—(5414).

PARIS PLAYBOYS—C—Leo Garcey, Huntz Hall, Veola Vonn—Okeh "Bowery Bays" entry—66m.—see Jan. 13 issue—(5418).

PRIDE OF THE BLUE GRASS—D—Lloyd Bridges, Vera Miles, Margoret Sheridan—Calarful harse racing programmer far the duallers—71m.—see Feb. 10 issue—(Color)—(5410).

PRIVATE EYES—C—Leo Gorcey, Huntz Hall, Joyce Holden—Average "Bawery Bays" entry—64m.—see Oct. 21 issue—(5321).

RIOT IN CELL BLOCK 11—MD—Neville Brand, Emile Meyer, Frank Faylen—Well-made prisan melier is packed with angles—80m.—see Feb. 24 issue—(S-1).

SECRET OF OUTLAW FLATS—W—Guy Madison, Andy Devine, Kristine Miller—Routine series entry—54m.—see Feb. 10 issue—(5439).

SIX GUN DECISION—W—Guy Madison, Andy Devine, Gloria Saunaers—Rautine western—54m.—see Dec. 16 issue—(5436).

SON OF BELLE STARR—OD—Keith Larsen, Dona Drake, Peggie Castle—Okeh pragrammer far the lawer half—70m.—see July 15 issue—(Calor)—(5309).

TEXAS BAD MAN—OD—Wayne Morris, Elaine Riley, Frank Ferguson—Average autdaar shaw—62m.—see Nav. 4 issue—(5335).

TWO GUN MARSHAL—W—Guy Madison, Andy Devine, Carol Mathews—Average series entry for the lawer half—52m.—see Jan. 13 issue—(5437).

VIGILANTE TERROR—W—Wild Bill Elliott, Mary Ellen Kay, Myron Healey—Okeh autdaar show—70m.—see Oct. 21 issue—(5422).

WORLD FOR RANSOM—MD—Dan Duryea, Gene Lockhart, Marian Carr—Programmer has names to help—80m.—see Jan. 27 issue—(5408).

YELLOW BALLOON, THE—MD—Andrew Ray, Kathleen Ryan, Kenneth More—Interesting import—80m.—see Nov. 18 issue—(English-made)—(5430).

YUKON VENGEANCE—MD—Kirby Grant, Monte Hale, Mary Ellen Kay—Average autdaar melier—68m.—see Dec. 16 issue—(5331).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN FURY—Jungle documentary—(Color)—(5411).

BOB MATHIAS STORY, THE—Bob Mathias.

BOWERY BOYS MEET THE MONSTERS, THE—Leo Gorcey, Huntz Hall, Laura Mason.

DESPERADO, THE—Wayne Morris, Beverly Garland.

GHOST OF O'LEARY, THE—Yvonne De Carlo, Barry Fitzgerald, David Niven—(Technicolor)—(Made in England)—90m.

HOME FROM THE SEA—Neville Brand, Jan Sterling.

JUNGLE GENTS—Lea Gorcey, Huntz Hall.

TWO GUNS AND A BADGE—Wayne Marris, Beverly Garland

WANTED BY THE F.B.I.—John Ireland, Dorathy Malone, Keith Larsen.

Astor

CAPTAIN SCARFACE—MD—Barton MacLane, Virginia Grey, Leif Erickson—For the lawer half—72m.—see Nov. 18 issue.

CAT WOMEN OF THE MOON—SFD—Sonny Tufts, Victar Jory, Marie Windsor—Science-fictian entry will fit inta the duallers—64m.—see Feb. 10 issue—(3-D and 2-D).

CAVALLERIA RUSTICANA—OPD—Mario Del Monica, Richard Torigi, Rina Teili—Opera film is best suited for the art houses—60m.—see Jan. 27 issue—(Eastman colar)—(English narration).

GIRL ON THE RUN—see Honky Tank Burlesque

HONKY TONK BURLESQUE (Girl on the Run)—MYMD—Frank Albertsan, Richard Coogan, Rosemary Pettit—Mediacre effort for the exploitation houses—62m.—see Mar. 10 issue.

LA TRAVIATA—OPD—Licia Evangelistra, Giulio Gari, Frank Valentino—Good far the art and class spots—60m.—see Jan. 13 issue—(Eastman Colar)—(English narration).

ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Selena Royle—Explaitation entry will serve on the lawer half—62m.—see Nov. 18 issue—(3-D and 2-D).

THREE STOPS TO MURDER—MYMD—Tam Conway, Mila Parely, Naomi Chance—Import will fit inta the lower half—76m.—see Apr. 7 issue—(English-made).

TURN THE KEY SOFTLY—D—Yvonne Mitchell, Terence Morgan, Jaan Collins—Average import for the art hauses—81m.—see Feb. 10 issue—(English-made)—(Rank).

TO BE REVIEWED OR IN PRODUCTION

RETURN OF RAFFLES—George Barraud, Carmilla Harn—(English-made).

Columbia

**(1952-53 releases from 501;
1953-54 releases from 601)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

BAD FOR EACH OTHER—D—Charlton Heston, Lizabeth Scott, Dianne Foster—Fair programmer—85m.—see Dec. 16 issue—Leg.: B—(624).

BAIT—D—Cleo Moore, Huga Haas, John Agar—Okeh for the lawer half—79m.—see Feb. 24 issue—Leg.: B—(639).

BATTLE OF ROGUE RIVER—OACD—George Montgamery Richard Denning, Martha Hyer—Suitable for the lower half—71m.—see Mar. 10 issue—(Technicalar)—(637).

CHARGE OF THE LANCERS—ACD—Paulette Goddard, Jean Pierre Aumont, Richard Stapley—Crimean war actian film is akeh for the lawer half—74m.—see Dec. 30 issue—(Technicaior)—(625).

DRIVE A CROOKED ROAD—MD—Mickey Rooney, Dianne Faster, Kevin McCarthy—Programmer will fit inta the duallers—82m.—see Mar. 10 issue—(638).

DRUMS OF TAHITI—MD—Dennis O'Keefe, Patricia Medina, Francis L. Sullivan—Programmer should benefit from 3-D—73m.—see Dec. 30 issue—(Technicolor)—(3-D—628)—(2-D—654).

EL ALAMEIN—MD—Scott Brady, Edward Ashley, Rita Mareno—War meller for the lower half—67m.—see Dec. 16 issue—(620).

GUN FURY—OD—Rack Hudson, Danna Reed, Phil Carey—3-D and calar may help average outdoor shaw—83m.—see Nav. 4 issue—(Technicolor)—(3-D—617)—(2-D—652).

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—Ramantic drama is best for the art and speciaity spots—63m.—see Apr. 21 issue—(Made in Italy)—(English dialogue)—(636).

IRON GLOVE, THE—MD—Robert Stack, Ursula Thiess, Richard Stapley—Rautine actian programmer for the lawer half—77m.—see Apr. 7 issue—(Technicolar)—(634).

IT SHOULD HAPPEN TO YOU—C—Judy Holliday, Peter Lawford, Jack Lemmon—High rating—87m.—see Jan. 27 issue—(631).

JESSE JAMES VS. THE DALTONS—OD—Brett King, Barbara Lawrence, James Griffith—For the lower half—65m.—see Jan. 27 issue—(Technicolor)—(3-D—629)—(2-D—655).

JOLSON STORY, THE—BIDMU—Larry Parks, Evelyn Keyes, William Demarest—Reissue of musical hit should benefit from stereophonic sound—122m.—see May 5 issue—(Technicolor)—(SS).

KILLER APE—AD—Johnny Weissmuller, Carol Thurston, Max Palmer—Routine series entry—68m.—see Dec. 2 issue—(626).

KEY

Leg. is the symbal far the Cathalic Legian of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or candemned (C). Films without a Legian af Decency rating are either found unobjectionable ar unclassified by the Legian.
3-D indicates pictures being made in any third dimensional process.

Abbreviations fallawing titles indicate type af picture.

AD—Adventure drama
ACD—Action drama
ACMU—Action musical
ADMD—Adult melodrama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CFAN—Camedy fantasy
CFANMU—Comedy fantasy musical
CMD—Comedy melodrama
CMU—Comedy musical
COMP—Compiiation
COSMD—Costume melodrama
D—Drama
DFAN—Drama fantasy
DMU—Dramatic musical
DOC—Documentary
DOCD—Documentary drama
DOCMD—Documentary meladrama
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
FMD—Farce musical
HISD—Historical drama
MDMU—Melodrama musical
MD—Melodrama
MUC—Musical comedy
MUCD—Musical camedy drama
MU—Musical
MUSAT—Musical satire
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYCM—Mystery comedy musical
MYD—Mystery drama
MYMD—Mystery meladrama
MYMU—Mystery musical
MYW—Mystery western
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoar drama
OMD—Outdoor melodrama
PD—Psycholagical drama
RD—Religious drama
ROMC—Ramantic comedy
ROMCMU—Ramantic comedy musical
ROMD—Romantic drama
ROMDMU—Romantic drama with music
SAT—Satire
SFD—Science fictian drama
SCD—Sex comedy drama
TRAV—Travelogue
W—Western
WC—Western camedy
WCMU—Western camedy musical
WD—Western drama
WMD—Western melodrama
WMDMU—Western melodrama musical
WMU—Western musical

***We "LAY IT ON THE LINE"...
and call a "Stinker" a "Stinker"***



There was no bunk or side stepping in our original FACTUALLY HONEST *"Pink Section"* REVIEWS . . . and in this *"Yellow Section"* CHECK-UP is a summary of the same HONEST FACTS.

Check these running times and other data against your records!

LAST OF THE PONY RIDERS—W—Gene Autry, Smiley Burnette, Kathleen Case—Average series entry—59m.—see Oct. 21 Issue—(573).
MAD MAGICIAN, THE—MD—Vincent Price, Mary Murphy, Eva Gabor—Okeh programmer—72m.—see Mar. 24 Issue—(3-D—640)—(2-D—657).
MASSACRE CANYON—MD—Phil Carey, Audrey Totter, Douglas Kennedy—Okeh programmer—66m.—see Apr. 21 issue—(635).
MIAMI STORY, THE—MD—Barry Sullivan, Luther Adler, Adele Jergens—Suspenseful program meller—75m.—see Apr. 7 issue—(641).
MISS SADIE THOMPSON—DMU—Rita Hayworth, Jose Ferrer, Aldo Ray—Headed for the better grosses—91m.—see Dec. 30 issue—Leg.: B—(Technicolor)—(Made in Hawaii)—(3-D—630)—(2-D—656).
NEBRASKAN, THE—OD—Phil Carey, Roberta Haynes, Wallace Ford—Fair programmer for the duallers—68m.—see Nov. 4 issue—(Technicolor)—(3-D—618)—(2-D—653).
PARATROOPER—MD—Alan Ladd, Leo Genn, Susan Stephen—Ladd starrer has plenty of angles to attract—87m.—see Dec. 30 issue—(Technicolor)—(Made in England)—(619).
PARIS MODEL—CD—Paulette Goddard, Marilyn Maxwell, Tom Conway—Average programmer for the duallers—81m.—see Nov. 4 issue—Leg.: B.—(621)
PRISONERS OF THE CASBAH—MD—Gloria Grahame, Cesar Romero, Turhan Bey—Average programmer for the duallers—78m.—see Nov. 4 issue—(Technicolor)—(622).
SINGIN' IN THE CORN—CDMU—Judy Canova, Allen Jenkins, Guinn Williams—Reissue for the lower half—64m.—see Dec. 16 issue—(627).
WILD ONE, THE—MD—Marion Brando, Mary Murphy, Robert Keith—Rugged meller lends itself to plenty of torrid exploitation—79m.—see Dec. 30 issue—Leg.: B—(623).

TO BE REVIEWED OR IN PRODUCTION

BAT MASTERSON, BAD MAN—George Montgomery, Nancy Gates—(Technicolor).
BLACK DAKOTAS, THE—Gary Merrill, Wanda Hendrix, John Bromfield—(Technicolar).
BLACK KNIGHT, THE—Alan Ladd, Patricia Medina—(Technicolor)—(Made in England).
BULLET IS WAITING, A—Jean Simmons, Rory Calhoun, Stephen McNally—(Technicolor).
CAINE MUTINY, THE—Jase Ferrer, Humphrey Bogart, May Wynn, Van Johnson, Fred MacMurray—(Technicolor).
CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh.
CONGACEIRA—(Brazilian-made)—(English titles).
FATHER BROWN—Alec Guiness, Joan Greenwood, Peter Finch—(English-made).
FIRE OVER AFRICA—Maureen O'Hara, MacDonald Carey—(Made in England, Spain, and Africa)—(Technicolor).
GREAT GREEN OG, THE—Robert Hutton, Gerald Mohr—(3-D).
HELL BELOW ZERO—Alan Ladd, Basil Sydney, Joan Tetzel—(Made in England)—(Technicolor).
HUMAN DESIRE—Gloria Grahame, Glenn Ford.
I WAS A PRISONER IN KOREA—Robert Francis, Dianne Foster, E. G. Marshall.
JUNGLE MAN-EATERS—Johnny Weissmuller, Karin Booth.
LAW VS. BILLY THE KID, THE—Scott Brady, Betta St. John—(Technicolor).
LE PLAISIR—Jean Gabin, Danielle Darrieux, Claude Dauphin—(French-made).
LONG, GRAY LINE, THE—Tyrone Power, Maureen O'Hara—(Technicolor)—(CinemaScope).
MAIN EVENT, THE—Broderick Crawford, Roberta Haynes—(3-D).
NAKED WORLD, THE—Lex Barker, Eva Gabor, Robert Hutton.
ON THE WATERFRONT—Marlon Brando, Eva Marie Saint, Karl Malden—(632).
OUTLAW STALLION, THE—Phil Carey, Dorothy Patrick—(Technicolor).
PHFFT—Judy Holiday, Jack Lemmon, Jack Carson—(Technicolor).
PIRATES OF TRIPOLI—Paul Henreid, Patricia Medina—Technicolor).
PROUD ONES, THE—Michele Morgan, Gerard Philips, Carlos Lopez Moctezuma—(Made in France and Mexico).
PUSHOVER—Fred MacMurray, Phil Carey, Kim Novak.
ROUGH COMPANY—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—(Technicolor)—(CinemaScope).
SARACEN BLADE, THE—Ricardo Montalban, Betta St. John—(Technicolor)—77m.
THEY RODE WEST—Robert Francis, Donna Reed—(Technicolor).
THREE FOR THE SHOW—Betty Grable, Jack Lemmon, Marge and Gower Champion—(Technicolor)—(CinemaScope).
THREE HOURS TO KILL—Dana Andrews, Donna Reed—(Technicolor).
VIOLENT MEN—Randolph Scott, Jocelyn Brando—(Technicolor).

IFE

(All films are Italian-made)

ANITA GARIBALDI—HISD—Anna Magnani, Raf Vallone, Alain Cuny—Magnani name might help this in the art houses—95m.—see Feb. 10 Issue—(English titles).
APPOINTMENT FOR MURDER—MD—Umberto Spadaro, Delia Scala, Andrea J. Bosic—Average import for the Italian and art spots—90m.—see Mar. 24 Issue—(English titles).
DESTINATION MATRIMONY—CD—Eduardo De Filippo, Titina De Filippo, Anna Maria Ferrero—Fair Italian import for the art houses—96m.—see Jan. 27 Issue—Leg.: B—(English titles).
ETTORE FIERAMOSCA—COSMD—Gino Cervi, Mario Ferrari, Elisa Cegani—Dreary Italian swashbuckler is best for Italian audiences—91m.—see Nov. 4 Issue—(English titles).
FLAMES OF LOVE—ROMD—Lea Padovani, Leonardo Cortese, Sandro Rufini—Sentimental love tale for the Italian spots—82m.—see Dec. 16 Issue—Leg.: B—(English titles).
FUGITIVE IN TRIESTE—MD—Jacques Sernas, Massimo Girotti, Doris Duranti—Routine import for the Italian spots—83m.—see Feb. 10 issue—Leg.: B—(English titles).
GENOESE DRAGNET—MD—Charles Rutherford, Lianella Carrell, Cesare Danova—Routine import for Italian spots—106m.—see Feb. 24 issue—(English titles).
GOLDEN COACH, THE—D—Anna Magnani, Odoardo Spadaro, Nada Fiorelli—Colorful entry should appeal to the art and specialty spots—105m.—see Jan. 27 Issue—(Technicolor)—(English dialogue).
GREATEST LOVE, THE—D—Ingrid Bergman, Alexander Knax, Ettore Giannini—Bergman name will have to make the difference—113m.—see Jan. 27 issue—(Dubbed in English).
HIS LAST 12 HOURS—FAN—Jean Gabin, Mariella Lotti, Elena Altieri—Good import for the art houses—89m. see Feb. 24 Issue—Leg.: B—(English titles).
JOURNEY TO LOVE—CD—Umberto Spadaro, Vera Carmi, Enzo Stajola—Pleasant Italian import—95m.—see Nov. 4 Issue—(English titles).
LA FAVORITA—OPD—Sofia Lazzaro, Gino Sinlberghi, Paolo Silveri—Good opera entry for the art houses—78m.—see Nov. 4 Issue—(English titles).
LUCKY FIVE, THE—CD—Eudardo De Filippo, Aldo Fabrizi, Titina De Filippo—Uneven import is best for the art spots—85m.—see Dec. 2 Issue—(English titles).
LURE OF THE SILA—MD—Silvana Mangano, Amedeo Nazzari, Vittorio Gassman—Routine import has the angles for the selling—74m.—see Jan. 13 issue—Leg.: B—(Dubbed in English).
MELODY OF LOVE—MUCD—Giacomo Rondinella, Maria Fiore, Nadia Gray—Pleasant fare for the Italian spots—96m.—see May 5 issue—(English titles).
MY HEART SINGS—CMU—Ferrucclo Tagliavani, Franca Marzi, Riccardo Billi—Minor comedy for the Italian and art spots—99m.—see Apr. 7 issue—(English titles).
SECRET ASSIGNMENT—MD—Vivi Gioi, Massimo Serato, Carlo Ninchi—Fair spy thriller for the art and Italian spots—116m.—see Apr. 7 Issue—(Engilsh titles).
SENSUALITA—D—Eleonora Rossi Drago, Amedeo Nazzari, Marcello Mastroianni—Fair import has plenty of exploitation angles—72m.—see May 19 issue—Leg.: C—(Dubbed in English).
TARANTELLA NAPOLETANA—MUC—Clara Bindi, Clara Crispo, Vittorio Crispo—Weak musical for the Italian spots—86m.—see May 19 issue—(Gaevacolor)—(English titles).
TORMENTO—ROMD—Amedeo Nazzari, Yvonne Sanson, Giuditta Rissone—Dreary tale is best for the Italian spots—98m.—see Jan. 13 Issue—Leg.: B—(English titles).
UNKNOWN LOVER, THE—MD—Massimo Girotti, Milly Vitale, Eduardo Cianelli—Import is best suited for the Italian spots—104m.—see Nov. 18 issue—Leg.: B—(English titles).
WHITE HELL OF PITZ PALU, THE—D—Hans Albers, Adrian Hoven, Liselotte Pulver—Routine art house presentation—98m.—see Dec. 16 issue—(Swiss-made)—(Dubbed in English).

TO BE REVIEWED OR IN PRODUCTION

AIDA—Sophia Loren, Lois Maxwell, singers and ballet of Rome Opera House—(Ferraniacolor).
HELL RAIDERS OF THE DEEP—Eleonora Rossi Drago, Pierre Cressoy—(Dubbed in English)—103m.
HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).
NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvvette Chauvire—(Pathe Color).
TOO YOUNG FOR LOVE—Marina Vlady, Pierre Michel Beck, Aldo Fabrizi—(Dubbed in English).

Lippert

(1952-53 releases from 5201
1953-54 releases from 5301)

BLACK GLOVE, THE—MYMD—Alex Nicol, Eleanor Summerfield, John Salew—Interesting import for the duallers—84m.—see Mar. 10 Issue—(English-made)—(5305).
BLACKOUT—MYMD—Dane Clark, Belinda Lee, Betty Ann Davies—Import is okeh for the lower half—87m.—see Mar. 24 Issue—(English-made)—(5309).
COWBOY, THE—DOC—Narrated by Tex Ritter, Bill Conrad, John Dehner, Larry Dobkin—Unusual documentary has plenty of merit—69m.—see Jan. 13 issue—(Eastman Color)—(5308).
FIGHTING MEN, THE—MD—Rossano Brazzi, Claudine Dupuis, Eduardo Cianelli—Slow moving import for the lower half—63m.—see Jan. 27 issue—(Italian-made)—(Dubbed and narrated in English)—(5222).
HOLLYWOOD THRILLMAKERS—MD—James Gleason, Bill Henry, Theila Darin—For the lower half—60m.—see Feb. 10 Issue—(5321).
IRON MASK, THE—COSD—Douglas Fairbanks, Belle Bennett, Marguerite De La Motte—Reissue oddity may fit into the lower half—72m.—see Nov. 18 Issue—(5313).
LIMPING MAN, THE—MD—Lloyd Bridges, Moira Lister. Alan Wheatley—Okeh for the lower half—76m.—see Jan. 13 Issue—(English-made)—(5318).
MAN FROM CAIRO, THE—MYMD—George Raft, Gianna Maria Canale, Massimo Serato—Import will fit into the lower half—82m.—see Dec. 2 Issue—(Made in Italy)—(5302).
MR. ROBINSON CRUSOE—ACD—Douglas Fairbanks, William Farnum, Earle Brown—Reissue will fit into the lower half—69m.—see Nov. 18 Issue—(5314).
NORMAN CONQUEST—MD—Tom Conway, Eva Bartok, Joy Shelton—For the lower half—79m.—see Nov. 4 Issue—(English-made)—(5303).
QUEEN OF SHEBA—COSMD—Leonora Ruffo, Gino Cervi, Gino Leurini—Gaudy spectacle has the angles—99m.—see Nov. 18 issue—(Italian-made)—(Dubbed in English)—(5325).
SHADOW MAN—MYMD—Cesar Romero, Kay Kendall, Edward Underdown—Import will fit into the lower half—77m.—see Dec. 2 issue—(English-made)—(5316).
SINS OF JEZEBEL—COSD—Paulette Goddard, George Nader, John Hoyt—Biblical drama has plenty of angles for the selling—74m.—see Nov. 4 issue—Leg.: B—(Ansco Color)—(5225).
TERROR STREET—MD—Dan Duryea, Elsy Albin, Ann Gudrun—Import will fit into the lower half—83m. see Jan. 13 Issue—(English-made)—(5304).
UNDERCOVER AGENT—MD—Dermot Walsh, Hazel Court, Hermione Baddley—Import for the specialty houses or lower half—69m.—see Oct. 21 issue—(English-made)—(5306).
WE WANT A CHILD—D—Ib Schonberg, Ruth Breinholm, Jorgen Efenberg—Sex drama should have interest for restricted or segregated audiences—75m.—see May 5 issue—(Swedish-made)—(Dubbed in English)—(5324).
WHITE FIRE—MD—Scott Brady, Mary Castle, John Blythe—Sharply paced import has names to help—82m.—see Jan. 13 Issue—(English-made)—(5317).

TO BE REVIEWED OR IN PRODUCTION

BIG CHASE, THE—Lon Chaney, Glenn Langan, Adele Jergens—(5327).
DEADLY GAME, THE—Lloyd Bridges—(English-made)—(5402).
FANGS OF THE WILD—Charles Chaplin, Jr., Onslow Stevens, Margia Dean—(5311)—71m.
HEAT WAVE—Alex Nicol, Hillary Brooke—(English-made)—(5310).
MONSTER FROM THE OCEAN FLOOR—Anne Kimbell, Stuart Wade—(5328).
PAID TO KILL—Dane Clark—(5326).
RACE FOR LIFE, A—Richard Conte, Mari Aldon—(English-made)—(5403).
RIVER BEAT—Phyllis Kirk, John Bentley—(5329).
SIEGE, THE—(5323).
TERROR SHIP—William Lundigan—(5330).
UNHOLY FOUR, THE—Paulette Goddard—(5401).

Metro

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

ALL THE BROTHERS WERE VALIANT—MD—Robert Taylor, Stewart Granger, Ann Blyth—Well-made adventure yarn—95m.—see Oct. 21 issue—(Technicolor)—(407)—(1.66-1)—(SS).
EASY TO LOVE—CMU—Esther Williams, Van Johnson, Tony Martin—Aquatic musical should account for itself okeh—95m.—see Nov. 18 Issue—(Technicolor)—(410)—(1.66-1)—(SS).
ESCAPE FROM FORT BRAVO—OD—William Holden, Eleanor Parker, John Forsythe—Good outdoor show—98m.—see Nov. 18 Issue—(Ansco Color)—(409)—(1.75-1)—(SS).
EXECUTIVE SUITE—D—William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch—High rating—104m.—see Feb. 24 issue—(423)—(1.75-1).
FLAME AND THE FLESH—D—Lana Turner, Pier Angeli, Carlas Thompson—Name draw will have to make the difference—104m.—see May 5 issue—(Technicolor)—(Made in Italy)—(421)—(1.75-1).
GIVE A GIRL A BREAK—CMU—Marge and Gower Champion, Debbie Reynolds—Minor musical will fit into the duallers—82m.—see Dec. 16 Issue—(Technicolor)—(412)—(SS).
GREAT DIAMOND ROBBERY, THE—C—Red Skelton, Cara Williams, James Whitmore—Skelton starrer will fit into the lower half—69m.—see Dec. 16 Issue—(414)—(1.75-1).
GYPSY COLT—D—Donna Corcoran, Ward Bond, Frances Dee—Programmer is best suited for young people, family trade—72m.—see Feb. 10 issue—(Ansco Color)—(Print by Technicolor)—(419)—(1.75-1).
JULIUS CAESAR—D—Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr—High rating, meritorious offering—121m.—see June 17 Issue—(422)—(SS).
KISS ME KATE—MUC—Kathryn Grayson, Howard Keel, Ann Miller—Well mounted production of hit musical has the angles—111m.—see Nov. 4 Issue—Leg.: B—(Ansco Color)—(Print by Technicolor)—(2-D—3-D)—(408)—(1.75-1)—(SS).
KNIGHTS OF THE ROUND TABLE—COSD—Robert Taylor, Ava Gardner, Mel Ferrer—Impressive CinemaScope production is headed for the better money—115m.—see Dec. 30 issue—(Eastman Color)—(CinemaScope)—(Made in England)—(413).
LONG, LONG TRAILER, THE—C—Lucille Ball, Desi Arnaz, Marjorie Main—Highly amusing comedy should be aided by stars' TV draw—96m.—see Jan. 13 Issue—(Ansco Color)—(Print by Technicolor)—(416)—(1.75-1)—(SS).
PRISONER OF WAR—D—Donald Reagan, Steve Forrest, Dewey Martin—Grim war tale can stand plenty of selling—81m.—see Apr. 7 Issue—(427)—(1.75-1).
QUO VADIS—HISD—Robert Taylor, Deborah Kerr, Leo Genn—High rating—168m.—see Dec. 16 Issue—(Technicolor)—(Made in Italy)—(411)—(1.75-1).
RHAPSODY—D—Elizabeth Taylor, Vittorio Gassman, John Ericson—Women's draw, plus musical appeal, should make the difference—115m.—see Feb. 24 issue—Leg.: B—(Technicolor)—(420)—(1.75-1).
ROSE MARIE—ROMMDMU—Ann Blyth, Howard Keel, Fernando Lamas—CinemaScope musical drama packs plenty of entertainment—104m.—see Mar. 10 Issue—(EastmanColor)—(CinemaScope)—(418).
SAADIA—MD—Cornel Wilde, Mel Ferrer, Rita Gam—Name values should be factor in the selling—87m.—see Jan. 13 Issue—(Technicolor)—(Made in French Morocco—(415)—(1.66-1)—(SS).

TENNESSEE CHAMP—CD—Shelley Winters, Keenan Wynn, Dewey Martin—Pleasing entry for the small towns and neighborhoods—73m.—see Feb. 24 issue—Leg.: B—(Ansco-Color)—(Print by Technicolor)—(417)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

ATHENA—Jane Powell, Debbie Reynolds, Vic Damone—(Technicolor)—(CinemaScope).
BEAU BRUMMEL—Stewart Granger, Elizabeth Taylor—(Color)—(Print by Technicolor)—(Made in England).
BETRAYED—Clark Gable, Lana Turner, Victor Mature—(Technicolor)—(428)—(1.75-1).
BIG MIKE—Gig Young, Jane Greer, Robert Horton.
BRIGADOON—Gene Kelly, Cyd Charisse—(Ansco Color)—(Print by Technicolor)—(CinemaScope).
COBWEB, THE—Lana Turner, Robert Taylor, Grace Kelly.
CREST OF THE WAVE—Gene Kelly, Jeff Richards—(Made in England).
DEEP IN MY HEART—Jose Ferrer, Merle Oberon, Donna Reed—(Technicolor)—(CinemaScope).
GLASS SLIPPER, THE—Leslie Caron, Michael Wilding, Ballets de Paris—(Technicolor).
GREEN FIRE—Stewart Granger, Grace Kelly, John Ericson—(Color)—(CinemaScope).
HER TWELVE MEN—Greer Garson, Robert Ryan, Rex Thompson—(AnscoColor)—(Print by Technicolor)—(429)—(1.75-1)—91m.
INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Sadler's Wells Ballet, Tamara Toumanova—(Technicolor)—(Made in England).
JUPITER'S DARLING—Esther Williams, Howard Keel, George Sanders—(Technicolor)—(CinemaScope).
LAST TIME I SAW PARIS, THE—Elizabeth Taylor, Van Johnson, Donna Reed—(Technicolor).
MANY RIVERS TO CROSS—Robert Taylor, Eleanor Parker, Louis Calhern—(Technicolor)—(CinemaScope).
MEN OF THE FIGHTING LADY—Van Johnson, Dewey Martin, Keenan Wynn—(Ansco Color)—(Print by Technicolor)—(425)—(1.75-1)—80m.
ROGUE COP—Robert Taylor, Janet Leigh, George Raft.
SEVEN BRIDES FOR SEVEN BROTHERS—Jane Powell, Howard Keel—(AnscoColor)—(CinemaScope)—(426).
STUDENT PRINCE, THE—Edmund Purdom, Ann Blyth, John Ericson—(AnscoColor)—(CinemaScope)—(424)—109m.
VALLEY OF THE KINGS—Robert Taylor, Eleanor Parker, Carlos Thompson—(Eastman Color)—(Print by Technicolor)—(Made in Egypt)—(1.75-1).

Paramount

(1952-53 releases from 5200
1953-54 releases from 5300)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

ABOUT MRS. LESLIE—D—Shirley Booth, Robert Ryan, Marjie Millar—Star draw should make the difference—103m.—see May 5 issue—Leg.: B.
ALASKA SEAS—MD—Robert Ryan, Jan Sterling, Brian Keith—Routine meller may be aided by names—78m.—see Jan. 27 issue—(5313).
CASANOVA'S BIG NIGHT—COSF—Bob Hope, Joan Fontaine, Basil Rathbone—Better than average Hope starrer—86m.—see Mar. 10 issue—(Technicolor)—(5316).
CEASE FIRE—ACD—Captain Roy Thompson, Jr., Corporal Henry Goszkowski, Sergeant Richard Karl Elliott—Korean war film has plenty of selling angles—75m. see Nov. 18 issue—(Made in Korea)—(3-D—5308)—(2-D—5328)—(SS).
ELEPHANT WALK—D—Elizabeth Taylor, Dana Andrews, Peter Finch—Distinguished film deserves plenty of attention—103m.—see Apr. 7 issue—(Technicolor)—(Partly made in Ceylon)—(5317).
FLIGHT TO TANGIER—MD—Joan Fontaine, Jack Palance, Corinne Calvet—Routine espionage film has names to help—90m.—see Oct. 21 issue—Leg.: B—(Technicolor)—(3-D—5306)—(2-D—5331)—(SS).
HERE COME THE GIRLS—CMU—Bob Hope, Tony Martin, Arlene Dahl, Rosemary Clooney—Pleasant comedy with music has names to help—78m.—see Oct. 21 issue—Leg.: B—(Technicolor)—(5309).
JIVARO—MD—Fernando Lamas, Rhonda Fleming, Brian Keith—Fair meller—91m.—see Jan. 27 issue—(Technicolor)—(2-D and 3-D)—(5311).
KNOCK ON WOOD—F—Danny Kaye, Mai Zetterling, Torin Thatcher—High rating Kaye starrer—102m.—see Apr. 7 issue—(Technicolor)—(SS).
LIVING IT UP—MUC—Dean Martin, Jerry Lewis, Janet Leigh—High rating comedy—95m.—see May 5 issue—(Technicolor).
MONEY FROM HOME—F—Dean Martin, Jerry Lewis, Marjie Millar—Martin and Lewis draw will make the difference—100m.—see Dec. 2 issue—(Technicolor)—(3-D—5310)—(2-D—5330).
NAKED JUNGLE, THE—MD—Eleanor Parker, Charlton Heston, Abraham Sofaer—Tense meller is loaded with selling angles—95m.—see Feb. 24 issue—(Technicolor)—(5315).
RED GARTERS—WMU—Rosemary Clooney, Jack Carson, Guy Mitchell—Different type musical western will need plenty of help—91m.—see Feb. 10 issue—Leg.: B—(Technicolor)—(5314).

TO BE REVIEWED OR IN PRODUCTION

BRIDGES AT TOKO—RI—William Holden, Frederic March, Grace Kelly, Mickey Rooney—(Technicolor).
CHUBASCO—Fernando Lamas, Arlene Dahl—(Technicolor)—(3-D).
CONQUEST OF SPACE—Eric Fleming, William Redfield, Georgiann Johnson—(Technicolor).
COUNTRY GIRL, THE—Bing Crosby, William Holden, Grace Kelly.
MAMBO—Silvana Mangano, Shelley Winters, Vittorio Gassman—(Made in Italy).
REAR WINDOW—James Stewart, Grace Kelly, Wendell Corey—(Technicolor).
RUN FOR COVER—James Cagney, John Derek, Viveca Lindfors—(Technicolor)—(VistaVision).
SABRINA FAIR—William Holden, Humphrey Bogart, Audrey Hepburn.
SECRET OF THE INCAS, THE—Charlton Heston, Robert Young, Nicole Maurey—(Technicolor)—(5318).
STRATEGIC AIR COMMAND—James Stewart, June Allyson—(Technicolor)—(VistaVision).
3 RING CIRCUS—Dean Martin, Jerry Lewis, Zsa Zsa Gabor—(Technicolor)—(VistaVision).
ULYSSES—Kirk Douglas, Silvana Mangano, Anthony Quinn—(Technicolor)—(Made in Europe).
WHITE CHRISTMAS—Bing Crosby, Danny Kaye, Rosemary Clooney—(Technicolor)—(VistaVision).

RKO

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

APPOINTMENT IN HONDURAS—MD—Glenn Ford, Ann Sheridan, Zachary Scott—For the duallers—79m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor)—(406).
BADMAN'S TERRITORY—W—Randolph Scott, Ann Richards, George "Gabby" Hayes—Scott name should help reissue—98m.—see May 5 issue.
BEST YEARS OF OUR LIVES, THE—D—Myrna Loy, Frederic March, Dana Andrews—Reissue retains plenty of timeliness—170m.—see Dec. 30 issue—(452)—(1.75-1).
CARNIVAL STORY—MD—Anne Baxter, Steve Cochran, Lyle Bettger—Colorful meller is packed with selling angles—94m.—see Mar. 24 issue—Leg.: B—(Agfa Color)—(Print by Technicolor)—(Made in Germany)—(412)—(1.75-1).
DANGEROUS MISSION—MD—Victor Mature, Piper Laurie, Vincent Price—Fair programmer—75m.—see Mar. 10 issue—(Technicolor)—(3-D—410)—(2-D—430)—(1.75-1).
DECAMERON NIGHTS—C—Joan Fontaine, Louis Jourdan, Binnie Barnes—Class and art spots should like this effort best—85m.—see Oct. 21 issue—(Technicolor)—(Made in Europe)—(461).
ENCHANTED COTTAGE, THE—D—Robert Young, Dorothy McGuire, Herbert Marshall—Reissue has names to appeal to women—91m.—see Mar. 10 issue—(472).
FRENCH LINE, THE—CMU—Jane Russell, Gilbert Roland, Arthur Hunnicutt—Exploitation angles should be an important factor in the selling—102m.—see Jan. 13 issue—Leg.: C—(Technicolor)—(3-D—407)—(2-D—437)—(1.75-1).
KILLERS FROM SPACE—SFD—Peter Graves, James Seay, Barbara Bestar—Science-fiction entry will fit into the lower half—71m.—see Feb. 10 issue—(409)—(1.85-1).
LOUISIANA TERRITORY—TRAV—Val Winter, Leo Zinser, Phyllis Massiot—Documentary may appeal in some situations—65m.—see Oct. 21 issue—(Pathe Color)—(3-D—405)—(2-D—435).
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—Cary Grant, Myrna Loy, Melvyn Douglas—Names should help reissue—93m.—see Apr. 7 issue—(473).
PETER PAN—CAR—Voices of Bobby Driscoll, Kathryn Beaumont, Hans Conreid—High rating Disney—77m.—see Mar. 10 issue—(Technicolor)—(492).
PINOCCHIO—CAR—Disney cartoon reissue has the angles—87m.—see Mar. 10 issue—(Technicolor)—(493).
RACHEL AND THE STRANGER—DMU—Loretta Young, William Holden, Robert Mitchum—Reissue has the names to help—79m.—see Jan. 27 issue—(469).
ROB BOY—MD—Richard Todd, Glynis Johns—Action-packed swashbuckler has the angles for the selling—82m.—see Dec. 2 issue—(Technicolor)—(Made in England)—(Disney)—(494).
SAINT'S GIRL FRIDAY, THE—MD—Louis Hayward, Naomi Chance, Sidney Tafler—Import will fit into the lower half—68m.—see Mar. 24 issue—Leg.: B—(English-made)—(411).
SEA AROUND US, THE—DOC—High rating documentary—61m.—see Mar. 10 issue—(Technicolor)—(403).
SHE COULDN'T SAY NO—C—Robert Mitchum, Jean Simmons, Arthur Hunnicut—Pleasing comedy—89m.—see Jan. 27 issue—(408)—(1.75-1).
SPANISH MAIN, THE—MD—Maureen O'Hara, Paul Henreid, Walter Slezak—Reissue has the names to help—100m.—see May 5 issue—(Technicolor).
TALL IN THE SADDLE—W—John Wayne, Ella Raines, George "Gabby" Hayes—Reissue has Wayne name to help—88m.—see Mar. 10 issue—(471).
THEY WON'T BELIEVE ME—D—Robert Young, Susan Hayward, Jane Greer—Reissue has the names to help—94m.—see Apr. 7 issue—(474).
VALLEY OF THE SUN—W—Lucille Ball, James Craig, Dean Jagger—Reissue has the names to help—78m.—see Jan. 27 issue—(470).

TO BE REVIEWED OR IN PRODUCTION

AMERICANO, THE—Glenn Ford, Arthur Kennedy, Cesar Romero, Ursula Thiess.
BIG RAINBOW, THE—Jane Russell, Richard Egan, Gilbert Roland—(Technicolor).
CONQUEROR, THE—John Wayne, Susan Hayward—(Technicolor).
GIRL RUSH—Rosalind Russell—(Technicolor).
HEAVY WATER—Documentary on World War II—(Norwegian-made).
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor).
SILVER LODE—John Payne, Lizabeth Scott—(Technicolor).
SINS OF ROME—Massimo Girotti, Ludmilla Tcherina, Yves Vincent—(Italian-made)—(Dubbed in English).
SON OF SINBAD—Dale Robertson, Sally Forrest, Vincent Price, Lili St. Cyr—(Technicolor)—(2-D and 3-D)—(1.75-1).
SUSAN SLEPT HERE—Dick Powell, Debbie Reynolds—(Technicolor).
THIS IS MY LOVE—Linda Darnell, Dan Duryea, Faith Domergue—(Eastman Color).
WHERE THE WIND DIES—Cornel Wilde, Yvonne DeCarlo—(Technicolor).

Republic

(1952-53 releases from 5201; 1953-54 releases from 5301)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

EL PASO STAMPEDE—W—Allan "Rocky" Lane, Eddy Waller, Phyllis Coates—Routine series entry—54m.—see Oct. 21 issue—(5244).
FLIGHT NURSE—MD—Joan Leslie, Forrest Tucker, Arthur Franz—Interesting Korean war film should be aided by merchandising angles—90m.—see Nov. 4 issue—(5301).
GERALDINE—MUC—John Carroll, Mala Powers, Jim Backus—Pleasant musical—90m.—see Dec. 16 issue—(5302).
HELL'S HALF ACRE—MD—Wendell Corey, Evelyn Keyes, Elsa Lanchester—Okeh melodrama has names to help—91m.—see Feb. 10 issue—Leg.: B—(Made in Hawaii)—(5304).
JOHNNY GUITAR—ODMU—Joan Crawford, Sterling Hayden, Mercedes McCambridge—Crawford draw will be the most important factor in the selling—110m.—see May 5 issue—(Trucolor)—(5307).
JUBILEE TRAIL—ODMU—Vera Ralston, Joan Leslie, Forrest Tucker—Lavishly produced outdoor drama has the angles—103m.—see Jan. 27 issue—(Trucolor by Consolidated)—(5303).
LAUGHING ANNE—MD—Wendell Corey, Margaret Lockwood, Forrest Tucker—Interesting melodrama has the angles—90m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in England)—(5305).
MAKE HASTE TO LIVE—D—Dorothy McGuire, Stephen McNally, Mary Murphy—Suspenseful drama has names to help—90m.—see Apr. 7 issue—(5306).
PHANTOM STALLION—W—Rex Allen, Slim Pickens, Carla Balenda—Routine series entry—54m.—see Apr. 21 issue—(5331).
RED RIVER SHORE—W—Rex Allen, Slim Pickens, Lyn Thomas—Okeh series entry—54m.—see Dec. 30 issue—(5234).
SAVAGE FRONTIER—W—Allan "Rocky" Lane, Eddy Waller, Dorothy Patrick—Routine series entry—54m.—see June 3 issue—(5242).
SEA OF LOST SHIPS—ACD—John Derek, Wanda Hendrix, Walter Brennan—Fair sea action programmer—85m.—see Oct. 21 issue—(5213).
SHADOWS OF TOMBSTONE—W—Rex Allen, Slim Pickens, Jeanne Cooper—Satisfactory series western—54m.—see Oct. 21 issue—(5233).
TRENT'S LAST CASE—MY—Michael Wilding, Margaret Lockwood, Orson Welles—Mystery import will fit into the duallers—90m.—see Oct. 21 issue—(English-made)—(5212).
UNTAMED HEIRESS—C—Judy Canova, Donald "Red" Barry, George Cleveland—For the lower half—70m.—see May 5 issue—(5325).

TO BE REVIEWED OR IN PRODUCTION

KERRY DRAKE—William Lundigan, Martha Vickers.
OUTCAST, THE—John Derek, Joan Evans, Jim Davis—(Trucolor)—90m.
SHANGHAI STORY, THE—Edmond O'Brien, Ruth Roman.
TOBOR, THE GREAT—Charles Drake, Karen Booth, Arthur Shields.
TROUBLE IN THE GLEN—Margaret Lockwood, Orson Welles, Forrest Tucker—(English-made).

20th Century-Fox

(1953 releases from 301; 1954 releases from 401)

BENEATH THE 12-MILE REEF—MD—Robert Wagner, Terry Moore, Gilbert Roland—CinemaScope enhances colorful tale of sponge fishermen—102m.—see Dec. 30 issue—(Technicolor)—(CinemaScope)—(337).
CRY OF THE CITY—MYMD—Victor Mature, Richard Conte, Shelley Winters—Reissue has names to help—96m.—see Mar. 24 issue—(441).
FALLEN ANGEL—MYMD—Alice Faye, Dana Andrews, Linda Darnell—Reissue has names to sell—97m.—see Nov. 4 issue—(365).
FOREVER AMBER—COSMD—Linda Darnell, Cornel Wilde, Richard Greene—Reissue has the names to sell—140m.—see Nov. 4 issue—(366).
GORILLA AT LARGE—MYMD—Cameron Mitchell, Anne Bancroft, Lee J. Cobb—Exploitable programmer—84m.—see May 5 issue—Leg.: B—(Technicolor)—(3-D and 2-D)—(406).
HELL AND HIGH WATER—AD—Richard Widmark, Bella Darvi, Victor Francen—Melodramatic sea story is headed for the better money—103m.—see Feb. 10 issue—(Technicolor-DeLuxe)—(CinemaScope)—(403).
HOW TO MARRY A MILLIONAIRE—C—Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne—Highly entertaining comedy is headed for the better money—96m.—see Nov. 18 issue—(Technicolor)—(CinemaScope)—(336).
KEYS OF THE KINGDOM, THE—D—Gregory Peck, Thomas Mitchell, Rosa Stradner—Names should help reissue—137m.—see Dec. 16 issue—(358).
KING OF THE KHYBER RIFLES—MD—Tyrone Power, Terry Moore, Michael Rennie—Should register in the better grosses—99m.—see Dec. 30 issue—(Technicolor-DeLuxe)—(CinemaScope)—(401).
MAN CRAZY—MD—Neville Brand, Christine White, Irene Anders—For the lower half—79m.—see Dec. 30 issue—Leg.: B—(339).
MAN IN THE ATTIC—MD—Jack Palance, Constance Smith, Byron Palmer—Tense program melodrama—82m.—see Dec. 30 issue—Leg.: B—(340).
MISS ROBIN CRUSOE—MD—Amanda Blake, George Nader, Rosalind Hayes—For the lower half—74m see Nov. 4 issue—(Pathe Color)—(338).
NEW FACES—MUC—Ronny Graham, Eartha Kitt, Robert Clary—Entertaining musical revue should benefit from CinemaScope—98m.—see Feb. 24 issue—Leg.: B—(Color)—(CinemaScope)—(409).
NIGHT PEOPLE—MD—Gregory Peck, Broderick Crawford, Rita Gam—Suspensive meller has the names to help—93m.—see Mar. 24 issue—(Technicolor)—(Made in Germany)—(CinemaScope)—(407).
ORCHESTRA WIVES—MUCD—Glenn Miller and Orchestra, George Montgomery, Ann Rutherford—Reissue has the names to help—98m.—see May 5 issue—(445).
PRINCE VALIANT—COSMD—James Mason, Janet Leigh, Robert Wagner—Entertaining CinemaScope entry should land in the better money—100m.—see Apr. 7 issue—(Technicolor-DeLuxe)—(CinemaScope)—(411).

RACING BLOOD—ACD—Bill Williams, Jean Porter, Jimmy Boyd—Pleasant racing show for the lower half—76m.—see Mar. 24 issue—(SupercineColor)—(410).
RIDERS OF THE PURPLE SAGE—W—George Montgomery, Lynne Roberts, Mary Howard—Outdoor reissue may be helped by names—56m.—see Mar. 24 issue—(443).
RIVER OF NO RETURN—OACD—Robert Mitchum, Marilyn Monroe, Rory Calhoun—Name draw will make the difference—91m.—see May 5 issue—Leg.: B—(Technicolor)—(CinemaScope)—(405).
ROCKET MAN, THE—CD—Charles Coburn, Spring Byington, George Winslow—Okeh programmer for the duallers—79m.—see May 5 issue—(412).
SCUDDA-HOO! SCUDDA-HAY!—D—June Haver, Lon McCallister, Walter Brennan—Reissue has names to help—95m.—see Mar. 24 issue—(440).
SIEGE AT RED RIVER, THE—OD—Van Johnson, Joanne Dru, Richard Boone—Cavalry vs. Indians show should have usual appeal in action spots—86m.—see Apr. 7 issue—(Technicolor)—(404).
STREET WITH NO NAME, THE—MD—Mark Stevens, Richard Widmark, Barbara Lawrence—Reissue has the names to help—91m.—see Mar. 24 issue—(442).
SUN VALLEY SERENADE—MUC—Sonja Henie, John Payne, Glenn Miller—Reissue has the names and angles—86m.—see May 5 issue—(446).
THREE YOUNG TEXANS—W—Mitzi Gaynor, Keefe Brasselle, Jeffrey Hunter—Interesting western—78m.—see Jan. 27 issue—(Technicolor)—(402).
YANK IN THE RAF, A—CD—Tyrone Power, Betty Grable, John Sutton—Reissue has names to sell—97m.—see Nov. 4 issue—(367).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF HAJJI BABA—John Derek, Elaine Stewart, Amanda Blake — (Technicolor) — (CinemaScope).
BROKEN LANCE—Spencer Tracy, Richard Widmark, Katy Jurado, Robert Wagner, Jean Peters—(Technicolor-DeLuxe)—(CinemaScope).
DEMETRIUS AND THE GLADIATORS—Victor Mature, Susan Hayward, Michael Rennie — (Technicolor-DeLuxe) — (CinemaScope).
EGYPTIAN, THE—Edmund Purdom, Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi—(Technicolor)—(CinemaScope).
GAMBLER FROM NATCHEZ, THE—Dale Robertson, Debra Paget, Kevin McCarthy—(Technicolor).
GARDEN OF EVIL—Gary Cooper, Susan Hayward, Richard Widmark—(Technicolor)—(CinemaScope).
MATTER OF LIFE AND DEATH, A—Ricardo Montalban, Anne Bancroft—(Made in Mexico).
PINK TIGHTS—Marilyn Monroe, Dan Dailey, Frank Sinatra—(Technicolor)—(CinemaScope).
PRINCESS OF THE NILE—Debra Paget, Jeffrey Hunter, Michael Rennie—(Technicolor)—(414).
RAID, THE—Van Heflin, Anne Bancroft, Richard Boone—(Technicolor).
THREE COINS IN THE FOUNTAIN—Clifton Webb, Jean Peters, Dorothy McGuire, Maggie McNamara—(Technicolor-DeLuxe)—(CinemaScope)—(413).
WOMAN'S WORLD—Clifton Webb, Fred MacMurray, June Allyson, Cornel Wilde, Van Heflin, Gloria Grahame—(Technicolor)—(CinemaScope).

United Artists

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

ACT OF LOVE—ROMD—Kirk Douglas, Dany Robin, Robert Strauss—Well-made entry is best for the class and specialty spots—108m.—see Dec. 30 isue—Leg.: B—(Made in France)—(Litvak).
ALGIERS—D—Charles Boyer, Hedy Lamarr, Sigrid Gurie—Reissue has the names to help—76m.—see Dec. 30 issue—(Wanger).
BEACHHEAD—MD—Tony Curtis, Frank Lovejoy, Mary Murphy—Good action programmer—89m.—see Feb. 10 issue—(Pathe Color)—(Print by Technicolor)—(Schenck).
BEAT THE DEVIL—D—Humphrey Bogart, Jennifer Jones, Gina Lollobrigida—Name draw will have to make the difference—92m.—see Mar. 10 issue—Leg.: B—(Made in Europe)—(Santana-Romulus)—(1.75.1).
BEAUTIES OF THE NIGHT, THE—CDFAN—Gerard Philipe, Martine Carol, Gina Lollobrigida—Amusing import for the art houses—84m.—see Apr. 7 issue—Leg.: B—(French-made)—(English titles)—(Lopert).
CAPTAIN JOHN SMITH AND POCAHONTAS—AD—Anthony Dexter, Jody Lawrence, Alan Hale, Jr.—Okeh programmer for the lower half—76m.—see Dec. 2 issue—(Pathecolor)—(Wisberg-Pollexfen)—(1.66.1).
CAPTAIN'S PARADISE, THE—SAT—Alec Guinness, Yvonne De Carlo, Celia Johnson—Highly amusing comedy for the art and class spots—78m.—see Oct. 21 issue—Leg.: B—(English-made)—(Lopert).
CHAMPION—MD—Kirk Douglas, Marilyn Maxwell, Arthur Kennedy—Name strength should help reissue—99m.—(see Apr. 21 issue)—(Kramer).
CONQUEST OF EVEREST, THE—DOC—Interesting mountain climbing documentary is best for the class and art spots—79m.—see Dec. 16 issue—(Technicolor)—(English-made)—(Countryman).
DRAGON'S GOLD—MD—John Archer, Hillary Brooke, Noel Cravath—Routine programmer for the lower half—70m.—see Feb. 10 issue—(Wisberg-Pollexfen).
FAKE, THE—MY—Dennis O'Keefe, Coleen Gray, Hugh Williams—Average programmer for the duallers—70m.—see Nov. 4 issue—(Made in England)—(Pallos).
FANFAN THE TULIP—SAT—Gerard Philipe, Gina Lollobrigida, Noel Roquevert—Entertaining comedy import for the art houses—96m.—see Nov. 18 issue—(French-made)—(English titles)—(Lopert).
GAY ADVENTURE, THE—C—Burgess Meredith, Jean-Pierre Aumont, Paula Valenska—Fair import for the art spots and lower half—82m.—see Oct. 21 issue—(Made in Europe)—(Renown).
GILBERT AND SULLIVAN—BIDMU—Robert Morley, Maurice Evans, Eileen Herlie—High rating for the art and specialty spots—105m.—see Nov. 4 issue—(English-made)—(Technicolor)—(Lopert).
GOLDEN MASK, THE—MD—Van Heflin, Wanda Hendrix, Eric Portman—Interesting import has names to help—87m.—see Mar. 10 issue—(Technicolor)—(English-made)—(Mayflower).
GO, MAN, GO!—D—Dane Clark, Pat Breslin, Sidney Poitier—Interesting sports entry—82m.—see Jan. 27 issue—(Leader)—(1.66.1).
HEIDI—D—Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth—High rating children's show—98m.—see Jan. 13 issue—(European-made)—(Dubbed in English)—(Wechsler).
HOME OF THE BRAVE—D—Douglas Dick, Steve Brodie, Jeff Corey—Reissue may have some appeal on war angles—85m.—see Apr. 21 issue—(Kramer).
LONE GUN, THE—W—George Montgomery, Dorothy Malone, Frank Faylen—Fair western—73m.—see Apr. 7 issue—(Color by Color Corporation)—(Superior)—(1.66-1).
LONG WAIT, THE—MYMD—Anthony Quinn, Charles Coburn, Peggie Castle—Interesting meller—93m.—see May 5 issue—Leg.: B—(Saville)—(1.75-1).
MAN BETWEEN, THE—MD—James Mason, Claire Bloom, Hildegarde Neff—Interesting import for the art spots—97½m.—see Nov. 18 issue—Leg.: B—(English-made)—(Made in Germany)—(Lopert).
MAN IN HIDING—MD—Paul Henreid, Lois Maxwell, Kieron Moore—Okeh import for the duallers—79m.—see Nov. 18 issue—Leg.: B—(English-made)—(Paal).
MOON IS BLUE, THE—CD—William Holden, David Niven, Maggie McNamara—Well-made picturization of adult hit play—99m.—see June 3 issue—Leg.: C—(Preminger-Herbert).
OVERLAND PACIFIC—MD—Jack Mahoney, Peggie Castle, Adele Jergens—Routine programmer for the lower half—72m.—see Feb. 10 issue—(Color)—(Small)—(1.75.1).
PERSONAL AFFAIR—D—Gene Tierney, Leo Genn, Glynis Johns—Interesting import—82m.—see Jan. 13 issue—(English-made)—(Darnborough).
QUEEN'S ROYAL TOUR, A—DOC—Record of royal tour is best for the art houses—84m.—see Mar. 24 issue—(Eastman Color)—(English-made)—(Rank).
RIDERS TO THE STARS—SFD—William Lundigan, Herbert Marshall, Martha Hyer—Satisfactory science fiction show—81m.—see Jan. 27 issue—(Color)—(Tors)—(1.85-1.).
SCARLET SPEAR, THE—MD—John Bentley, Martha Hyer, Morasi—Programmer will fit into the lower half—78m.—see Mar. 24 issue—(Technicolor)—(Made in Africa)—(Present-Day).
SHARK RIVER—MD—Steve Cochran, Carole Matthews, Warren Stevens—Everglades melodrama will fit into the duallers—80m.—see Nov. 18 issue—(Color)—(Rawlins).
SONG OF THE LAND—DOC—Good natural history review for specialized spots—71m.—see Dec. 2 issue—(Color)—(Harrison-Roberts).
SOUTHWEST PASSAGE—OD—John Ireland, Joanne Dru, Rod Cameron—Okeh outdoor show—75m.—see Apr. 21 issue—(Pathe Color)—3-D and 2-D)—(Small)—(1.66-1).
STEEL LADY, THE—MD—Rod Cameron, Tab Hunter, John Dehner—Interesting programmer—83m.—see Oct. 21 issue—(Small)—(1.66-1).
STRANGER ON THE PROWL—MD—Paul Muni, Joan Lorring, Vittorio Manunta—Chase film is best for the art houses—82m.—see Nov. 18 issue—(Made in Italy)—(Forzano-Calef).
TOP BANANA—F—Phil Silvers, Rose Marie, Danny Scholl—Hilarious farce has the angles—100m.—see Jan. 27 issue—Leg.: B—(Color)—(Popkin).
WHITE MANE—NOV—With Alain Emery; narrated by Frank Silvera—High rating for the art and specialty spots—40m.—see Jan. 13 issue—(Color)—(French-made)—(English narration)—(Snyder).
WICKED WOMAN—D—Beverly Michaels, Richard Egan, Percy Helton—Adult entry will fit into the lower half—77m.—see Dec. 2 issue—Leg.: B—(Greene)—(1.66-1).
WITNESS TO MURDER—MD—Barbara Stanwyck, George Sanders, Gary Merrill—Okeh suspense meller has stars to help—81m.—see Apr. 21 issue—(Erskine)—(1.85-1).
YESTERDAY AND TODAY—COMP—60-year history of the movies written and narrated by George Jessel—Interesting programmer for the lower half—57m.—see Nov. 18 issue—(Greshler)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF ROBINSON CRUSOE—Dan O'Herlihy, James Fernandez—(Pathe Color)—(Dancigers-Ehrlich).
APACHE—Burt Lancaster, Jean Peters—(Aldrich)—(Technicolor).
BAREFOOT CONTESSA, THE—Humphrey Bogart, Ava Gardner, Edmond O'Brien—(Technicolor)—(Made In Italy)—(Figaro).
CAPTAIN KIDD AND THE SLAVE GIRL—Tony Dexter, Eva Gabor—(Color)—(Wisberg-Pollexfen).
CASE FILE, F.B.I.—Broderick Crawford, Ruth Roman—(Gardner-Levey).
CHALLENGE THE WILD—Nature documentary—(Eastman Color)—(Graham)—69m.
CROSSED SWORDS—Errol Flynn, Gina Lollobrigida—(Pathecolor)—(Made In Italy)—(Mahon and Vassarotti).
DIAMOND, THE—Dennis O'Keefe, Louis Hayward, Coleen Gray—(3-D)—(Pallos).
FIREBIRD, THE—Ellen Rasch, international ballet and opera cast—(Lesser).
GOG—Herbert Marshall, Constance Dowling—(Tors)—(1.85-1).
KHYBER PATROL—Richard Egan, Dawn Addams—(Color)—(World).
MALTA STORY—Alec Guinness, Jack Hawkins, Muriel Pavlow—(English-made)—(Rank).
MAN IN HIDING—Harry Townes, Irja Jensen—(Made in Canada)—(Feldkamp).
MAN WITH A MILLION—Gregory Peck, Jane Griffiths—(Technicolor)—(Made in Europe)—(Rank).
NIGHT OF THE HUNTER, THE—Robert Mitchum.
OTHELLO—Orson Welles, Michael MacLiammoir, Suzanne Cloutier—(Made In Europe)—(Mercury).
PURPLE PLAIN, THE—Gregory Peck, Win Min Than—(Made in Ceylon)—(Technicolor)—(Bryan).
RETURN TO TREASURE ISLAND—Dawn Addams, Tab Hunter—(Pathecolor)—(Small).
RING AROUND SATURN—electrically animated puppets—(Eastman Color)—(3-D)—(Nassour).
SHIELD FOR MURDER—Edmond O'Brien, Marla English—(Schenck-Koch).
SITTING BULL—Dale Robertson, J. Carrol Naish, Mary Murphy—(Technicolor)—(CinemaScope)—(Frank).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STORY OF WILLIAM TELL, THE—Errol Flynn, Bruce Cabot, Antonella Lauldi—(Pathecolor)—(Made in Europe)—(CinemaScope)—(Mahon).
SUDDENLY—Frank Sinatra, Sterling Hayden, Nancy Gates—(Bassler).
TWIST OF FATE—Ginger Rogers, Jacques Bergerac—(Made In France and England)—(Setton).
VERA CRUZ—Gary Cooper, Burt Lancaster, Denise Darcel—(Hecht-Lancaster)—(Made In Mexico)—(Technicolor).
WHITE ORCHID, THE—William Lundigan, Peggie Castle—(Eastman Color)—(Le Borg).
YELLOW TOMAHAWK—Rory Calhoun, Peggie Castle—(Schenck-Koch)—(Color)—81m.

Universal-International

(1952-53 releases from 301; 1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

BORDER RIVER—OD—Joel McCrea, Yvonne De Carlo, Pedro Armendariz—Fair outdoor show—80m.—see Jan. 13 issue—(Technicolor)—(409)—(2-1).
BOTH SIDES OF THE LAW—D—Peggy Cummins, Terence Morgan, Anne Crawford—Well-made import—93½m.—see Jan. 13 issue—(English-made)—(482).
CREATURE FROM THE BLACK LAGOON—SFD—Richard Carlson, Julia Adams, Richard Denning—Well-paced science fiction thriller—79m.—see Feb. 24 issue—(2-D—416)—(3-D—415)—(1.85-1).
FIREMAN, SAVE MY CHILD—F—Spike Jones and the City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens—Zany novelty has laughs and cornball humor—80m.—see May 5 issue—(421)—(1.85-1).
FORBIDDEN—MD—Tony Curtis, Joanne Dru, Lyle Bettger—Fair Meller—85m.—see Dec. 2 issue—Leg.: B—(407)—(1.85-1).
GLASS WEB, THE—MYMD—Edward G. Robinson, John Forsythe, Kathleen Hughes—Suspenseful mystery entry—81m.—see Oct. 21 issue—(3-D—401)—(2-D—402).
GLENN MILLER STORY, THE—BIDMU—James Stewart, June Allyson, Charles Drake—High rating—116m.—see Jan. 13 issue—(Technicolor)—(412)—(2-1)—(SS).
HAMLET—D—Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons—Reissue of Shakespeare classic should have appeal for art spots—153m.—see Jan. 13 issue (English-made).
MA AND PA KETTLE AT HOME—F—Marjorie Main, Percy Kilbride, Alice Kelley—Usual series entry—81m.—see Mar. 10 issue—(418)—(1.85-1).
PLAYGIRL—D—Shelly Winters, Barry Sullivan, Colleen Miller—Names should help entertaining programmer—85m.—see Apr. 21 issue—Leg.: B—(420)—(1.85-1).
PROJECT M. 7—MD—Phyllis Calvert, James Donald, Robert Beatty—Standard import of jet plane research—79m.—see Dec. 16 issue—(English-made)—(Rank)—(483).
RAILS INTO LARAMIE—OD—John Payne, Mari Blanchard, Dan Duryea—Fair outdoor drama—81m.—see Mar. 24 issue—(Technicolor)—(419)—(2-1).
RIDE CLEAR OF DIABLO—OD—Audie Murphy, Dan Duryea, Susan Cabot—Fair outdoor drama—80m.—see Feb. 10 issue—(Technicolor)—(413)—(2-1).
SASKATCHEWAN—OD—Alan Ladd, Shelley Winters, J. Carroll Naish—High rating outdoor film—88m.—see Feb. 24 issue—(Technicolor)—(Made in Canada)—(414)—(2-1).
TAZA, SON OF COCHISE—OACMD—Rock Hudson, Barbara Rush, Gregg Palmer—Okeh cavalry versus Indians melodrama—80m.—see Jan. 27 issue—(Technicolor)—(3-D—410)—(2-D—411)—(2-1)—(SS).
TUMBLEWEED—OD—Audie Murphy, Lori Nelson, Chill Wills—Satisfactory outdoor show—79m.—see Nov. 18 issue—(Technicolor)—(405).
WALKING MY BABY BACK HOME—CMU—Donald O'Connor, Janet Leigh, Buddy Hackett—Pleasant musical has the names to help—95m.—see Nov. 18 issue—Leg.: B—(Technicolor)—(406)—(1.85-1)—(SS).
WAR ARROW—OD—Maureen O'Hara, Jeff Chandler, Suzan Ball—Name values should aid fair outdoor show—78m.—see Dec. 16 issue—(Technicolor)—(408)—(1.85-1).
YANKEE PASHA—COSMD—Jeff Chandler, Rhonda Fleming, Mamie Van Doren—Actionful costume meller is loaded with selling angles—84m.—see Mar. 24 issue—(Technicolor)—(417)—(2-1).

TO BE REVIEWED OR IN PRODUCTION

BENGAL RIFLES—Rock Hudson, Arlene Dahl—(Technicolor).
BLACK HORSE CANYON—Joel McCrea, Mari Blanchard, Chill Wills—(Technicolor)—(423)—(2-1).
BLACK SHIELD OF FALWORTH—Tony Curtis, Janet Leigh—(Technicolor)—(CinemaScope)—(429).
DAWN AT SOCORRO—Rory Calhoun, Piper Laurie, David Brian—(Technicolor)—(430)—(2-1).
DESTRY—Audie Murphy, Mari Blanchard, Lori Nelson—(Pathecolor).
DRUMS ACROSS THE RIVER—Audie Murphy, Lisa Gaye—(Technicolor)—(422)—(2-1)—78m.
FAR COUNTRY, THE—James Stewart, Ruth Roman, Corinne Calvet—(Technicolor)—(2-1).
FRANCIS JOINS THE WACS—Donald O'Connor, Lisa Gaye—(427)—(1.85-1).
JOHNNY DARK—Tony Curtis, Piper Laurie—(Technicolor)(424)—(2-1).
MA AND PA KETTLE AT WAIKIKI—Marjorie Main, Percy Kilbride, Lori Nelson.
MAGNIFICENT OBSESSION—Rock Hudson, Jane Wyman, Agnes Moorehead—(Technicolor)—(433).—(2-1).

MATCHMAKERS, THE—Marjorie Main, Chill Wills—(1.B5-1).
NEVADA GOLD—Lex Barker, Mala Pawers—(Technicalar)—(432).
SHADOW VALLEY—Rory Cahoun, Colleen Miller, George Nader—(Technicalar).
SIGN OF THE PAGAN—Jeff Chandler, Ludmilla Tcherina—(Technicalor).
SO THIS IS PARIS—Tony Curtis, Gene Nelson, Corinne Calvet—(Technicolor).
TANGANYIKA—Van Heflin, Ruth Roman—(Technicolor)—(425)—(2-1).
THIS ISLAND EARTH—Bart Roberts, Faith Domergue—(Technicalor)—(2-1).
TIGHT SQUEEZE—Gloria Grahame, Sterling Hayden, Gene Barry.

Warners

(1952-53 releases from 201)
1953-54 releases from 301)

(Numerals In brackets Indicate maximum aspect ratio in which features can be projected; SS Indicates availability of stereophonic sound)

BOY FROM OKLAHOMA, THE—OD—Will Rogers, Jr., Nancy Olson, Lon Chaney—Fair outdaar show—B8m.—see Feb. 10 issue—(WarnerColor)—(320)—(1.66-1).
CALAMITY JANE—WCMU—Doris Day, Howard Keel, Allyn McLerie—Entertaining musical—101m.—see Nov. 4 issue—(Technicolor)—(311)—(1.75-1)—(SS).
COMMAND, THE—OACD—Guy Madisan, Joan Weldon, James Whitmore—Actionful cavalry vs. Indians entry is aided by CinemaScape—94m.—see Feb. 10 issue—(WarnerColor)—(CinemaScope)—(319).
CRIME WAVE—MD—Sterling Hayden, Gene Nelson, Phyllis Kirk—Okeh meller far the duallers—74m.—see Jan. 13 issue—(30B)—(1.66-1).
DIAL M FOR MURDER—MD—Ray Milland, Grace Kelly, Robert Cummings—High rating—105m.—see May 5 issue—(WarnerColor)—(3-D—327)—(2-D—346)—(1.B5-1).
DUFFY OF SAN QUENTIN—D—Louis Hayward, Joanne Dru, Paul Kelly—Prisan film for the duallers—7Bm.—see Feb. 10 issue—Leg.: B—(321)—(1.66-1).
EDDIE CANTOR STORY, THE—BIDMU—Keefe Brasselle, Marilyn Erskine, Aline MacMahon—Entertaining picturizatian af star's life is replete with merchandising angles—116m.—see Dec. 30 issue—(Technicalor)—(316)—(1.66-1).
FORCE OF ARMS—see Girl for Joe, A
GIRL FOR JOE, A (Force of Arms)—ROMD—William Holden, Nancy Olson, Frank Lovejoy—Reissue has the names and angles—100m.—(see May 5 issue)—(325).
GUY WITH A GRIN, A (No Time for Comedy)—CD—James Stewart, Rosalind Russell, Genevieve Tobin—Names should help reissue—93m.—see May 5 issue—(326).
HIS MAJESTY O'KEEFE—MD—Burt Lancaster, Joan Rice, Andre Morell—Highly entertaining adventure yarn—92m.—see Jan. 13 issue—(Technicolor)—(Made In the Fiji Islands)—(315)—(1.66-1).
HONDO—AD—John Wayne, Geraldine Page, Ward Bond—Good Wayne—83m.—see Dec. 2 issue—(Warner-(Colar)—(3-D—312)—(2-D—349)—(1.B5-1).
KEY LARGO—MD—Humphrey Bogart, Edward G. Robinson, Lauren Bacall—Names should help reissue of high rating thriller—101m.—see Oct. 21 issue—(309).
LITTLE CAESAR—MD—Edward G. Rabinson, Douglas Fairbanks, Jr., Glenda Farrell—Reissue should have appeal for the action spots—B0m.—see Feb. 10 issue—Leg.: B—(317).
LUCKY ME—MU—Doris Day, Robert Cummings, Phil Silvers—Pleasing comedy with music is packed with selling angles—100m.—see Apr. 21 issue—(Warner-Color)—(CinemaScope)—(324).
NO TIME FOR COMEDY—see Guy With a Grin, A
PHANTOM OF THE RUE MORGUE—MYMD—Karl Malden, Claude Dauphin, Patricia Medina—Well-made horror show—84m.—see Mar. 10 issue—(WarnerColor)—(Print by Technicolor)—(3-D-322)—(2-D—34B).
PUBLIC ENEMY—MD—James Cagney, Jean Harlow, Joan Blondell—Reissue can be exploited—B3m.—see Feb. 10 issue—Leg.: B—(31B).
RIDING SHOTGUN—OD—Randolph Scott, Wayne Morris, Joan Weldon—Okeh outdoor show—75m.—see Mar. 10 issue—(WarnerColor)—(323)—(1.75-1).
THEM—SFD—James Whitmore, Edmund Gwenn, Joan Weldan—Good science fiction meller—94m.—see Apr. 21 issue—(32B)—(1.85-1).
THREE SAILORS AND A GIRL—CMU—Jane Powell, Gordon MacRae, Gene Nelson—Fair musical—95m.—see Dec. 2 issue—Leg.: B—(Technicolar)—(314)—(1.66-1).
THUNDER OVER THE PLAINS—OD—Randolph Scott, Lex Barker, Phyllis Kirk—Okeh outdoor show—B2m.—see Nav. 18 issue—(WarnerColar)—(313)—(1.66-1).
TREASURE OF SIERRA MADRE, THE—MD—Humphrey Bogart, Walter Hustan, Tim Holt—Bogart draw should help reissue—126m.—see Oct. 21 issue—(310).

TO BE REVIEWED OR IN PRODUCTION

BATTLE CRY—Aldo Ray, James Whitmore, Van Heflin, Nancy Olsan—(WarnerColor)—(CinemaScape).
BOUNTY HUNTER, THE—Randolph Scott, Dolares Dorn, Marie Windsor—(3-D)—(Warner Color).
DRAGNET—Jack Webb, Ben Alexander, Ann Rabinson—(WarnerColor).
DUEL IN THE JUNGLE—Dana Andrews, Jeanne Craine, David Farrar—(Technicolor)—(Made in South Africa and England).
EAST OF EDEN—Julie Harris, James Dean—(WarnerColor)—(CinemaScope).
END OF THE RAINBOW—Virginia Mayo, Gordan MacRae.
HELEN OF TROY—Rossana Padesta, Jacques Sernas, Torin Thatcher—(WarnerColor)—(CinemaScape).
HIGH AND THE MIGHTY, THE—John Wayne, Laralne Dal, Claire Trevor, star cast—(Warner Color)—(CinemaScape).
KING RICHARD AND THE CRUSADERS—Rex Harrison, Virginia Mayo, Lawrence Harvey, George Sanders—(WarnerCalor)—(CinemaScape).
LAND OF THE PHARAOHS—Jack Hawkins, Luisa Boni, Dewey Martin—(WarnerColor)—(CinemaScope).
NORTH OF THE RIO GRANDE—Joel McCrea, Virginia Maya, Dorothy Malone.
RING OF FEAR—Pat O'Brien, Mickey Spillane, Clyde Beatty—(WarnerCalor)—(CinemaScope).
SILVER CHALICE, THE—Virginia Mayo, Paul Newman, Jack Palance—(WarnerColor)—(CinemaScape).
STAR IS BORN, A—Judy Garland, James Masan, Jack Carson—(Technicolar)—(CinemaScope).
TOP OF THE WORLD—Frank Lavejoy, Steve Cochran.

Miscellaneous

(Distributors' addresses will be furnished on request)

B GIRL RHAPSODY—BUR—Lily, Frenchy La Von, Leon DeVoe—Strictly for the explaitation spots—76m.—see Mar. 24 issue—(Broadway Roadshows).
BIGAMIST, THE—D—Edmond O'Brien, Joan Fontalne, Ida Lupino—Interesting adult drama has names to help In the selling—79m.—see Dec. 16 Issue—Leg.: B—(Filmakers).
BLESSED ARE THEY—D—Dorathy Dube, William Thomasan, Timathy Farrell—Strictly for the exploitation spats—63m.—see Jan. 27 issue—(Weiss).
BWANGA BWANGA—AD—Louis Wilson, Frances Dubay—For the exploitation houses—53m.—see Mar. 10 issue—(Famous).
CITY STORY—RD—Warner Andersan, Ann Doran, June Kenney—Suitable far the religious spots—44m.—see May 5 issue—(Bowers).
EGYPT BY THREE—D—Ann Stanville, Jackie Craven, Paul Campbell—Off beat fare is best for art houses or the lower half—77m.—see Apr. 22 Issue—(Made in Egypt)—(Filmakers).
HOLLYWOOD NIGHTS—BUR—Jan Wiley, Eddie Dunne, Janet Scat—Routine exploitation entry—69m.—see Feb. 10 issue—(Unian).
LITTLE FUGITIVE—CD—Richie Andrusco, Rickie Brewster, Winnifred Cushing—Off-beat film is good for the art spots and can fill In on regular bookings—75m.—see Oct. 21 Issue—(Burstyn).
LONELY NIGHT, THE—DOC—Marian Seldes, Charles W. Moffett—Well made clinical study for the art hauses—68m.—see Apr. 7 issue—(Mayer-Kingsley).
MAN OF CONFLICT—MD—Edward Arnold, John Agar, Susan Morraw—Okeh for the duallers—71m.—see Nov. 4 issue—(Atlas).
MUSSOLINI AND HIS LAST MISTRESS—DOC—Dated documentary can be exploited—64m.—see Apr. 7 issue—(Union).
OUT OF THIS WORLD—TRAV—Interesting color tour of Tibet—75m.—see May 5 issue—(Made in Tibet)—(Color)—(Kupferman).
SALT OF THE EARTH—D—Rosaura Revueltas, Will Geer, Juan Chacon—Uneven effort may appeal to some art houses—94m.—see Mar. 24 issue—(Independent Praductians).
SIDESHOW BURLESQUE—BUR—Lonnie Young, Miller and Leeds, Nanette—Routine expolitation show—69m.—see Mar. 10 issue—(Phoenix).
STORMY, THE THOROUGHBRED—DOCD—M. R. Valdez, Robert Skene, George Swinebroad—Featurette is good as an added attraction—45m.—see Mar. 24 issue—(Technicolor)—(Buena Vista—Disney).
STRIPORAMA—BUR—Georgia Sothern, Rosita Royce, Jack Diamond—Attractive for the exploitation spots—7Bm.—see Oct. 21 Issue—(Eastman Calor)—(Fine Arts).
TANGA TIKA—D—Adeline Tetahaimual, Paul Meoe, Alice Swanson—South sea entry Is good far the art and specialty spots—73m.—see Oct. 21 issue—Leg.: B—(Colar)—(Made In the South Pacific)—(Schaefer).
VIOLATED—MD—Wim Holland; Lili Dawn, Mitchell Kowal—For the exploitatlon and art spots—73m.—see Dec. 16 issue—Leg.: C—(Palace).
WONDER VALLEY—ROMD—Gloria Jean, John Fontaine, Mirna Liles—Best for small towns and rural areas—73m.—see Dec. 16 Issue—(Eastman Calor)—(Liles).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADMIRAL USHAKOV—ACD—I. Perecezev, B. Livanov, O. Zhizneva—Okeh for art and Russian spots—104m.—see Mar. 10 issue—(Russian-made)—(English titles)—(Artkino).
ANA-TA-HAN—AD—Akemi Negishi, Suganuma, Sawamura—Import has plenty of exploitation angles—90m.—see May 19 issue—(Japanese-made)—(English narration)—(Arias).
ANNAPURNA—DOC—Maurice Merzog, Lauis Lachenal, Jean Couzy—High rating documentary—5Bm.—see Jan. 13 Issue—(Color)—(French-made)—(English narratian)—(Unian).
APRIL 1, 2000—SAT—Hilde Krahl, Joseph Meinrad, Karl Ehmann—Pleasant satire for the art houses—B4m.—see Mar. 10 issue—(Austrian-made)—(English titles)—(Lewis).
ATTACK FROM THE SEA—HISD—I. Pereverzev, G. Yudin, V. Druzhnikov—War film is suitable for the Russian spots—BBm.—see May 19 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkina).
BATTLE FOR CHINA—DOC—Russian propaganda film has little appeal—BBm.—see Dec. 2 issue—(Magicolor)—(Russian-Chlnese-made) — (English narration) — (Artkina).
BODY SAID NO, THE—CMD—Michael Rennie, Yolande Donlan, Hy Hazell—Minor British import far the lawer half—77m.—see Dec. 16 issue—(English-made)—(Hyams-Kramer).
BOMBAY WATERFRONT—MD—John Bentley, Patricia Daintan, Peter Grawthorn—Mediocre import—71m.—see Feb. 24 issue—(English-Made)—(Unian).
CONQUEST OF CONSTANTINOPLE, THE—HISD—Nobar Terziyan, Edvare Yeretzyan—Dreary historical spectacle — 95m. — see May 5 issue — (Turkish-made)—(English titles)—(Dogu).
COSSACK BEYOND THE DANUBE, A—OPC—I. Patorzhinsky, M. Litvinenko-Bolgemut, E. Chavdar—Routine Russian import—95m.—see Mar. 10 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
CHUK AND GEK—CD—Yura Chuckunov, Andrei Chilikin, V. Vasilyeva—Pleasant Saviet entry—52m.—see Feb. 24 issue — (Magicalor) — (Russian-made) — (English titles)—(Artkino).
CRIMES OF PARIS—MY—Raymond Souplex, Jean Debucourt, Nicole Cezannes—Okeh for the art and specialty spots—74½m.—see Feb. 24 issue—(French-made)—(Dubbed in English)—(Hakim).
DARING CIRCUS YOUTH—NOV—Overly long circus film—72m—see Feb. 24 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkina).
DEATH IS A MOCKERY—D—Donald Houston, Katherine Byron, Bill Kerr—Mediocre British impart—73m.—see Dec. 30 issue—(English-made)—(Realart).
DIARY OF A COUNTRY PRIEST—D—Claude Laydu, Nicale Maurey, Andre Guibert—Import should appeal ta the art houses—95m.—see Apr. 21 issue—(French-made)—(English titles)—(Brandon).
FIGHTING PIMPERNEL, THE—MD—David Niven, Margaret Leighton, Jack Hawkins—Fair import for the art spots or the lower half—8Bm.—see Oct. 21 issue—(English-made)—(Carroll).
FINAL TEST, THE—C—Robert Morley, Jack Warner, Adrianne Allen—Good comedy import for the art hauses—84m.—see Feb. 24 issue—(English-made)—(Continental).
FOLLY TO BE WISE—C—Alastair Sim, Roland Culver, Elizabeth Allen—Fair import for the art houses—91m.—see Jan. 27 issue—(English-made)—(Fine Arts).
GAY SWORDSMAN, THE — AD — Maria Canale, Franca Marzi, Peter Palermini—Routine swashbuckler impart for the lower half—73m.—see Dec. 2 issue—(French and Belgian-made) — (English dialogue) — (United International).
GRAPES ARE RIPE, THE—C—Gustav Knuth, Camilla Spira, Eva Ingeborg Scholz—Pleasant comedy for the art and German spots—92m.—see Nov. 4 issue—(German-made)—(English titles)—(Casina).
HAPPY CHILDHOOD—DOC—Soviet propaganda entry has limited appeal—3Bm.—see May 19 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
HELLO, ELEPHANT—CD—Vittorio deSica, Sabu, Maria Mercader—DeSica name should help the art house draw—83m.—see Oct. 21 issue—(Italian-made)—(English titles)—(Arlan).
HOLLY AND THE IVY, THE—D—Ralph Richardson, Celia Jahnson, Margaret Leighton—Gaod art house entry—80m.—see Feb. 24 issue—(English-made)—(Pacemaker).
HORSE'S MOUTH, THE—CFAN—Robert Beatty, Mervyn Johns, Ursula Howells—Amusing art house entry—77m.—see Feb. 24 issue—(English-made)—(Mayer-Kingsley).
HOUSE OF THE ARROW, THE—MY—Oscar Homolka, Yvonne Furneaux, Robert Urquhart—High rating made)—(Stratford).
INNOCENTS IN PARIS—C—Claire Bloom, Claude Dauphin, Margaret Rutherford—Good import for the art houses—103m.—see Oct. 21 issue—(English-made)—(Cardinal).
INTIMATE RELATIONS—D—Harold Warrender, Marian Spencer, Ruth Dunning—Adult import with sex theme can be sold—B6m.—see Jan. 27 issue—(English-made)—(Adelphi).
JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Neil Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).
KETO AND KOTE—CMU—M. Dzhaparidze, V. Kraveishvili, P. Amiranashvili—Mediocre Soviet import—87m.—see Apr. 21 issue — (Russian-made) — (English titles) — (Artkino).
KHAMISHIA—FIVE TALES FROM ISRAEL—COMP—Sharona Aron, Shoshana Ravid, Avraham Tene—Competent Israeli impart for the art spots—110m.—see May 19 issue — (Israeli-made) — (English dialogue) — (Israel-American).
LA LUPA (THE SHE WOLF)—D—Kerima, Ettare Mannl, May Britt—Good import for the art, specialty, and explaitation spots—91½m.—see Feb. 24 issue—Leg.: B—(Italian-made)—(English titles)—(Levey).
LEO TOLSTOY—DOC—Interesting documentary for the art and Russian houses — 43m. — see Apr. 7 issue — (Russian-made)—(English narration)—(Artkino).
LOVERS OF TOLEDO, THE—D—Alida Valli, Pedro Armendariz, Francoise Arnoul—Minor import for the art hauses—75m.—see Apr. 21 issue—(French-Italian-made)—(English dialogue)—(Hakim).
MADAME DE . . .—D—Charles Bayer, Danielle Darrleux, Vittorio De Sica—Name draw should help delicate woman's show in the art spots—105m.—see Feb. 24 issue—(French-made) — (English titles) — (Franco-London).
MAXIMKA—D—Tolya Bovykin, Boris Andreyev, Mark Bernes—Interesting Soviet import—65m.—see Nov. 4 issue—(Russian-made)—(English titles)—(Magicalor)—(Artkino).
MEN ARE CHILDREN TWICE—CDMU—Mervyn Johns, Clifford Evans, Maureen Swansan—Pleasing impart far the art spots—74m.—see Apr. 7 issue—(English-made)—(Stratfard).
MISTRESS OF THE MOUNTAINS—D—Vivi Gioi, Adriana Rimoldi, Camilla Pilotto—Satisfactory import far the art houses—90m.—see Dec. 16 issue—(Italian-made)—(English titles)—(Davis).
MONTE CARLO BABY—CROM—Audrey Hepburn, Jules Munshin, Cara Williams—Hepburn name should help impart—70m.—see Dec. 16 issue—(English-made)—(Made in France)—(Filmakers).
ON THE BANKS OF THE VOLGA—DOC—Routine documentary far the Russian spots—39m.—see May 5 issue—(Magicalor) — (Russian-made) — (English narration)—(Artkino).
OVERCOAT, THE—CD—Renato Rascel, Yvonne Sanson, Giulio Stival—Moving import for the art houses—93m.—see Nov. 4 issue—Leg.: B—(Italian-made)—(English titles)—(Times).
PASSIONATE SENTRY, THE—C—Nigel Patrick, Valerie Habsan, Peggy Cummins—Light British import for the art and class spots—85m.—see Nav. 4 issue—(English-made)—(Fine Arts).

PATH TO THE KINGDOM—RD—Dominique Blanchar, Julia Caba Alba, Tamas—Fair religious film for the Spanish and Cathalic spots—92m.—see Dec. 30 issue—(Spanish-made)—(English titles)—(Master).

PICKWICK PAPERS, THE—CD—James Hayter, James Donald, Kathleen Harrison—Good for the art and class spots—109m.—see May 5 issue—(English-made)—(Mayer-Kingsley).

PIT OF LONELINESS—see Strange Conduct.

PLEASURE GARDEN, THE—FAN—Hattie Jacques, John Le Mesurier, Jean Andersan—Novelty is best suited to the art houses—38m.—see Feb. 10 issue—Leg.: B—(English-made)—(Mayer-Kingsley).

QUEEN'S ROYAL TOUR, THE—DOC—Interesting documentary for the art spats—68½m.—see Apr. 7 issue—(Eastman Calor)—(Print by Technicolar)—(English-made)—(Stratford).

RIMSKY-KORSAKOV — BIDMU — Grigori Belov, Nikolai Cherkassov, A. Borisav—Good musical biography for the art and Russian spots—85m.—see Apr. 7 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

SECRET DOCUMENT—VIENNA — MD — Renee Saint-Cyr, Frank Villard, Howard Vernan—Fair spy thriller for the art houses—90m.—see Feb. 10 issue—(French-made)—(English titles)—(Davis).

SINS OF PARIS—D—Madeleine Lebeau, Henri Vilbert, Yves Furet—Good import for the art and exploitation houses—91m.—see May 5 issue—(French-made)—(English titles)—(Arlan).

SPICE OF LIFE, THE—SAT—Noel-Noel, Bernard Blier, Marguerite Deval—Good comedy for the art houses—71m.—see Jan. 13 issue—(French-made)—(English titles)—(Mayer-Kingsley).

STRANGE CONDUCT (Pit of Loneliness)—D—Edwige Feuillere, Simone Simon, Yvonne De Bray—Most suitable for the art and exploitation spots—84m.—see Dec. 16 issue—(French-made)—(English titles)—(Davis).

STREETWALKER, THE—D—Richard Burton, Richard Greene, Kathleen Harrison—Slow moving British import for the art houses—82m.—see Apr. 7 issue—(English-made)—(Brenner).

UNCLE WILLIE'S BICYCLE SHOP—C—Cecil Parker, Eileen Herlie, Donald Wolfit—Pleasing English import for the art spots—80m.—see May 5 issue—(English-made)—(Stratford).

VASILI'S RETURN—D—Sergei Lukyanav, Natalya Medvedeva, N. Timafeyev—Dull Russian import—92m.—see Oct. 21 issue—(Russian-made)—(Magicolor)—(Artkino).

WARNING TO WANTONS—ROMD—Harold Warrender, Anne Vernon, David Tomlinson—Okeh for the art and specialty houses—105m.—see Dec. 16 issue—(English-made)—(Bell).

WILL ANY GENTLEMAN . . . ?—F—George Cole, Veronica Hurst, Heather Thatcher—Okeh British farce for the art spots—84m.—see Dec. 30 Issue—(Technicolor)—(English-made)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel
COMEDIES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		ALL-STAR (6)			
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie in the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)..		17m.	
		ASSORTED FAVORITE REPRINTS (6)			
6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec. 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730
		COMEDY FAVORITE RE-RELEASES (6)			
6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jau. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706
		SERIALS (4)			
6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Raiders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739
		THE THREE STOOGES (8)			
6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)	E	16m.	3730
6407	(May 13)	Musty Musketeers	F	16m.	
		THE THREE STOOGES (3-D)			
6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614
		One Reel			
		CANDID MICROPHONES (6)			
6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4	F	10m.	
6555	(May 20)	No. 5			
		COLOR FAVORITES (15) (Technicolor) (Reissues)			
6601	(Sept. 3)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Jan. 28)	Way Down Yonder In the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar. 31)	The Egg Yegg	F	7½m.	3707
6610	(Apr. 15)	The Way of All Pests	G	7m.	3731
6611	(Apr. 29)	Amoozin But Confoozin	F	7m.	3730
6612	(May 13)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(May 27)	The Disillusioned Bluebird	B	7m.	3750
		MR. MAGOO (6) (Technicolor)			
6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722
		MUSICAL SPECIAL (1)			
	(.....)	Autumn in Rome	G	8m.	3750
		SCREEN SNAPSHOTS (12) (Series 33)			
6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hollywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Hollywood Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood	F	10m.	
		THRILLS OF MUSIC (8) (Reissues)			
6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch.	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731
		TOPNOTCHERS (2)			
6901	(Apr. 15)	Conine Crimebusters	G	10m.	
		UPA ASSORTED CARTOONS (4) (Technicolor)			
6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Flying Trapeze	G	7m.	
		UPA CARTOON SPECIAL (2)			
6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631
		WORLD OF SPORTS (12)			
6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Battling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards	F	9m.	
6808	(May 20)	World Soccer Champions		10m.	

MGM

One Reel
CARTOONS (16)
(Technicolor)
(T-J-Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct. 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m.	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Bay	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750
		CINEMASCOPE MUSICALS (Technicolar)			
	(.....)	Overture to the Merry Wives of Windsor	G	8½m.	3673
	(.....)	Poet and Peasant	G	9m.	3715
	(June 25)	The MGM Jubilee Overture			
		FITZPATRICK TRAVELTALKS (8) (Technicolor)			
T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715
		GOLD MEDAL REPRINT CARTOONS (8)			
W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707
		MUSICAL SPECIAL (1)			
		Capricclo Italien	G	10m.	3543
		PETE SMITH SPECIALTIES (10)			
S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Aln't It Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
	(.....)	Safe At Home			

Paramount

Three Reel
CALLING SCOTLAND YARD FEATURETTES (6)
(English-made)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730
		One Reel			
		CARTOON CHAMPIONS (6) (Technicolor) (Reissues)			
S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S13-6	(Oct. 2)	Naughty But Mice	G	7m.	3615
		CASPER CARTOONS (6) (Technicolor)			
B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Casper Genii	G	7m.	3747
		GRANTLAND RICE SPORTLIGHTS (12)			
R13-1	(Oct. 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nav. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751
		HEADLINER CHAMPIONS (6) (Reissues)			
A13-1	(Oct. 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct. 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623
		HERMAN AND KATNIP (4) (Technicolor)			
H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace			
		NOVELTOONS (6) (Technicolor)			
P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jan. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hair Today, Gone Tomarrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		PACEMAKERS (6)			
K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Society Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	What's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751
		POPEYE CARTOONS (8) (Technicolor)			
E13-1	(Oct. 2)	Popeye—The Ace of Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan. 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy			
		TOPPERS (6)			
M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncomman Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751

RKO

Three Reel
WALT DISNEY REISSUE

43601	(Feb. 19)	Pecos Bill	G	25m.	3682
		Two Reel			
		EDGAR KENNEDY REISSUES (6)			
43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614
		LEON ERROL REISSUES (6)			
43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614
		RAY WHITLEY REISSUES (2)			
43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615
		SPECIALS (8)			
43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler		16m.	
		SPORT SPECIALS (2)			
43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Basketball Headliners	F	15m.	3747
		COLOR SPECIALS (1)			
43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584
		TRUE-LIFE ADVENTURES (2) (Technicolor)			
43301	(Aug. 14)	Prowlers Of The Everglades	G	32m.	3602
	(Apr. 28)	Olympic Elk			
		MY PAL REISSUES (2)			
43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615
		One Reel			
		SCREENLINERS (13)			
44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683
44205	(Jan. 8)	Report an Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate	G	8m.	
44208	(Apr. 2)	Mission Ship	G	11m.	
44209	(Apr. 30)	Black Power		9m.	
44210	(May 28)	Untroubled Border		8m.	
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bat Boy	G	8m.	3603
44303	(Oct. 30)	Best In Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents	G	8m.	
44309	(Apr. 16)	International Road Race			
44310	(May 14)	Leather and Lather			
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (18) (Technicolor)			
		(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3666
44106	(Jan. 15)	Spare The Rod	G	7m.	3683
44107	(Mar. 5)	Donald's Diary	F	7m.	
44108	(Apr. 7)	The Lone Chipmunks			
44109	(Mar. 19)	Dragon Around			
44110	(Apr. 9)	Grin and Bear It			
44111	(Apr. 30)	The Social Error			
44112	(May 21)	Chips Ahoy			
		WALT DISNEY MARQUEE MUSICALS (6) (Technicolor)			
44001	(Apr. 23)	Two for the Record (Benny Goodman)	E	8m.	
44002	(May 21)	Johnny Fedora and Alice Blue Bonnet (Andrews Sisters)			
44003	(June 18)	The Martins and the Coys (King's Men)			
44004	(July 16)	Casey at the Bat (Jerry Colonna)			
44005	(Aug. 13)	Little Toot (Andrews Sisters)			
44006	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolor)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Pointer	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melody (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels
SPECIALS (1)

5268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490
		SERIALS (4)			
5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt in the African Jungle (reissue)	F	15ep.	3747
		SPORTS SPECIAL (1)			
		Marciano-LaStarza Fight	G	19½m.	3622
		One Reel			
		THIS WORLD OF OURS (6) (Trucolor)			
9221	(Apr. 1)	City of Destiny	G	9m.	3511
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS (Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polavetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(June)	A Day On A Jet Aircraft Carrier			
7410	(May)	The First Piano Quartette	G	10m.	
7411	(May)	Stunt Pilot			
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
	( )	Fabulous Las Vegas			
	( )	Tuna Fishing			
	( )	American Railroads			
	( )	Land of Legend	G	8m.	
		One Reel			
		SEE IT HAPPEN (6)			
6401	(Apr.)	Accent on Courage	G	10m.	3731
		SPORTS (6)			
3401	(Apr.)	Touchdown Trophies			
		TERRYTOONS (26) (Technicolor)			
5401	(Jan.)	Little Roquefort In Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit In How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nansense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears In Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort In Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle In Satisfied Customers	F	7m.	3722
5413	( )	The Talltale Teller	F	7m.	3731
5414	( )	Arctic Rivals	F	7m.	3730
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	( )	Gandy Goose in Ghost Town	F	6½m.	3750

United Artists

Three Reel
TECHNICOLOR SPECIAL

	( )	The Royal Symphony	F	26m.	3720

Universal-International

Two Reel
MUSICAL FEATURETTES (13)

9301	(Nov. 12)	Carnival In April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawaiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing			
		3-D MUSICAL FEATURETTES (1)			
9101	(Nov. 12)	Carnival in April	F	18m.	3691
		SPECIALS (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500			
		One Reel			
		COLOR PARADES (8)			
9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Royal Mid-Ocean Visit	F	10m.	3707
9383	(Apr. 12)	Rolling in Style			
9384	(May 10)	Fair Today			
		VARIETY VIEWS (8)			
9341	(Nov. 16)	Byways To Braadway	G	9m.	3631
9342	(Jan. 4)	Bow River Valley	G	9m.	3683
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Through Space			
		WALTER LANTZ CARTUNES (13) (Technicolor)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Socko in Morocco	G	6m.	3691
9323	(Feb. 15)	A Horse's Tale	G	6m.	3707
9324	(Mar. 15)	Alley in Bali	F	6m.	3730
9325	(May 10)	Under the Counter Spy			
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube			
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
9352	(Mar. 29)	Coo Coa Birds			
9353	(Apr. 26)	Well Oiled			
9354	(May 30)	Overture to Wm. Tell			
9355	(June 28)	Solid Ivary			
9356	(July 26)	Woody the Giant Killer			

Warners

Three Reel
SPECIAL

	(Oct.)	Black Fury (WarnerColor)	E	32m.	3622
		Two Reel			
		SPECIALS (12) (Technicolor)			
1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romance Of Louisiana (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Sahara	F	17m.	3646
1004	(Dec. 5)	Don't Forget to Write	F	17m.	3666
1005	(Jan. 9)	Winter Paradise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Monroe Doctrine (Reissue)	E	22m.	3713
1008	(Apr. 10)	Continental Holiday	G	20m.	
1009	(May 15)	Declaration of Independence			
1010	(July 17)	Silver Lightning			
1011	(June 12)	Frontier Days			
		CLASSICS OF THE SCREEN (6)			
1101	(Sept. 26)	Minstrel Days	G	20m.	3602
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wonderful World	E	20m.	
1105	(May 29)	California Junior Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			
		One Reel			
		BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)			
1301	(Sept. 12)	Old Glory	G	7m.	3603
1302	(Oct. 17)	Walky, Talky, Hawky	G	7m.	3603
1303	(Nov. 7)	Birth of a Notion	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fox And Hounds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeaking	F	7m.	3666
1308	(Mar. 27)	Hobo Bobo	E	8m.	3699
1309	(Apr. 24)	Gay Anties	F	7m.	3722
1310	(June 5)	The Cat Came Back	G	7m.	3747
1311	(July 10)	One Meat Brawl			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		BUGS BUNNY SPECIALS (8) (Technicolor)			
1723	(Oct. 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Rabbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs and Thugs	G	7m.	3747
1727	(May 1)	No Parking Hare	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare			
		(3-D)			
1740	( )	Lumber Jack-Rabbit	F	7m.	3622
		CINEMASCOPE SPECIALS (WarnerColor)			
	( )	Coney Island Holiday	G	8m.	3739
	( )	Below the Rio Grande			
		COLOR SPECIALS			
		Aloha Nui (Vistarama)	E	12m.	3624
		JOE McDOAKES COMEDIES (6)			
1401	(Oct. 31)	So You Think You Can't Sleep	F	10m.	3639
1402	(Dec. 19)	So You Want To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So You're Having Neighbor Trouble	F	11m.	3699
1404	(Mar. 13)	So You Want to Be Your Own Boss	F	8½m.	3707
1405	(May 1)	So You Want to Go to a Night Club	F	10m.	
1406	(July 3)	So You Want to Be a Banker			
		MELODY MASTER BANDS REISSUES (6)			
1801	(Oct. 3)	Desi Arnaz and Band	F	10m.	3603
1802	(Nov. 14)	Hal Kemp and Orch	E	10m.	3639
1803	(Jan. 2)	Rhythm of the Rhumba	G	9m.	3666
1804	(Feb. 27)	Songs of the Range	F	9m.	3699
1805	(Apr. 17)	Jammin' the Blues	E	10m.	3751
1806	(July 3)	Cavalcade of Dance			
		MERRIE MELODIES (22) (Technicolor)			
1701	(Sept. 5)	A Street Cat Named Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Easy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nov. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cats A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
1708	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frame-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Barking	F	7m.	3691
1713	(Mar. 27)	Design for Leaving	G	7m.	3750
1714	(Mar. 20)	The Cats Bah	G	7m.	
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May 8)	Dr. Jerkyll's Hide			
1717	(May 22)	Claws For Alarm			
1718	(June 5)	Little Boy Boa			
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Oily American			
		THE SPORTS PARADE (10) (Technicolor)			
1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mar. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Rio	F	10m.	
1508	(June 26)	Off to the Races			
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Work			
		VITAPHONE VARIETIES (7)			
1601	(Sept. 5)	Hit 'Im Again	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Magic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May 8)	Thrills From the Past			
1606	(June 19)	When Sports Were King			

Miscellaneous

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		America's Untapped Asset (United World)	G	12½m.	3657
		Ben and Me (Technicolor) (Disney)	E	21m.	3622
		Can-Can (Color) (Van Wolf)	G	18m.	3698
		Cinderella's Love Lesson (Eastman Color) (Fine Arts)	G	8m.	3631
		Crow And The Fox, The—Cuckoo And The Cock, The (Color) (Artkino)	F	11m.	3707
		Crucifixion (Meadow)	G	14m.	3691
		Dance For Cynthia, A (Meteor)	F	26m.	3706
		Fort McHenry (Hoffberg)	F	10m.	3691
		Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
		Glass Houses (Meadow)	G	27m.	3736
		Glorious Lake Baikal, The (Artkino) (Magicolor)	F	20m.	3656
		Going Places (Technicolor) (Handy)	G	9½m.	3750
		Heart of Highland, The (Color) (Hoffberg)	G	20m.	3630
		In The Pamins (Artkino) (Sovcolor)	G	32m.	3656
		Isaac and Rebecca (Color) (Cornell)	F	20m.	3645
		Kilmainham Jail (Mayer-Kingsley)	F	27m.	3622
		Life With Caesar (Mayer-Kingsley)	G	16m.	3699
		Long Flight, The (BIS)	G	17m.	3713
		Look Who's Driving (Technicolor) (Aetna)	E	8m.	3691
		Love For Sale (3-D) (Union)	F	10m.	3699
		Maid In The Hay (Union)	F	19m.	3602
		Martin and Gaston (Color) (Brest)	E	10m.	3715
		Mountain of Fire (Color) (IFE)	G	9m.	3739
		Once Upon a Day (Color) (Manor)	F	20m.	3699
		One Plane, One Bomb (Civil Defense)	E	20m.	3622
		Open Window, The (BIS)	G	17½m.	3713
		Operation Hurricane (BIS)	E	27m.	3722
		Painted Fox, The (Color) (Artkino)	F	12m.	3707
		Poland 1953 Part IV (Artkino)	F	21m.	3706
		Price of Liberty, The (COMPO)	G	10½m.	3715
		Prince Philip (Stratford)	G	28m.	3730
		Return to Glennascaul (Mayer-Kingsley)	G	26m.	3698
		Siena, City of the Palio (IFE) (Color)	G	12m.	3624
		Solar Eclipse, The (Artkino) (Sovcolor)	G	20m.	3639
		Song Without Words (IFE)	E	12m.	3623
		Soviet Sport No. 7 (Artkino)	F	10m.	3751
		Sunday By The Sea (Arlan)	E	13½m.	
		Surprise Peaks At Hollywood (Bell)	F	10m.	3667
		Telephone Goes To Camp, The (Bell Telephone)	G	13m.	3623
		Timber-r-r (Color) (Bell)	F	6m.	3715
		Toot, Whistle, Plunk, And Boom (Technicolor) (CinemaScope) (Disney)	E	10m.	3623
		Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
		USSR Today No. 1 (Artkino)	F	10m.	3723
		USSR Today No. 5 (Artkino)	F	10m.	3751
		USSR Today No. 18 (Artkino)	G	10m.	3624
		USSR Today No. 22 (Artkino)	F	17m.	3631
		USSR Today No. 26 (Artkino)	F	11m.	3640
		USSR Today No. 31 (Artkino)	F	10m.	3691
		USSR Today No. 34 (Artkino)	F	10m.	3707
		Valentin Serov (Color) (Artkino)	F	10m.	3706
		Where Is Anabel (Bell)	F	19m.	3666
		World At Your Feet, The (Tech.) (National Film Board of Canada)	E	9m.	3646
		World Skating Championship (Artkino)	F	10m.	3631

FIRST* in the entire trade press . . .

MOTION PICTURE EXHIBITOR . . . both in The Pink Reviews as available, and in the alternating yellow Check-Up, . . . now lists, for your booking and playing knowledge, all pertinent data on the new techniques. Included in such data are:

1. *ARE PRINTS AVAILABLE IN STEREOPHONIC SOUND?*
2. *WHICH SCREEN ASPECT RATIOS ARE AVAILABLE ON EACH PICTURE?*
3. *ON WHICH 3-D PICTURES ARE 2-D PRINTS AVAILABLE?*
4. *IS IT CINEMASCOPE . . . VISTAVISION . . . TUSHINSKY . . . etc.?*
5. *ARE THERE ANY OTHER MECHANICAL PLUS-VALUES TO HELP THE GROSS?*

*AS USUAL! The most useful and "theatre-wise" services will always come from the theatreman's most serviceable weekly!

THE NATIONAL RELEASE DATE GUIDE

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

APRIL

Pride Of The Blue Grass
L. Bridges, V. Miles, M. Sheridan
(Color)

Arrow In The Dust
S. Hayden, C. Gray
(Technicolor)

MAY

The Forty-Niners
B. Elliott, V. Grey

JUNE

The Desperado
W. Morris, B. Garland

Home From The Sea
N. Brand, J. Sterling

The Bowery Boys Meet The Monster
L. Gorcey, H. Hall, L. Mason

COLUMBIA

APRIL

Jesse James vs. The Daltons
B. King, B. Lawrence, J. Cliff
(Technicolor)
(3-D and 2-D)

Drive A Crooked Road
M. Rooney, D. Foster, K. McCarthy

The Iron Glove
R. Stack, U. Thiess
(Technicolor)

MAY

The Miami Story
B. Sullivan, A. Jergens, B. Garland

Massacre Canyon
P. Carey, A. Totter
(Technicolor)

The Mad Magician
V. Price, M. Murphy, E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban, B. St. John
(Technicolor)

Jungle Maneaters
J. Weissmuller, K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

LIPPERT

APRIL

Fangs Of The Wild
C. Chaplin, Jr., M. Dean

Heat Wave
A. Nicol, H. Brooke

MAY

The Cowboy
Documentary
(Eastman Color)

Monster From The Ocean Floor
A. Kimbell, S. Wade

River Beat
P. Kirk, J. Bentley

JUNE

Terror Ship
W. Lundigan

The Big Chase
L. Chaney, G. Langan, A. Jergens

Paid To Kill
D. Clark

METRO

APRIL

Gypsy Colt
D. Corcoran, W. Bond, F. Dee
(Ansco Color)
(Print by Technicolor)

Rhapsody
E. Taylor, V. Gassman, J. Ericson
(Technicolor)

Executive Suite
W. Holden, B. Stanwyck, W. Pidgeon, L. Calhern, S. Winters, J. Allyson

MAY

Flame And The Flesh
L. Turner, P. Angeli, C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of War
R. Reagan, D. Martin, O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson, D. Martin, K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom, A. Blyth, J. Ericson
(Ansco Color)
(CinemaScope)

PARAMOUNT

APRIL

Casanova's Big Night
B. Hope, J. Fontaine, B. Rathbone
(Technicolor)

MAY

Elephant Walk
E. Taylor, D. Andrews, P. Finch
(Partly made in Ceylon)
(Technicolor)

JUNE

The Secret Of The Incas
C. Heston, R. Young, N. Maurey
(Technicolor)

RKO

APRIL

Carnival Story
A. Baxter, S. Cochran
(Technicolor)
(Made in Germany)

Mr. Blandings Builds His Dream House
C. Grant
(Reissue)

They Won't Believe Me
R. Young
(Reissue)

The Saint's Girl Friday
L. Hayward,
(English-made)

Pinocchio
(Disney)
(Technicolor)
(Reissue)

MAY

Son Of Sinbad
D. Robertson, S. Forrest, V. Price,
(Technicolor)
(3-D and 2-D)

The Silver Lode
J. Payne, L. Scott
(Technicolor)

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World
(Reissue)

Susan Slept Here
D. Powell, D. Reynolds
(Technicolor)

Station West
(Reissue)

Sins Of Rome
M. Girotti, L. Tcherina
(Italian-made)
(Dubbed in English)

REPUBLIC

APRIL

Geraldine
J. Carroll, M. Powers, J. Backus

Untamed Heiress
J. Canova, O. Barry, C. Chandler

MAY

Jubilee Trail
V. Ralston, J. Leslie, F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey, E. Keyes, E. Lanchester

20th-FOX

APRIL

Prince Valiant
J. Mason, J. Leigh, R. Wagner
(CinemaScope)
(Technicolor)

The Rocket Man
G. Winslow, C. Coburn, S. Byington

The Siege At Red River
V. Johnson, J. Dru
(Technicolor)

MAY

River Of No Return
R. Mitchum, M. Monroe
(Technicolor)
(CinemaScope)

Gorilla At Large
C. Mitchell, A. Bancroft, L. J. Cobb
(Technicolor)
(3-D and 2-D)

Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Three Coins In The Fountain
C. Webb, J. Peters, D. McGuire, M. McNamara
(Technicolor)
(CinemaScope)

Demetrius and The Gladiators
V. Mature, S. Hayward, M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget, J. Hunter, M. Rennie
(Technicolor)

UNITED ARTISTS

APRIL

A Queen's Royal Tour
Documentary
(Color)
(Rank)

The Lone Gun
G. Montgomery,
(Color)
(Superior)

Southwest Passage
R. Cameron, J. Dru,
(Eastman Color)
(3-D)
(Small)

Heidi
E. Sigmund
(Made in Switzerland and Germany)
(Wechsler)

Champion
Home Of The Brave
(Reissues)

MAY

The Long Wait
A. Quinn, C. Coburn, P. Castle
(Saville)

Witness To Murder
B. Stanwyck, G. Sanders, G. Merrill
(Erskine)

The Yellow Tomahawk
R. Calhoun, P. Castle, N. Beery
(Color)
(Schenck-Koch)

Captain Kidd and The Slave Girl
A. Dexter, E. Gabor, A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

U.-INT.

APRIL

Ma and Pa Kettle At Home
M. Main, P. Kilbride

Yankee Pasha
J. Chandler, R. Fleming
(Technicolor)

Rails Into Laramie
J. Payne, M. Blanchard, D. Duryea
(Technicolor)

MAY

Playgirl
S. Winters, B. Sullivan

Fireman Save My Child
S. Jones, B. Hackett, H. O'Brian

JUNE

Drums Across The River
A. Murphy, L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea, M. Blanchard, C. Wills
(Technicolor)

WARNERS

APRIL

Riding Shotgun
R. Scott, J. Weldon
(WarnerColor)

Lucky Me
D. Day, R. Cummings, P. Silvers
(CinemaScope)
(WarnerColor)

MAY

Dial "M" For Murder
R. Milland, G. Kelly, R. Cummings
(WarnerColor)
(3-D

A Guy With A Grin
(No Time For Comedy)

A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore, E. Gwenn, J. Weldon

OBSERVANCES

May 30—Memorial Day
June 14—Flag Day
June 20—Father's Day

"TOPS in trade publications and services"



CARTER THEATRES

PLAINVIEW, MINN.
PHONE 143

• W. C. CARTER
• H. C. CARTER

• *Gem Theatre, Plainview, Minn.*
Elgin Theatre, Elgin, Minn.

April 15, 1954

Jay Emanuel Publications, Inc.
246-248 North Clarion Street
Philadelphia, 7, Penn.

Gentlemen:

I just finished reading the latest copy of your magazine, EXHIBITOR, several times I have thought of writing a letter of comment to you. After seeing the new check-list section and the listing of screen aspect ratios in the Servisection, I started to write.

We have been in business here going on twenty-eight years now and during this time we have had many trade papers and magazines, with your recent new services along with the many you have given us in the past we rate you TOPS in trade publication and services.

It has always been difficult to obtain a complete, short classification of product, when you started your servisection it was the first and best. We were lacking little, then the new screen ratios became a problem, being one of the first in this area in wide screen we worked blind. We use three screen ratios but always had to screen to determine ratio.

I note that the list is not yet complete in listing screen aspect ratios, but know that soon you will have them all. Thanks and keep it up. Also the check list on pictures on Television. Our file of Servisection goes back many years and is the most complete information for us in the business.

I am not forgetting your fine magazine, it's just that you are the only trade publication giving us such fine service with your extra sections and that they are so easy and complete to use and file for use. Again many thanks.

Sincerely,
W. C. Carter

Address All Correspondence To Plainview Office

READ . . . what Mr. Carter has to say about your favorite—and best—Trade Paper! OUR EARS ARE BURNING!

P.S. The above tribute came "out of the blue" . . . and is doubly appreciated because Mr. Carter is just one of the nearly 10,000 subscribers to Motion Picture EXHIBITOR, and none of us have ever met him. One day soon we hope to shake his hand!

MOTION PICTURE

EXHIBITOR

MAY 19, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



When Paramount's Pageant screenings made trade history, A. W. Schwalberg, left, president, Paramount Film Distributing Corporation, in New York welcomed veteran AB-PT President Leonard H. Goldenson.

20th-Fox C'scope In 2-D Version

(page 7)

The Newspaper Rate Problem

(editorial)

AND FEATURING: THE SERVISECTION

My Intimate Diary

— by Leo



"Hooray!"



You should have seen our Sales Execs doing hoop-las in the projection room last week when we screened an advance print of the sensational "SEVEN BRIDES FOR SEVEN BROTHERS" in CinemaScope—color, too. It stars Jane Powell, Howard Keel and a screen full of young talents all-out for love-making. Some folks call me King of the Musicals. All right, so it's true!

The Broadway scene is very Lion-ish (that's me, pals). For instance:

RADIO CITY MUSIC HALL: Sensational "EXECUTIVE SUITE" (*starring Academy Award winner William Holden and June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch*) — acclaimed by the critics and applauded by the public, successor to another Music Hall record-breaker, "ROSE MARIE" (CinemaScope — color; *Ann Blyth, Howard Keel, Fernando Lamas*) — to be followed by "THE STUDENT PRINCE" (CinemaScope — color; *Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza*).



STATE: Box-office music as fans applaud lovely *Lana Turner,* even more exciting as a brunette (*with Pier Angeli, Carlos*

(contin

(ontinued)

Thompson) in the fiery romance, "FLAME AND THE FLESH" (Technicolor).

VICTORIA: Exploitation natural grips Times Sq. "PRISONER OF WAR" (*Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka*).

GLOBE: Thrilling drama of Navy's jet pilots bombs Broadway — "MEN OF THE FIGHTING LADY" (Color; *Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy*).

TRANS-LUX 52nd St.: That phenom of show business, "LILI," continues to pack them in, in its 2nd year. (Incidentally, it's a clean-up in repeat bookings everywhere since it won so much praise, not to mention the Academy Award for music. Inquire!)

"Don't listen to kill-joys!"



Random Thought: A lot of those gloomy folk who predicted the rout of movies by TV are now confessing they don't turn on their sets nearly as much as formerly. The movie-going habit is getting to be a habit again. Nothing to equal a good movie. Where else can you see great color musicals like "The Student Prince" or big, star-studded attractions like "Executive Suite." Only in the movie theatres, natch!

"Inside Stuff!"



When the tip-off comes from as experienced a movie judge as publisher Billy Wilkerson of Hollywood Reporter, lend an ear! In a front page editorial of his April 13 issue Mr. W. reports a group of M-G-M screenings in Hollywood, advance prints of "THE STUDENT PRINCE" and "SEVEN BRIDES FOR SEVEN BROTHERS," also "BRIGADOON" and "BEAU BRUMMELL" (*all in CinemaScope and Color*) in stages of completion. He wrote: "We sat in on 'Brigadoon' and can report high enthusiasm, not only for this picture but for the others. There's no better way of impressing anyone than by showing them the goods and that's what M-G-M did." When you see for yourself, you'll join Mr. W. in his "high enthusiasm."

"P.S. Watch for more of "My Intimate Diary"

— Leo

His name's Friday,
he's the Top!

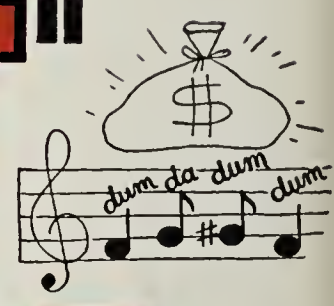


IN THE LATEST SURVEY OF TV VIEWING THE PROGRAM WITH THE BIGGEST AUDIENCE OF ALL IS

JACK WEBB

IN

"DRAGNET"



AND THIS SUMMER

WARNER BROS.

DRAWS THIS TREMENDOUS AUDIENCE TO MOTION PICTURE THEATRES WITH THE FEATURE-LENGTH 'DRAGNET' IN WARNERCOLOR

Starring and Directed by JACK WEBB, with his famous detective partner BEN ALEXANDER · A MARK VII LTD. PROD. Produced by STANLEY MEYER

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

MAY 19, 1954
VOLUME 52 NUMBER 3

THE NEWSPAPER RATE PROBLEM

WHILE the future planning of COMPO includes many important matters, nowhere in its program, which was recently made public to the trade, was there any mention of one topic which has long been a sore spot among theatremen.

No one could deny that COMPO's decision to try to terminate the confusion due to new technical developments, to mobilize the industry in a fight against juvenile delinquency, to conduct a nation-wide audience best picture poll, to continue the research program in the event that states and municipalities attempt to take over admission tax collections released by the federal government, and to continue the institutional ads being carried in Editor and Publisher are all very important, but it seems strange that nothing was said about the continued policy of many newspapers in discriminating against theatres in the matter of advertising rates.

It is true that recently the Theatre Owners of America in a bulletin to its members dealt with this topic.

The TOA memorandum said, "For several years, motion picture exhibitors across the nation have been trying to persuade newspapers to cut theatre advertising rates down to the level of retail tariffs. More publishers prefer to stand pat, many of them arguing that they never discuss rates with their customers just as exhibitors do not discuss admission prices with their patrons. Moves by exhibitors to retain a reduction in rates have led to several local adjustments, but a few of these resulted in a reduction of rates with the elimination of free publicity. However, many exhibitors hold that news of the theatre should stand or fall on its own as news rather than be charged to advertising."

The TOA is asking its members to fill in a form in which are listed such information as the theatre display ad rates as compared to rates charged to the merchants; a request for information as to the space given to motion pictures in the form of news, features, reviews, pictures, or columns; whether this space is on a reciprocal basis and if so, what; and whether the papers carry a daily or weekly schedule of what is playing at the local theatres and if there is a charge for this schedule if carried.

It is expected that when the questionnaires are received, the TOA will then be in a position to take some action on the matter.

This is all well and good, but, in our opinion, the subject is important enough to be taken up by COMPO, not just one exhibitor organization, no matter how strong it may be.

At the present time, COMPO is running a series of ads in Editor and Publisher, and as an institutional measure this may serve a purpose. We do not know what future topics will be discussed by COMPO under its institutional policy, but it wouldn't be a bad idea to point up the unfairness of many newspapers' policies.

Higher rates for theatres are a hangover from early newspaper days, and while there are a few enlightened publishers throughout the country who have taken a broad view and have dropped the penalty under which theatres are advertising, the majority still adheres to it.

It will be interesting to see what comes of the TOA survey, but meantime, it wouldn't be a bad idea if COMPO picked up the ball and got into the matter as soon as possible.

PERSONAL ITEM

MUCH has been written of the success of the 35th anniversary party tendered United Artists Corporation in Philadelphia under the sponsorship of the Variety Club, Tent 13, where it was my privilege, as an exhibitor who has played United Artists pictures since its inception and as publisher of MOTION PICTURE EXHIBITOR, to serve as chairman of the dinner committee and also to introduce many of the honored guests.

In a sense, this also marked my official return after being laid low by various ailments over a period of time. It was a pleasure to meet once again many of my good friends from all parts of the country, many of whom were not aware of the fact that I am once again back in active harness. I may not be in condition to play quarterback for the Detroit Lions next fall, but I think I can more than hold my own as an exhibitor and as a publisher now that I am back in circulation.

To my many friends who personally, through letters and otherwise, send such expressions of encouragement go my sincere thanks. Their encouragement and interest meant a great deal to me along the road to recovery.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Herbert M. Miller, editor; A. J. Martin, advertising manager; Max Cades, business manager; Marguerite Gibson, circulation manager; George Nanamaker and Mel Kanecoff, associate editors. Subscription rates: Any one of the six sectional editions (NEW ENGLAND, NEW YORK STATE, PHILADELPHIA-WASHINGTON, SOUTHERN, MIDEAST, or MIDWEST-WESTERN) and the INTERNATIONAL edition; $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues); The GENERAL edition containing all local news forms from all editions: $7.50 per year (52 issues) and outside of the United States, Canada, and Pan-American countries, $15 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address all correspondence to 246-48 No. Clarion Street, Philadelphia 7, Penna.

CAN NEWS

(Trade Highlights In This Issue)

Corporate

RKO Theatres reelects its officers, headed by Sol A. Schwartz (page 7).

Deaths

Ben Serkowich, veteran publicist, passes on in Veterans Hospital, New York City (page 17).

Joseph Unger, distribution executive, dies in New York City (page 22).

Distribution

20th Century-Fox announces that it will make available 2-D prints of its CinemaScope pictures with one-track optical sound, in line with its promise to heed the demands of exhibitors, but they will not be ready until some time later (page 7).

Exhibition

Herman M. Levy, TOA general counsel, speaking at the joint convention of the Alabama Theatres Association and Motion Picture Theatre Owners and Operators of Georgia, said that "distribution must abandon its attempts to invade the province of exhibition by dictating how exhibitors shall run their theatres" (page 8).

North Central Allied, holding its convention in Minneapolis, is investigating the possibility of a cooperative movement in the manufacture of equipment (page 9).

Financial

National Theatres, in its 26-week report, shows a slight drop in its profit (page 9).

International

The rise in the use of foreign films in Canada is evident in the report of the Ontario Board of Censors (page 10).

The report of Eric A. Johnston, as MPEA head, calls 1953 one of the best for the American companies in the foreign market (page 8).

Legal

An important precedent is seen in the reversal of the decision of the U. S. District Court by the U. S. Court of Appeals in a New York City area anti-trust suit (page 7).

Mel Konecoff

The honors tendered William J. German by the New York Variety Club, wherein he was given the club's Heart Award, and other items are covered (pages 6 and 22).

Organizations

The TOA schedules its executive committee and board meetings in Los Angeles from June 17-19 (page 6).

Eric Johnston, in his annual forecast as MPAA president, sees a brighter outlook for the business (page 22).

Technical

The SMPTE will act on the matters of brightness and sound, following action taken at the Washington, D. C., convention (page 9).

TOA Schedules Meeting In Los Angeles, June 17-19

NEW YORK—A special summer meeting of the executive committee and board of directors of the Theatre Owners of America will be held at the Beverly Hills Hotel, Los Angeles, on June 17, 18, and 19, it was announced last fortnight by Walter Reade, Jr., president.

Charles P. Skouras, honorary chairman of the board, will preside.

NEW YORK By Mel Konecoff

THE NEW YORK VARIETY CLUB inaugurated an annual policy of "Heart Awards" when the first such honor was bestowed upon Willian J. German, head of his own company which represents Eastman Kodak as to industry film requirements. The Waldorf-Astoria was the scene of the gala affair, attended by club members as well as representatives of distribution, exhibition, and production numbering approximately 800. The award, made in recognition of German's work as president, Variety Club Foundation to Combat Epilepsy, in the form of an album, was presented by Adolph Zukor. Ed Fabian, chief barker, opened the proceedings and introduced Russell Downing, president, Radio City Music Hall, chairman for the affair. The latter, after paying tribute to German, turned the proceedings over to Frederic March, master of ceremonies and narrator. March, in fine form, introduced singer Evelyn Brooks, who gave forth with a song parody on German; General Lyman Munsen, who recounted the efforts of German during the war years; Nina Foch; Jack Russell; Cornelia Otis Skinner; and Martha Wright. German, touched by the tribute and surprised at some of the information revealed, accepted the award on behalf of Variety Clubs everywhere, his associates, and the industry in general and took the opportunity to detail some of the work of the charity group, which maintains a clinic for afflicted children at the Columbia-Presbyterian Medical Center and which supports medical research as well as operating a public information service on the affliction.



KONECOFF

Credit for a fine affair should go to Downing, general dinner chairman; Harry Brandt, arrangements chairman; Max Youngstein, tickets and promotion chairman; Ed Fabian and Fred Schwartz, coordinating chairmen; and to Mort Sunshine, Herman Schleier, and others, as well as to Al Gorson, Charlie Jones, etc., for the fine program produced.

THE METROPOLITAN SCENE: We recently saw Republic's "Johnny Guitar"

(*Continued on page 22*)

Latest Bulletins

Developments At Deadline

Paramount Quarter Up

NEW YORK—Paramount Pictures Corporation estimated the earnings of the corporation and its domestic and Canadian subsidiaries for the first quarter ended on April 3, 1954 at $1,404,000 after provision for income taxes. This compares with earnings for the quarter ended April 4, 1953, reported at $1,374,000.

The consolidated earnings for the first quarter of 1954 represent $.63 per share on the 2,217,044 shares outstanding and in the hands of the public on April 3, which compares with $.59 per share for the quarter ended April 4, 1953 on 2,339,471 shares then outstanding.

Montana Unit Joins TOA

GREAT FALLS, MONT.—The Montana Theatres Association has voted unanimously to become affiliated with the Theatre Owners of America, it was announced by Carl E. Anderson, president. Representing TOA at the recent convention were Robert R. Livingston, Lincoln, Neb., secretary, and J. J. Rosenfield, Spokane, Wash., member of the executive committee. The affiliation of the Montana group gives TOA a total of 28 state and regional units.

Filmakers Claims Big Response

NEW YORK—Announcement of Filmakers' forthcoming "Private Hell-36" resulted in an immediate response from leading circuits and independents, a company publicity release declared. Under the Filmakers' plan, exhibitors were given a chance to place bids for film before production started.

Youngstein On European Tour

NEW YORK—Max E. Youngstein, United Artists vice-president, sailed for Italy to survey the company's production and promotion activity abroad. Youngstein, accompanied by his wife and two children, will headquarter in Rome during his eight-week stay in Europe.

Duane In Paramount Detroit Post

DETROIT—A. W. Schwalberg, president, Paramount Film Distributing Corporation, announced the appointment of Thomas F. Duane as Paramount's manager, succeeding Mike Simon, resigned.

Houser Moves To West Coast

NEW YORK—Mervin Houser, eastern director of advertising, publicity and exploitation, RKO, left for Hollywood to assume his new position as executive assistant to Perry Lieber, national director of advertising, publicity, and exploitation, RKO Studios. Headquarters for the three departments will be at the studio in Hollywood under Lieber's direction.

Kass Upped By U-I

NEW YORK—The promotion of Herman Kass, to the newly-created post of eastern exploitation manager was announced by David A. Lipton, U-I vice-president.

All 20th-Fox C'Scope Features In 2-D

"French Line," Others Head Broadway List

NEW YORK—The business in the Broadway first-runs was more than satisfactory over the weekend with several spots outstanding, particularly Radio City Music Hall and the Criterion.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE MIAMI STORY" (Columbia). Paramount announced that the opening week would hit $40,000.

"RIVER OF NO RETURN" (20th-Fox). Roxy took in $20,845 for Friday through Sunday, with the third week anticipated at $35,000.

"EXECUTIVE SUITE" (MGM). Radio City Music Hall, with stage show, garnered $105,000 for Thursday through Sunday, with the second week sure to top $162,000.

"THE FRENCH LINE" (RKO). This 3-D Jane Russell attraction opened to $32,000 for Friday through Sunday, and was heading toward a $53,000 opening week.

"MEN OF THE FIGHTING LADY" (MGM). Globe reported $12,500 for the second week.

"PLAYGIRL" (U-I). Mayfair claimed that the opening week would hit $10,000.

"FLAME AND THE FLESH" (MGM). Loew's State was heading toward a $14,000 third week.

"ELEPHANT WALK" (Paramount). Astor expected the fourth week to reach $18,000.

"KNOCK ON WOOD" (Paramount). Capitol claimed $40,000 for the fifth week.

"PRISONER OF WAR" (MGM). Victoria expected the second week to reach $13,000.

RKO Theatres Reelects Heads

NEW YORK—The annual meeting of RKO Theatres stockholders last week resulted in the reelections of Sol A. Schwartz, president, and Albert A. List, board chairman. Others returned to office were William W. Howard, vice-president; Thomas F. O'Connor, vice-president-treasurer; William F. Whitman, secretary-general counsel; H. E. Newcomb, comptroller; Louis Joffe and Milton L. Maier, assistant secretaries; and Arthur E. Bell, assistant treasurer.

Tax Collections Up

WASHINGTON — The Internal Revenue Service reported last week that general admission tax collections in the quarter ended on March 31 totalled $70,723,363 as against $63,643,167 in the first quarter of 1953. The two figures, however, are not strictly comparable because a change in reporting methods was instituted last June.

RKO Time Extended

NEW YORK—RKO stockholders were notified by letter last fortnight that they have an extension until June 30 to surrender their stock for redemption at $6 per share.

Company "Working Night And Day To Make Recordings With Different Sound Tracks As Described," Lichtman Says

NEW YORK—Al Lichtman director of distribution, 20th Century-Fox, revealed last week that the company would service all of its product, including CinemaScope, in 2-D.

"20th-Fox is not 'back-tracking' on any promises made at its exhibitor forum last week," Lichtman said in answer to reports of complaints registered at the North Central Allied meeting in Minneapolis concerning 2-D versions of CinemaScope productions.

Lichtman's statement said in part:

"At the exhibitor meeting last Thursday, we informed the trade that we could provide our CinemaScope product in four different versions: (1) with 4-track high-fidelity magnetic directional stereophonic sound; (2) with single-track high-fidelity magnetic sound; (3) with single-track optical sound; and proper screens and anamorphic lenses; or (4) in two-dimensional versions with single-track optical sound, if this was the will of the majority of exhibitors.

"During the course of the meeting, however, it was stressed that there are theatres, a great many of them drive-ins, which cannot install CinemaScope profitably, and would find it a great hardship to convert.

"We pointed out that it is possible to make 2-D prints of CinemaScope pictures. These prints will not be available starting July 1, which is the date we previously announced for the first CinemaScope prints in the optional sound systems, but will be ready at a later date this year.

"We do feel an obligation to every exhibitor, and where there is a major difficulty in converting to CinemaScope, we are prepared to service our product in 2-D. We must repeat that to show CinemaScope in 2-D would be retrogression and add nothing to the artistic or economic advancement of the industry. But if it is the will of any exhibitor to prefer showing our pictures in 2-D, as soon as these prints can be made, we will make them available. Our laboratories have ordered machinery to optically reduce CinemaScope prints to 2-D, and they are also working night and day to make the recordings with the different sound tracks as described."

Important Precedent Seen In Anti-Trust Reversal

NEW YORK—The action of the U. S. Court of Appeals last week reversing a U. S. District Court dismissal of the suit brought against 20th-Fox and Skouras Theatres by J. J. Theatres, Inc., and Luxor Group, Inc., was believed by attorneys to have established important precedents.

The court found that even if theatres are in competition, a distributor has no right to discriminate and conspire so as to give clearance to one, and that if one wants clearance removed, it is not necessary to ask for competitive bidding to adjust the situation. It also held that a theatre seeking removal of such clearance need only notify the distributor, with the latter to determine whether to offer product day-and-date or to seek bids.

J. J. and Luxor, operating the Luxor, Bronx, seeks damages of $3,000,000 from 20th-Fox and Skouras Theatres, which operates the Plaza. Other distributors are named as co-conspirators, and 20th-Fox is charged with denying first-runs to the Luxor.

The suit was dismissed in February, 1953, after a jury trial before Federal District Court Judge J. Edward Weinfeld. J. J. and Luxor had held that the two theatres were not in competition. The action was remanded back to the District Court and Morris E. Stern, J. J. and Luxor attorney, will move for a new trial.

"New Look" Emphasized

NEW YORK—As a result of new technological processes, there is a movie renaissance in the making and it promises a new look for the new show season, says the 11th COMPO ad published in Editor and Publisher last fortnight.

Captioned "The New Look In Movies," the ad states "there is an indestructible buoyancy in the motion picture business that seems to prevail from the top to the taproots. And it was never more in evidence than today."

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Exhib Rights Defended At Southern Meet

TOA's Herman Levy Says That Distribution Must Abandon Attempts To Dictate How Theatremen Must Run Houses

ATLANTA—Herman M. Levy, TOA general counsel and principal speaker at last week's joint convention of the Alabama Theatres Association and Motion Picture Theatre Owners and Operators of Georgia, stated that the controversy over stereophonic sound resulting in MGM and 20th-Fox relaxing their CinemaScope sound policies has made clear the fact that "distribution must abandon its attempts to invade the province of exhibition by dictating how exhibitors shall run their theatres."

He asserted that the problem "can be solved only by a change in philosophy and policy on the part of distribution," and he added, "It is unfortunately true that the top sales personnel of most of the distributing companies have little or no knowledge or understanding concerning the problems involved in the operation of theatres today."

He called on distribution to invoke branch managers with more authority since they, on the local level, "could do so much to dissipate the ill will which now, as never before, saturates distributor-exhibitor relations. Yet, despite the urgent pleas of exhibitors . . . branch managers . . . have no more authority now than they had before. For these top sales personnel to attempt to advise or to determine how exhibitors shall run their theatres is presumptuous and unsound. . . . What logic was there in embarking on a policy of destroying the clearance and run pattern that had been working fairly successfully in this industry for years by requiring the installation of stereophonic sound and licensing CinemaScope pictures only to those houses . . . ?"

1953 One Of Best In Foreign Markets

NEW YORK—Further gains in the popularity of Hollywood motion pictures in foreign markets made 1953 one of the best years in record for American film companies, according to Eric Johnston, president, Motion Picture Export Association, in an annual report last week.

While the increase in business volume and revenue were achieved despite numerous commercial and monetary restrictions, Johnston noted that the American film industry may face even tougher trading obstacles in the ensuing months.

Contributing factors, he explained, were a growing scarcity of dollars and foreign exchange in a number of important overseas film markets; cutbacks in the United States government's foreign aid program; and an increase in nationalistic pressures to protect local film industries.

Levy said that another tendency "which is to be deplored" is that "some presidents of distribution companies have been usurping the power of their sales heads. This practice means that the fate of exhibitors with those companies rests in the hands of men with whom those exhibitors have had little or no means of contact and necessarily results in a cold, unintelligent and no-man's-land relationship . . . If branch managers are not to be given sufficient authority to do their job effectively, then . . . let not that authority be centered in management as distinguished from sales." He added that MGM and 20th-Fox are "to be congratulated" on realizing their untenable position and doing something about it. He credited exhibitors with recognizing "the uneconomic position of these two distributors."

The opening day of the convention was highlighted by a demonstration of Paramount's VistaVision at Loew's Grand. A. W. Schwalberg, president, Paramount Film Distributing, and Dr. Charles R. Daly, one of the developers, were on hand.

C. L. Patrick, Martin Theatres, Columbus, Ga., and Harry Curl, Birmingham, Ala., led the equipment talks. J. H. Thompson, president, Georgia unit, was master of ceremonies at the annual Governor's Luncheon. Governor Herman Talmadge was guest of honor, and Atlanta Mayor William B. Hartsfield also spoke. Attending was singer Frances Langford.

One meeting was devoted to conventional theatres, with John Stembler, Georgia, and W. M. Wolfson, Alabama, as co-chairmen. Emil Bernsteacker, district manager, Wilby-Kincey Theatres, and E. E. Whittaker, vice-president and operating manager, Georgia Theatres, spoke on current problems facing theatremen.

One day was devoted to a clinic and open forum on drive-ins, with Ray Edmondson, president, Dixie Drive-In Theatres, Atlanta, and Jimmy Gaylord, Alabama, as co-chairmen. Discussions were led by Jack Braunagel, drive-in general manager, Commonwealth Theatres, Kansas City, and TOA drive-in committee chairman, and Al Reynolds, general manager, Claude Ezell Drive-In Theatres, Dallas.

A. B. Padgett, Wilby Theatres, headed a product clinic, and, in addition to Levy, Walter Reade, Jr., TOA president addressed the convention.

All officers and directors of the Georgia unit were reelected, Thompson, president; E. D. Martin, treasurer; John Thompson, secretary; and O. C. Lam, Nat Williams, and Edmondson, vice-presidents.

The Alabama group also reelected its officers, including R. L. Kennedy, president; R. C. Cobb and Rufus Davis, Jr., vice-presidents; and T. E. Watson, secretary-treasurer.





Seen at the recent 35th birthday anniversary of United Artists tendered in Philadelphia by the Variety Club, Tent 13, were, left to right, Bob Mochrie, vice-president, Samuel Goldwyn Productions; Eugene Picker, Loew's, Inc.; B. G. Kranze, UA general sales manager; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, and chairman, dinner committee; Robert S. Benjamin, UA board chairman; toastmaster Phil Silvers; Jane Russell; guest of honor Mary Pickford; Rita Gam; and UA President Arthur B. Krim. Emanuel handled the dais and introduction of most of the guests in addition to serving as chairman in charge of arrangements. His many friends from all parts of the country were pleased to note his improvement in health.

North Central Allied Acts On Equipment

SMPTE Acting On Brightness, Sound

WASHINGTON—The Society of Motion Picture and Television Engineers, during its 75th semi-annual convention last fortnight, voted to have its screen brightness committee, headed by Dr. Fred Kolb, conduct a limited survey of screen brightness conditions in drive-ins. Dr. Kolb stated that data was available from eight or nine outdoor houses and that the committee intends to get material on 25 or 30 theatres all over the country. An all-out survey will not be made, he indicated, because it is felt that projection practices are changing and improved lighting conditions are on the way.

The committee on magnetic sound reported that recommended standards for single film, multiple track magnetic sound had been completed. The standards were worked out with the Motion Picture Industry Council and are awaiting approval by the American Standards Association. 20th-Fox will make a test film using the standards to be made available to all CinemaScope-equipped houses for check purposes.

The society announced that it will continue to supply CinemaScope picture and sound test films to theatre service engineers and to theatre owners who are equipped to show CinemaScope feature films complete with four-track magnetic sound. SMPTE has been appointed as supplier for these technical test reels.

These films have been made available by the SMPTE, and price lists are available at their office at 40 West 40th Street for interested theatremen.

Kingsberg Magna Treasurer

NEW YORK—It was announced last week that Malcolm Kingsberg, former president, RKO Theatres, and recently a Loew's, Inc., executive, has been elected treasurer, Magna Theatre Corporation, distributing organization for Todd-AO. Kingsberg also joins the Magna board, along with Frederick Warburg, a partner in Kuhn, Loeb and Company. Magna officers are Joseph M. Schenck, chairman; George P. Skouras, president; Michael Todd, production executive; Arthur Hornblow, Jr., production vice-president; Ralph B. Neuburger, secretary; Kingsberg, treasurer; Bernard J. Reis, acting comptroller-assistant treasurer; Joseph Faehndrich, assistant treasurer; and James M. Landis, assistant secretary. Directors include Schenck, Skouras, Todd, Landis, Charles Seligson, J. Lincoln Morris, Kingsberg, Milton Weisman, Warburg, Oscar Hammerstein, II, Richard Rodgers, and Bernard J. Reis.

IA Assets $849,862

NEW YORK—The IATSE announced last week that its total assets for last year were $849,862. Liabilities were given as $14,472 cash. Cash disbursements during the year were $712,050. Saving bonds amounting to $50,000 were bought by the IATSE in 1953.

Body To Explore Feasibility Of Co-Op. Deal; 20th-Fox Emphasizes "Ability To Pay" In CinemaScope Deals

MINNEAPOLIS—The annual convention of North Central Independent Allied Theatre Owners voted last week to set up a committee to explore the feasibility of a plan whereby members of National Allied would cooperate in the manufacture of certain types of equipment, primarily sound equipment. The plan as stated would have members provide the financing for the purchase on a non-profit basis of the components making up the equipment, which would then be assembled into the finished product. The proposal was inspired by a feeling that manufacturers are charging too much for equipment and that by manufacturing the parts themselves, exhibitors could more readily meet requirements of the new processes. Ben Marcus, National Allied president, will head the committee.

Speakers included Marcus, who discussed the product shortage and urged exhibitors to modernize their theatres and install wide-screens to improve attendance; Colonel H. A. Cole, co-chairman, COMPO national tax repeal committee, who was also critical of the product shortage; Wilbur Snaper, president, New Jersey Allied, and former head of the national organization, who discussed equipment; and Nate Yamins, who spoke on "the old and the new Allied."

The National Allied board, at its meeting before the opening of the convention, voted to give priority to the Makelim production agreement, tabling all other similar deals. It was indicated that such deals, such as that proposed with Hal Roach, would be pursued later. It was also reported that directors were satisfied with the response given by Allied units to the Makelim production plan.

Directors also voted support of COMPO's new program, and a message of appreciation was sent to Spyros P. Skouras, 20th-Fox president, for that company's action in eliminating stereophonic sound as a requirement for exhibition of CinemaScope films. Directors also held 20th-Fox to its promise to guarantee a profit to every exhibitor playing CinemaScope films.

Al Lichtman, 20th-Fox director of distribution, replied via telegram, informing Marcus that in the case of all new deals for CinemaScope films, "all film rental terms will have to be based on the exhibitor's ability to pay." He added that the company "would prefer to do away with reviewing every engagement and renegotiating every contract after the engagement as this entails a tremendous amount of accounting and physical work." Lichtman indicated that in the case of contracts already in force with exhibitors whose theatres are equipped with stereophonic sound, the company will adhere to its policy of a profit guarantee on CinemaScope engagements.

Skouras' wire stated, "You can always rely on our sense of fairness." He informed

(*Continued on page 22*)

National Theatres Shows Profit Drop

HOLLYWOOD—Charles P. Skouras, National Theatres, Inc., president, reported to stockholders last week that consolidated net income after all charges for the corporation and voting-controlled subsidiaries for the 26 weeks ended on March 27, 1954, was $1,307,050, equal to 47 cents per share on 2,769,486 shares of stock outstanding. This was a drop from $1,458,529, or 53 cents per share, for the corresponding 26 weeks ended on March 28, 1953.

Included in the earnings for the 26-week period is net profit, less applicable taxes of $26,000, resulting from dispositions of real estate and theatres, for economic reasons or compliance with government consent judgments in anti-trust cases.

Skouras stated that the drop in net income could be traced to a shortage of high quality films, higher prices, and development of TV competition in many areas where the circuit operates. He also said that the tax reduction is helping offset the decline in gross income.



Seen, left to right, on the dais at the recent meeting of exhibitors and 20th-Fox executives at the New York home office were Spyros P. Skouras, president; Al Lichtman, director of distribution; William C. Gehring, assistant director of distribution; S. Charles Einfeld, vice-president; Glenn Norris, eastern sales manager; Alex Harrison, western sales manager; and Donald Henderson, treasurer.

The International Scene.....

Canada

Foreign Films Jump In Canada In 3 Years

TORONTO—The number of foreign films brought into the Province of Ontario has trebled in the last three years, it was shown in the annual report of the Ontario Board of Censors issued last fortnight, by O. J. Silverthorne, board chairman.

This province's report forms a good guide for Canada since most of the other Canadian provinces follow the lead of this province. The report shows the board reviewed 591 features from all countries. Of these, 495 were approved without treatment or classification. Of the total, 401 were of United States origin; 81 were made in the British Isles; and the remainder, with one exception, were produced on the European continent, principally in France, West Germany, and Italy.

The report shows there were 109 foreign films brought in the last fiscal year, compared with 59 the previous year and 34 two years ago.

There is one sour note in the report, a criticism by the board chairman of "a tendency in advertising to over-emphasize sex even for pictures which dealt sparingly with sex problems."

The films from Europe are commended by Silverthorne for being able to assimilate new Canadians because they carry English sub-titles, and "can be regarded as a practical method of educating newcomers to the use of English and in assisting in their assimilation."

A problem growing out of the increased number of films, points out Silverthorne, is the increasing number of films for "adult" consumption. A new classification, "Restricted," was introduced and the films approved under it, which numbered eight, were exhibited only for patrons 18 years and older in engagements individually licensed.

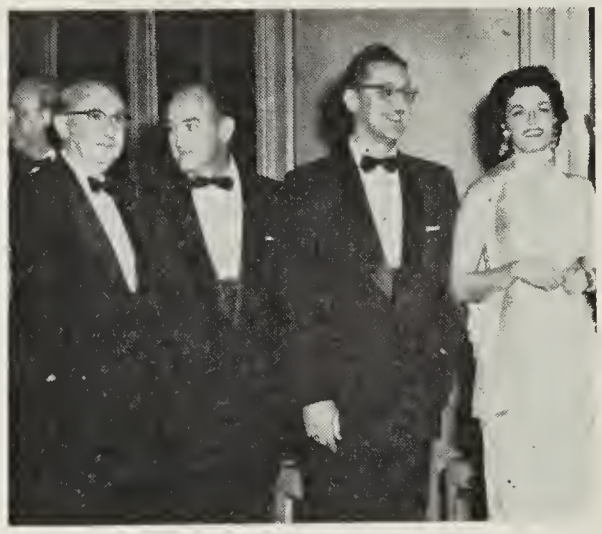
Of a total of 31,592 pieces of advertising, 229 were rejected and 34 approved after treatment by the distributor.

During the fiscal year, 575 theatre licenses were issued, an increase of 11 over the previous year. Seven theatres closed permanently and six closed voluntarily for a temporary period. In three locations, theatres of an antiquated nature were replaced with buildings of modern design.

There were 1084 projectionists' licenses issued, a slight increase over the year's total. Only two prosecutions were instituted against theatres, one for obstructed exits and the other for admitting unaccompanied children. Ten projectionists were suspended for various periods.

Eastern Provinces

A record opening of drive-ins insofar as the eastern provinces are concerned was to the accompaniment of winter weather. . . . A giant crystal chandelier which had a conspicuous location in the Capitol, Saint John, N. B., since the theatre was built, has been replaced by one of cast plaster and with steel reinforcing. The original has been turned over to Assumption Catholic Church, Lancaster, a suburb of Saint John. . . . The title of a new drive-in at Cambridge, N. S., is the Valley. Capacity is about 400 cars. Hazel and Barkhouse, owners, have been operating permanent theatres in eastern Nova Scotia for some years. . . . George Heffer, manager, Kent, Spryfield, N. S., a suburb of Halifax, Walker Circuit, was formerly in a railroad employ at Halifax. . . . Ned Murray, manager, Gaiety, Halifax, recently observed his 35th anniversary in theatre work. . . . The only drive-in with walk-in seating facilities in the eastern provinces is located at Martinon, N. B., the walk-in seating being directly next the screen tower. Martinon is nine miles above Saint John. For the second consecutive season, Herman Kerwin is manager. Owning and operating is the Franklin and Herschorn Circuit. This is one of a trio of drive-ins opened this season on the same date by Franklin and Herschorn, the others being at Sackville, N. B., suburban Halifax, and half way between Sidney and Glace Bay, N. S. . . . A movement within the Home and School Association for use of the public school halls and auditoriums has been opposed by theatre operators.



Charles Chaplin, UA Canadian manager, the only Canadian UA representative attending the recent 35th birthday anniversary of United Artists tendered in Philadelphia by the Variety Club, Tent 13, is seen with Edward Emanuel, left, VCI property master; George C. Hoover, Miami, Fla., VCI chief barker; and actress Jane Russell.

Without being able to open either a safe or a metal filing cabinet in the office of the Capitol, Pictou, N. S., thieves considerably damaged both receptacles. Herbert Weiner, manager, found the loss limited to four packages of cigarettes.

In Windsor, Ont., for his engagement of "Rose Marie," Joe Lefavre, manager, Capitol, tied up with CKLW for free radio plugs in conjunction with the records. Displays and tieups were made with two music stores. The Canadian background of "Rose Marie" was stressed in all advertising. For "The Long, Long Trailer," LeFavre had a tieup embracing six manufacturers who supported a newspaper ad with star cuts and scenes from the picture dominating. The manufacturer of General Mobile Homes placed a trailer on exhibition, and the mayor of Windsor and the mayor of an English city, visiting Windsor, made a special broadcast from the trailer.

Al O'Keefe, vice-president in charge of distribution, The Pola-Lite Company, was in to confer with members of the General Theatre Supply organization, Canadian distributor of Pola-Lite glasses and new single-track Pola-Lite 3-D projection system.

CINE CHATTER—The newspaper and radio station got behind the annual benefit show of the Niagara Theatre Managers' Association for Variety Village at the Palace, St. Catharines, to yield about $500. The picture was contributed by RKO. . . . Merchandising of candy, ice cream, and soft drinks will be discussed at the regional meeting of the International Popcorn Association on May 28 at the King Edward Hotel, Toronto. Coca-Cola is giving a luncheon and Pepsi-Cola a cocktail party.

James P. McDonough, manager, Tivoli; Hamilton, is first in the "Ballyhoo Bonanza" contest conducted among managers of the Ontario "B" district. Second spot goes to Bob Harvey, manager, Capitol, North Bay. In group "B," Olga Sharabura, manageress, Orpheum, Sault Ste. Marie, picked up first prize, and Al Hartshorn, Regent, Oshawa, second prize. The contest, under the guidance of Dan Krendel, is in its fifth month. . . . A new Toronto company is Laidlaw Productions Limited. . . . The police chief of Kitchener is asking for a ban on midnight movie shows. . . . Ralph Bartlett is the fourth week's winner in Odeon's showmanship contest being conducted by "Circus Boss" Jim Hardiman. Odeon, Trail, B. C., and Hastings, Vancouver, are in the top spots of the contest. . . . Seville, Montreal, has become part of the United Amusements Circuit. Previously, it was operated on a vaude-movie policy by National Theatre Services Limited.

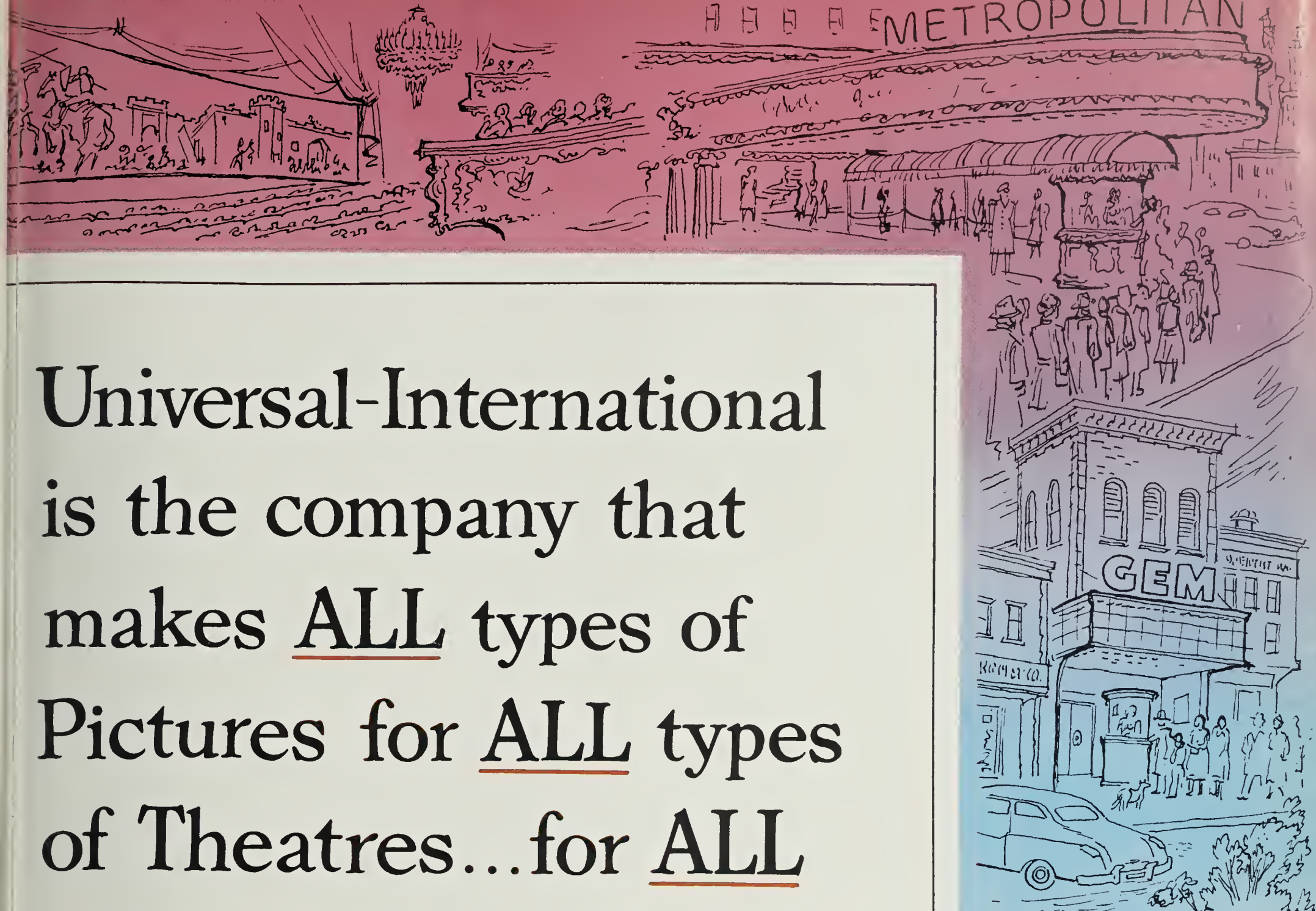
HARRY ALLEN, JR.

Japan

The Japanese feature film "Jigoku-Mon" ("Gate To Hell"), winner of the 1954 Grand Prix at the Cannes Film Festival (France), was barred from competition in the first annual Southeastern Asia Film Festival. Takejuro Ohtani, president of the recently organized Federal of Southeastern Asia Producers and head of the largest and oldest Japanese film producing, distributing, and exhibiting company (Shochiku), informed Bernard Kreisler of this during a conference with him in his Tokyo office. "At a recent meeting of the Federation of Producers, it was decided that no motion picture could compete in our Film Festival which is shown in any other festival. This is in fairness to all film producing countries and producers in the Southeastern Asia alliance," said Ohtani.

France

David Lewis, managing director of MGM operations in Continental Europe, appointed Julian Berman sales manager for the territory, under Lewis' supervision.



Universal-International is the company that makes ALL types of Pictures for ALL types of Theatres...for ALL types of Screens...ALL through the Year!

And for all those big months of June, July, August and September... here's the top quality line-up of...

"Pictures with that Universal Appeal"

JUNE



JULY



AUG.



for AUGUST..



From the great
Love Story
by the author
of "The Robe"
comes one
of the most
unforgettable
motion
pictures of
all time!

Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'

Magnificent Obsession

COLOR BY TECHNICOLOR

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER

Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter

JULY

JOHNNY DARK

Color by Technicolor

STARRING TONY CURTIS · PIPER LAURIE · DON TAYLOR

with PAUL KELLY · ILKA CHASE · SIDNEY BLACKMER

JULY

TANGANYIKA

COLOR BY Technicolor

STARRING VAN HEFLIN · RUTH ROMAN · HOWARD DUFF with JEFF MORROW

JUNE

JOEL McCREA

MARI BLANCHARD

BLACK HORSE CANYON

Color by Technicolor

with MURVYN VYE and introducing RACE GENTRY

SEPT.

DAWN AT SOCORRO

STARRING RORY CALHOUN

PIPER LAURIE

DAVID BRIAN

KATHLEEN HUGHES

ALEX NICOL

Color by Technicolor

with EDGAR BUCHANAN · MARA CORDAY · SKIP HOMEIER

Francis Joins the WACS

ALL THE VAST PAGEANTRY THE TOWERING EXCITEMENT
THE THUNDERING THRILLS OF KNIGHTHOOD'S EPIC AGE!

SWEEP THE GIANT SCREEN OF **CINEMASCOPE**

THE Black Shield OF FALWORTH

The story of Myles of Falworth, England's Outlaw Knight storms from the pages of Howard Pyle's great novel!

COLOR BY *Technicolor*





FOR SEPTEMBER RELEASE

STARRING TONY CURTIS JANET LEIGH

DAVID FARRAR • BARBARA RUSH • HERBERT MARSHAL

with Torin Thatcher • Daniel O'Herlihy • Rhys Williams • Craig Hill

Directed by RUDOLPH MATÉ · Screenplay by OSCAR BRODNEY · Produced by ROBERT ARTHUR and MELVILLE TUCKER · A UNIVERSAL-INTERNATIONAL PIC

Miscellaneous

In the Newsreels

MOVIETONE NEWS (Vol. 37, No. 40) Geneva, Switzerland: Parley continues. France: Indo-China crisis stirs unrest, mourning. Korea: ROK President Rhee attends children's fete. Greece: Queen Frederika has new nephew. Island of Malta: English royal children capture Malta. Australia: Admiral Halsey visits. Virginia: President Eisenhower pays tribute to George Washington's mother. New York City: Truman celebrates 70th birthday. England: Bannister breaks four-minute mile. Germany: Maureen Connolly stars in tennis match.

NEWS OF THE DAY (Vol. XXV, No. 274) France: Indo-China crisis stirs unrest. Israel: Armed forces parade. Jordan: King Hussein marks first year of accession. Island of Malta: English royal children capture Malta. San Francisco: Hawaiians here to boost statehood. New York City: Truman celebrates 70th birthday. Virginia: President Eisenhower pays tribute to George Washington's mother. South Carolina: Monkeys for polio tests. England: Bannister breaks four-minute mile.

PARAMOUNT NEWS (No. 77) France: Indo-China crisis stirs unrest. Island of Malta: English royal children capture Malta. New York City: Truman celebrates 70th birthday. New York City: Variety Club presents Heart Award to William J. German. England: Bannister breaks four-minute mile.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 568) New York City: Truman celebrates 70th birthday. Japan: Temple bell returned to Chara. New York City: Variety Club presents Heart Award to William J. German. France: Foreign legionnaires' home. New York City: Napoleonic accent on styles. Holland: Dog raises tiger cubs. Lahabra, Cal.: Elephant antics.

WARNER PATHE NEWS (Vol. 25, No. 79) France: Indo-China crisis stirs unrest. Island of Malta: English royal children capture Malta. Japan: Temple bell returned to Chara. San Francisco: Hawaiians here to boost statehood. San Diego, Cal.: Giant sun oven generates 8,500 degree heat. England: Bannister breaks four-minute mile.

MOVIETONE NEWS (Vol. 37, No. 39) Greece: Earthquake. Finland: Australia's mission to Moscow in Helsinki. Geneva, Switzerland: Red Indo-China Chief at parley. Mediterranean: British men o'war meet the queen of England for escort to the Isle of Malta. Washington: Congress hears Canadian leader. New York City: Vishinsky goes home. Hollywood: New ice revue features Barbara Ann Scott. Italy: Mitri stops Turpin. Germany: Munich motor maniacs.



W. Walter Watts, executive vice-president, Radio Corporation of America, recently told members of the Society of Motion Picture and Television Engineers at a luncheon opening the Society's 75th semi-annual convention at the Hotel Statler, Washington, D. C., that "color television promises an important outlet for color film producers and an 'unbeatable' form of exploitation.

NEWS OF THE DAY (Vol. XXV, No. 273) Greece: Earthquake. New York City: Refugees from The Iron Curtain. Japan: Flying engineers. Beverly Hills, Cal.: First atomic survival house. Washington: Smart cottons set summer styles. England: Bannister cracks four-minute mile. Italy: Mitri stops Turpin.

PARAMOUNT NEWS (No. 76) Greece: Earthquake. Washington: Dulles returns from Genoa. Washington: "Mother Of The Year" visits Mrs. Eisenhower. New York City: Vishinsky goes home. New York City: Refugees from The Iron Curtain. Germany: Balloons carry message of freedom over The Iron Curtain. England: Bannister cracks four-minute mile. Germany: Maureen Connolly, American and Wimbledon tennis champion, continues winning ways. Italy: Mitri stops Turpin.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 567) Washington: Dulles returns from Geneva. Washington: Congress hears Canadian leader. Germany: Balloons carry messages of freedom over The Iron Curtain. Morocco: Uprising quelled. San Francisco: North Korean pilot arrives. Germany: "Miss Berlin" chosen. New York City: Tall gals' toggery. Seattle: Motorcycle hill climb. Seattle: Yachting season opens.

WARNER PATHE NEWS (Vol. 25, No. 78) Washington: Democrats get together. Washington: Rain washes out greeting for Massey. Washington: Army convicts Dickenson of betraying GI's. Finland: Australia's mission to Moscow in Helsinki on way home. Geneva, Switzerland: Red Indo-China chief at parley. Mediterranean: British men o'war, meet the queen of England for escort to the Isle of Malta. New York City: Vishinsky goes home. Creve Coeur, Ill.: "Mary had a little lamb." Seattle: Motorcycle hill climb. England: Bannister cracks four-minute mile. Italy: Mitri stops Turpin.

This Was The Week When....

UA's Dallas, New Orleans, and St. John, Canada, exchanges held the lead in the company's 35th anniversary drive. . . . RKO set the world bow of "Susan Slept Here" for the Golden Gate, San Francisco, on July 14. . . . UA launched a tour for Peggie Castle, Shawn Smith, and Dolores Donlon on behalf of "The Long Wait," which had its world premiere at the Woods, Chicago. . . . NBC's film division revealed that the feature-film production of "Victory At Sea," compiled from the TV series, would be distributed to theatres by George Schaefer, with Albert Margolies and Company named to handle advertising and publicity.

Jules Levey announced that he would withdraw "The She Wolf" in order to dub it with English dialogue. . . . American industry officials paid tribute to Norman B. Rydge, Australian industrialist and film executive, at a luncheon in New York City at which the MPAA's Eric Johnston was host. . . . Jay Robinson was set for a cross-country tour on behalf of 20th-Fox's "Demetrius And The Gladiators." . . . WB set elaborate plans for the world bow of "The High And The Mighty" on May 27 at the Egyptian, Hollywood, and Paramount, San Francisco.

PEOPLE

HOLLYWOOD — The Screen Producers Guild last week elected Arthur Freed as president, succeeding Carey Wilson. Other officers include Samuel G. Engel, first vice-president; Buddy Adler, second vice-president; Jesse L. Lasky, third vice-president; Walter Mirisch, secretary; William M. Wright, treasurer; and Julian Blaustein, assistant treasurer. Eight new board members to serve terms of three years are Robert Arthur, Blaustein, Samuel Briskin, Louis Edelman, Mirisch, Wilson, Sol Siegel, and Lawrence Weingarten.

NEW YORK—Dominick J. Capano was last week elected vice-president, SOS Cinema Supply Corporation, in charge of TV studio and film production sales. Another promotion is that of William H. Allen, whom SOS has named production manager after 19 years in the electrical, electronic, and mechanical divisions of the company.

NEW YORK—It was announced last week that Cyril S. Landau, secretary, U-I's United World subsidiary, has resigned. Landau served as an attorney and secretary for the company since 1946.

NEW YORK—Jules M. Collins, sales manager, American Society of Composers, Authors, and Publishers, announced last week the appointment of Samuel E. Feldman as assistant sales manager.

Ben Serkowich Mourned

NEW YORK—Funeral services for the late Benjamin H. Serkowich, 60, who died last fortnight in the Veterans Administration Hospital, Bronx, after a brief illness, were held at the Gauss Mortuary, Peoria, Ill. Serkowich from 1936 to 1946 was publicity director, Capitol, New York. From 1946 to 1949, he was director of advertising and publicity for Columbia, and from 1949 until the time of his death was in business for himself.

RKO Theatres Buying Common

NEW YORK—RKO Theatres Corporation announced last week that its directors have authorized a mailing to its stockholders of an invitation to tender its common stock for purchase by the corporation at prices up to $6.50 a share with a maximum expenditure by the corporation for such purchases of $5,000,000.

20th CENT
CINEMASCOPE P
are being mad
GENUINE 4-TRACK HI
DIRECTIONAL-STER

(for this the exhibitor requires proper screen, an
"button-on" soundheads, and three speakers behi

1-TRACK HIGH-FIDELI

(for this the exhibitor requires prop
tion attachments, and "penthouse

1-TRACK OPT

(for this the exhibitor requires proper screen

WE express our most sincere appreciation to those exhibitors who attended our forum and whose advice and guidance have aided our decisions.

We thank exhibitors of the world who have installed CINEMASCOPE complete with stereophonic sound, and who have so whole-heartedly supported its presentation in the manner in which it was conceived for exhibition.

As the company which pioneered and developed CINEMASCOPE, we wish to make it clear that we will continue to advocate that all

URY-FOX RODUCTIONS

e available in

GH-FIDELITY MAGNETIC EOPHONIC SOUND

umorphic projection attachments, "penthouse" or nd the screen ("surround" speakers are optional)

TY MAGNETIC SOUND

r screen, anamorphic projec- ' or "button-on" soundheads

ICAL SOUND

and anamorphic projection attachments

CINEMASCOPE productions be presented as originally designed with genuine 4-track, high-fidelity magnetic directional-stereophonic sound, which we believe vital to the best interests of the exhibitor for the finest presentation and fullest audience enjoyment of CINEMASCOPE.

We now extend a warm welcome to the many more exhibitors who will equip for CINEMASCOPE with proper screen and anamorphic projection attachments, and show it—in accordance with their own desires, resources and public demand—either in 4-track magnetic stereophonic sound, one-track magnetic sound, or one-track optical sound.





Attending the Paramount Pageant at the Shadyside, Pittsburgh, are, left to right, Michael Winograd, Oriental and Family, Rochester, Pa.; Bennett Amdur, Garden, Pittsburgh; David Kimelman, Paramount Pittsburgh branch manager; and William Finkel, Arcade, Pittsburgh. They saw three features.



Pageant features screened included "Elephant Walk," "Knock on Wood," and "About Mrs. Leslie," and among those at the San Francisco showing are George Milner, Fox West Coast Theatres; George Bowles, northern California exhibitor; Jack Stevenson, branch manager; and Rotus Harvey.

MOTION PICTURE EXHIBITOR FEATURE

Paramount Holds Its Pageant Screenings

MORE than 25,000 persons, primarily from the ranks of exhibition, flocked to theatres in 34 key cities recently for the Paramount Pictures Pageant, which featured preview screenings of "Elephant Walk," starring Elizabeth Taylor and Dana Andrews, in Technicolor; "About Mrs. Leslie," starring Shirley Booth and Robert Ryan; and "Knock on Wood," Danny Kaye starrer, in Technicolor. The Pageant was opened and closed by trailers in which A. W. Schwalberg, president, Paramount Film Distributing Corporation, and Don Hartman, executive producer, outlined the company's production and releasing plans. Schwalberg emphasized that Paramount will deliver top drawer product exclusively "because exhibitors want and need such pictures to make money." He also promised exhibitors a continuance of the company's established pattern of concentrated publicity, advertising, and pre-selling. Hartman pointed out the boxoffice ingredients in other films. Acting as hosts were division and branch managers.



Seen examining a program display of scenes from the triple feature at Pageant showings at the Varsity, Seattle, are, left to right, Henry W. Haustein, Paramount Seattle branch manager; Keith Beckwith, eastern Washington exhibitor; Mrs. Miriam Kinsey, general manager, Lathrop Circuit, Alaska; LeRoy Johnston, Seattle exhibitor; Chris Poulson, Anchorage, Alaska, exhibitor; and Buck Smith, Smith Enterprises, northwestern buying.



Scores of prominent theatremen of the New York metropolitan area were on hand for the big show at the Paramount home office Prevue Theatre, and among them were Walter Reade, Jr., second from left, president, Theatre Owners of America, and Sam Goodman, far right, Century Theatres executive, being greeted by Jerry Pickman, left, Paramount advertising and publicity vice-president, and Hugh Owen, eastern-southern manager.



The Boston turnout for the Paramount Pageant attended the Capitol, Allston, Mass., and among those seen are, left to right, Jerry Govan, New England Theatres; Arthur Howard, Affiliated Circuit; Harry Browning, New England Theatres; Jack Brown, Paramount Boston branch manager; Ted Fleischer, Interstate Circuit; Hy Fine, New England Theatres; and Archie Silverman and Al Siner, Strand, Providence, R. I. The event drew many.



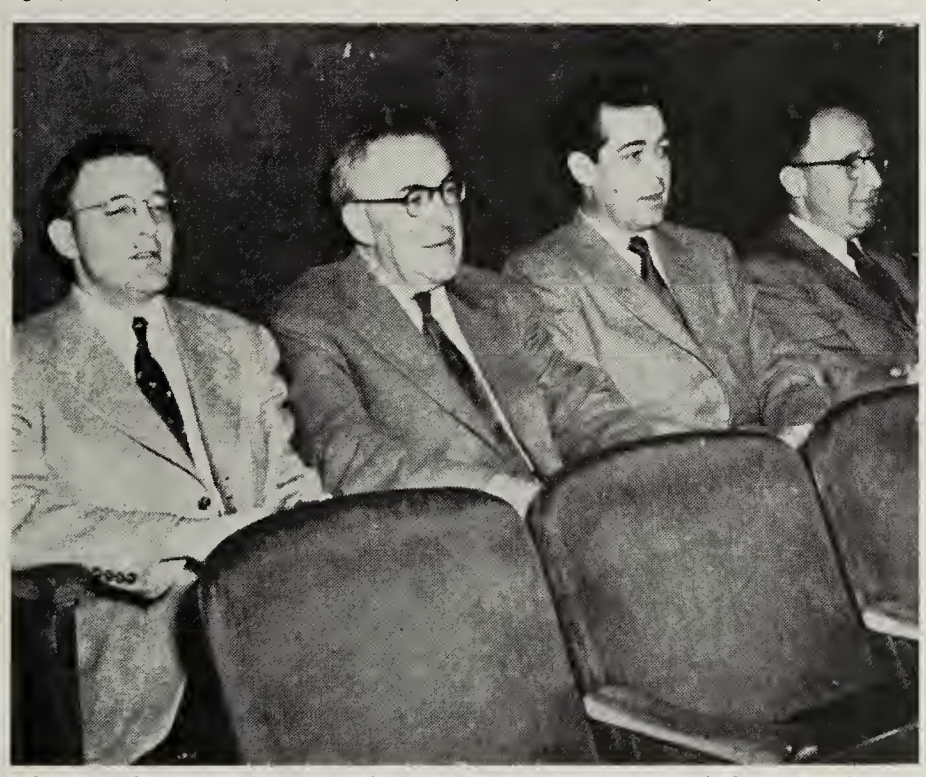
Seen at the St. Louis Pageant, are, left to right, William Sharpe, Paramount St. Louis salesman; Harry Haas, branch manager; Harold Running, manager, Pageant; Warren and Forrest Pirtle, Jerseyville, Ill.; Wayne Stephenson, Paramount salesman; F. L. "Doc" Lowe, Lebanon, Mo.; and Ranny Pedrucci, Frisina Amusement Corporation, Springfield, Ill. The three-picture pageant pointed Paramount's uninterrupted flow of top features.
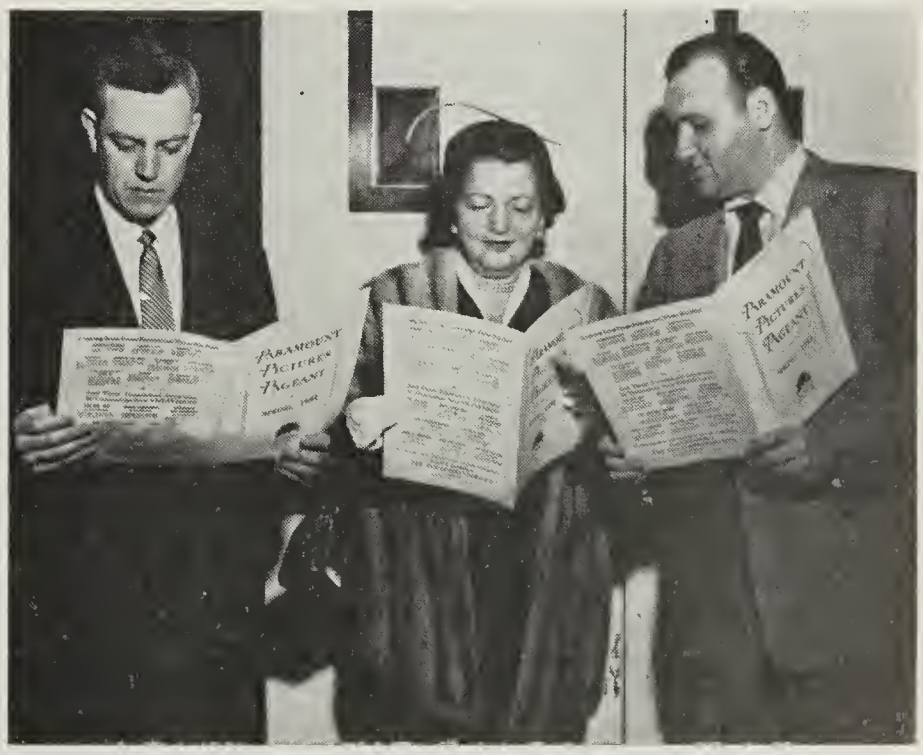


The deluxe Delaware, Albany, was the site selected for the Pageant screenings for area theatremen, and seen in the lobby are, left to right, Bob Johnson, Smalley Circuit, Cooperstown, N. Y.; Mr. and Mrs. George Holtrey, Harrisville, N. Y.; Dan Houlihan, Paramount Albany branch manager; Sol Ulman, Fabian Theatres; and Morris Klein, Hunter, N. Y.



Milwaukee's Varsity, like other theatres selected for the screenings, was jammed with industryites, and among those attending the big triple show were, left to right, George Devine, Paramount sales manager; John Schuyler, Delft Circuit; Irving Werthamer, Paramount branch manager; John Eskin, Eskin Circuit; and Russ Leddy, Green Bay, Wis., exhibitor.



Exhibitors braved the worst blizzard since 1936 to attend the screening at the Niagara, Buffalo, and seen, left to right, enthusiasm undampened, are Dick Hayman, Niagara Falls, N. Y.; Spencer Balser, Basil Circuit, Buffalo; Ed DeBerry, Paramount Buffalo branch manager; and Bob Hayman.



Herbert Gillis, Paramount Cincinnati branch manager, answers questions about the triple feature Pageant screening for Don Hooten, Hunt Theatres, Cincinnati; and Mrs. Rose Thomas, Parker, Parkersburg, W. Va. Also present at the screenings were buyers, bookers, and representatives of the press.

North Central Allied

(*Continued from page 9*)

Marcus that if at any time a member of Allied complains to sales officials of 20th-Fox on rentals they will be "more than happy" to call the matter to the attention of Lichtman, William C. Gehring, executive assistant general sales manager, or himself.

Marcus stated at the board meeting that film distributors are getting an unfair share of the recent federal tax reductions, up to 80 per cent in some cases. He added that exhibitors from coast to coast had complained that under terms of sliding scale rental contracts, the 10 per cent tax cut had pushed them into higher percentage brackets. Marcus said that "all companies are equally guilty," and pointed out that the tax repeal campaign was a grass-roots effort, at least half-financed by small exhibitors.

The board also planned a protest to distributors against a print shortage reported from Minneapolis, Milwaukee, Denver, New Orleans, Baltimore, Kansas City, Pittsburgh, and New Jersey areas. It is charged that major companies are using the shortage of prints as an excuse for non-service of pictures on availability or for shifting first-runs out of the regular playing slot and postponing release to sub-runs. North Central Allied has already warned local exchanges that it would bring federal court injunctive action to force deliveries on availability, if necessary.

Marcus also announced the formation of a "Colonel Cole Fund," a revolving trust fund for legislative purposes, to be created by asking Allied members to contribute a sum equal to what they would have paid the government for April 1, 2, and 3 of this year under the 20 per cent tax. It will be administered by Allied's president, treasurer, and board chairman, now Marcus, Rube Shor, and Abram F. Myers.

The board decided to hold firm in its refusal to participate in any industry arbitration talks unless and until production-distribution agrees to include film rentals as subjects for arbitration.

The convention was highlighted by Myers' speech, in which he optimistically stated that "but for the artificial barriers erected in its path by the advocates of fewer pictures and less heatres, I think we could all agree that aften seven dreary years of dwindling receipts the motion picture industry has turned the corner into Prosperity Road and is headed not merely for recovery but toward new and greater achievements."

Myers cited as reasons for optimism the fact that motion pictures have demonstrated they could offset the competition of TV; that technological advances, though creating considerable confusion, have restored "the spirit of adventure and enterprise;" and that the successful admission tax repeal campaign has taken a burden from the industry's shoulders and demonstrated that the same kind of teamwork can be harnessed for a promotional campaign to attract crowds back to the theatre.

One of the factors in the way of industry progress, Myers asserted, is the fact that "chief executives of the major film companies who have the power to rebuild the industry for the benefit of all engaged therein are thinking only of their immediate interests and not in terms of a happy, prosperous, united industry." He charged that these executives "have abandoned long-range planning and are devoting themselves wholly to the pursuit of the 'fast buck'."

Myers stated that independent exhibitors "are being starved for product" and "in the east there is not enough new product in sight to keep the small town and subsequent-run theatres open during the next three months." He charged that companies are holding their better films for the fall season, and most available will be "of the so-so variety." He added that exhibitors have experienced difficulty with films other than those produced in the new processes and assailed distributors for releasing those films "under a rigid 50 per cent or 70 per cent policy with no consideration whatever for the inability of a vast number of theatres to meet those terms." He referred to the "must percentage picture" as the worst thing ever introduced into the business.

The Allied board chairman pointed out that millions of persons dependent on nearby theatres for film entertainment are deprived of the best films, lose interest in motion pictures, and are lost as customers.

All officers of North Central Allied were reelected, Benjamin N. Berger, president; E. L. Peaslee, vice-president; Al Lee, secretary; Sim Heller, treasurer; and Stanley Kane, executive secretary.

Johnston Sees Brighter Outlook

NEW YORK—A brighter economic outlook for the American motion picture industry was forecast by Eric Johnston, president, Motion Picture Association of America, in an annual report published last week.

While cautioning against overconfidence, Johnston pointed to these factors as indicating a "somewhat brighter picture for the industry during the coming year":

(1) a stepped-up pace in technological advances with apparent staying power
(2) an accent on higher quality pictures
(3) economics along the line, including those at production sources.

Johnston noted that these factors "help counteract the competitive effects of other media, generally higher costs, and the still staggering array of restrictions and trade barriers abroad."

Johnston said that he is "convinced that the public will continue to show its confidence in and support for American motion pictures whose producers adhere to the Production Code."

"Self-regulation," he said, "is the democratic answer to governmental censorship. In our industry, we feel that the motion picture, embracing art, education and information, as well as entertainment, is fully entitled to the same freedom as the press under the Constitution."

Stanley Warner Men Meet

NEW YORK—Stanley Warner field and home office personnel held a two-day meeting last fortnight with Harry M. Kalmine, vice-president and general manager, presiding.

Konecoff

(*Continued from page 6*)

with Joan Crawford in Trucolor, and it shapes up as one of the more impressive entries by the company. The color is really fine. . . . Paramount hosted a press party to honor its two Academy Award winners, Audrey Hepburn and William Holden, at the Hotel Pierre. . . . Over 40 "State Mothers" were guests of the Roxy in honor of Mother's Day. . . . Bernie Jacon, vice-president in charge of sales and distribution, IFE, was in at Flower and Fifth Avenue Hospital for minor surgery. . . . The Criterion is opening earlier and closing later due to unusual interest in "The French Line," shown locally in 3-D with an assist from Pola-Lite viewers. Owner Charlie Moss is cross-plugging the film via trailers in his houses in nearby communities. . . . Morris Safier, independent distributor in Los Angeles, was in looking over the product situation. . . . Exploiteer Jimmy Boyle is back in town after plugging "Julius Caeser" for 10 weeks on the road. . . . Leon Roth, west coast publicity coordinator for UA, headed back to his office after a week of confabs. . . . Leo Samuels, world-wide sales supervisor, Walt Disney, reminds us that the June issue of Pageant magazine has a four-page pictorial story about the filming of underwater scenes from Disney's first CinemaScope production, "20,000 Leagues Under The Sea." . . . The May issue of Mademoiselle features a three-page picture-and-text story on the Centre Sperimentale Di Cinematografica, famous Rome professional school dealing in careers in films both before and behind the cameras. . . . In a trade ad by Warners (appearing elsewhere in this issue) on "Dragnet," there is the usual mention of the musical theme, "Dum Da Dum Dum." It is believed by some that with regard to the film and potential business, it should read "Do De Do Do." . . . Okeh pressbooks are out on "The Saracen Blade," "The Jolson Story," "Elephant Walk," "The French Line" (whew and wow), and "Prince Valiant."

Coast Suit Asks Millions

LOS ANGELES—The last-minute cancellation of the world premiere of the feature documentary record of Rita Hayworth's honeymoon with Aly Khan formed the basis of a $4,000,000 damage suit filed in Superior Court last week by attorney Charles J. Katz. The motion picture is "Champagne Safari," produced by Jackson Leighter, formerly Miss Hayworth's personal manager. Defense Film Corporation, which owns world rights to the film, and Jackson Leighter Associates, Inc., asked $4,000,000 damages and a restraining order against Columbia Pictures Corporation and its president, Harry Cohn.

Joseph Unger Mourned

NEW YORK—Funeral services were held last week for veteran industry executive Joseph Unger, found dead in his apartment on Riverside Drive. Unger entered the industry in 1920 as booker for the General Film Company, and he was a partner until his death in Rogers and Unger Associates, formed in 1949.

Unger is survived by three brothers and three sisters.

Which little girl will make it?

All else being equal, she'll be the one on the film which was more carefully selected and processed.

Unless film and handling are technically compatible, skin tones fade and features become wan and haggard—dull and lack-luster. Important this beauty care in the days of black and white . . . vital now *with color.*

To co-operate with the industry in helping solve questions of film selection, processing, and projection, Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. Inquiries invited.



Address: Motion Picture Film Department

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BETTER MANAGEMENT

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Long-Range Planning Emphasized By U-I

NEW YORK—Detailed long-range planning, backed up by intensive national pre-selling, is the answer to today's selling problems, David A. Lipton, U-I vice-president, told the company's advertising, publicity, and promotion representatives at the three-day meeting last week.

Lipton declared that the boxoffice potential is as high or higher than it ever was if all the selling tools are properly and diligently applied. But to reach this maximum audience, he emphasized, it is vital that every step in the selling and promotional campaign be blueprinted and coordinated in advance.

This year, Lipton disclosed, the budget for advertising in national magazines alone will be double that of the preceding year. The company, he said, has always believed in the value of such national preselling.

At the same time, Lipton said, the appropriations for the equally important task of local selling have been correspondingly increased and the operations of the publicity and promotion staffs broadened and intensified.

More than 30 promotional representatives attended the sessions, and marked the first time in two years the joint meeting of the company's field and home office exploitation, publicity, and advertising staff was held. Charles Simonelli, eastern advertising and publicity department head, presided. Others who addressed the meeting were Clark Ramsay, executive assistant to Lipton; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; and Henry A. Linet, sales promotion manager.

Lipton said that "Magnificent Obsession" will receive the same all-out national promotional handling right down the line given "The Glenn Miller Story."

Sessions presided over by Simonelli were devoted to a discussion of promotion plans on "Magnificent Obsession," "The Black Shield Of Falworth," "Johnny Dark," and "Francis Joins The Wacs."

The summer lineup represents the greatest variety of themes and high-priced negatives offering the highest boxoffice potential in the company's history, Charles J. Feldman told the advertising, publicity, and exploitation representatives. Feldman also paid tribute to the nation's exhibitors for their participation in the company's promotional campaigns during the "Charles J. Feldman Annual Sales Drive."

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Emery Austin, MGM exploitation director, recently met with his western division field press representatives in San Francisco and discussed promotion plans for forthcoming product. Seated, left to right, are Austin; Ted Galanter, divisional head with headquarters in San Francisco; and Howard Herty, Los Angeles; and, standing, left to right, Alan Wieder, Seattle; Frank Jenkins, Denver; and John Norcop, from San Francisco.

"Demetrius" Campaign Strong

NEW YORK—Charles Einfeld, vice-president, 20th Century-Fox, last week announced that "Demetrius And The Gladiators," in CinemaScope, to be opened in June, will be given the same important promotional backing as "The Robe," with record campaigns planned in national magazines, newspapers, TV, and radio.

Einfeld stated that "Demetrius And The Gladiators" will be pre-sold by an investment of a quarter-of-a-million dollars in national color advertising. Following the magazine splash will come a campaign over TV and radio and in newspapers and Sunday supplements.

Effective with the release later this month of "Three Coins In The Fountain," the company will make specially-produced TV trailers available to exhibitors on forthcoming CinemaScope pictures, he also disclosed. They will run for 20 and 60 seconds.

Reade Houses Again Attract Summer Kids

NEW YORK—For the second successive year, the summer vacation kiddie movie series, under official school and Parent-Teacher Association sponsorship, will be presented starting in June in every New York and New Jersey community where Walter Reade theatres are located, Walter Reade, Jr., circuit president, disclosed last week.

The series, adapted from the format developed by Fox Midwest and presented last year in Red Bank, Freehold, Perth Amboy, Plainfield, and Morristown, all in New Jersey, and Kingston, N. Y., will be repeated in each of those communities this year, and also extended to include Asbury Park and Long Branch, both in New Jersey, and Saratoga Springs, New York.

Under the program, 12 special screen shows are presented, one a week between late June and early September, and offered to the children for $1 for the series of 12. Pictures are selected by the school officials and parent-teacher organization heads from the Child Film Library list. The PTA's handle the sale of the $1 strip tickets right in the schools. The PTA's also furnish members to help care for the youngsters at each show.

Features have been selected in every situation and tickets printed. The PTA's are currently distributing mimeographed notices which the theatres prepared.

Jaguar Dealers Aiding Short

NEW YORK—RKO-Pathe's short, "International Road Race," covering the annual Grand Prix d'Endurance held at Le Mans, France, will be promoted nationally in cooperation with 185 Jaguar automobile dealers throughout the United States, it was announced last week by Sid Kramer, short subjects sales manager, RKO.



More than 30 of U-I's field and home office advertising, publicity, and promotional representatives recently opened their "Summer Showmanship Sessions" in New York with Charles Simonelli presiding and David A. Lipton, vice-president, participating. Seated around the table, left to right, are Julian Bowes, Robert Gillham, Phillip Gerard, Clark Ramsay, Lipton, Simonelli, Jeff Livingston, Herman Kass, Robert Underfeld, Ben Katz, and standing and seated in rear, left to right, Lowell Benedict, Cliff Cane, Evelyn Turner, Burt Hirschfeld, Paul Kamey, Morris Alin, Sig Maitles, Milton Livingston, David Polland, Duke Hickey, William Gandall, Harold Gutman, Alfred Mendelsohn, Sheldon Gunsberg, Ben Hill, John Antonuk, Guy Biondi, Estelle Nathan, Tony Chevins, Simonelli, Giambalvo, David Weiss, and H. Bogart.

NEWS OF THE Territory

New York City

Crosstown

Robert Waterfield arrived for meetings with United Artists executives on plans for forthcoming productions from the independent Russ-Field motion picture company he owns with his wife, Jane Russell.

David A. Lipton, U-I vice-president, arrived from Hollywood for conferences.

Roy O. Disney, president, Walt Disney Productions, returned to the coast following a series of conferences with Charles Boasberg, general sales manager, RKO; Leo Samuels, Walt Disney, director of world-wide sales, and other executives. Also returning to the Disney studios was Frank Reilly, studio executive.

Arthur Silverstone, assistant general sales manager, 20th Century-Fox, has been released from Mount Sinai Hospital, where he underwent an emergency operation. He is convalescing at home.

Mike Simons, MGM exhibitor relations head, returned from Omaha, Kansas City, and Minneapolis, where he attended exhibitor conventions.

Edith Mendelsohn, wife of Al Mendelsohn, U-I television and radio publicity contact, was voted "Town and Village's Loveliest Mother," in the contest conducted by the newspaper of the 42,000 population of the Metropolitan Life Insurance's Stuyvesant Town and Peter Cooper Village. The final selection was made at Loew's Commodore, where the contest proved a business stimulant.



In the presence of 900 industry executives, civic leaders, and screen celebrities, William J. German was recently honored with the New York Variety Club's first annual Heart Award in recognition of his work as president of the tent's Foundation to Combat Epilepsy. Shown above are, left to right, Spyros P. Skouras, president, 20th-Fox; Harry Brandt, head, Brandt Theatres; Barney Balaban, president, Paramount Pictures; German; and Russell Downing, president-managing director, Radio City Music Hall.



Key editors and publishers from all sections of the country were guests recently of The American Weekly at a private screening in New York of Columbia's "The Caine Mutiny." The screening was followed by a reception in New York's Rainbow Room, where Robert Francis, who appears in the film, is seen talking with William Hearst.

Arthur Lane is the new manager, Grand Central, Grand Central Station.

Leon Roth, west coast publicity coordinator, United Artists, arrived from Hollywood for home office conferences.

Wolfe Cohen, president, Warner International, flew from the Burbank, Cal., studios following a global trip of Warner foreign offices.

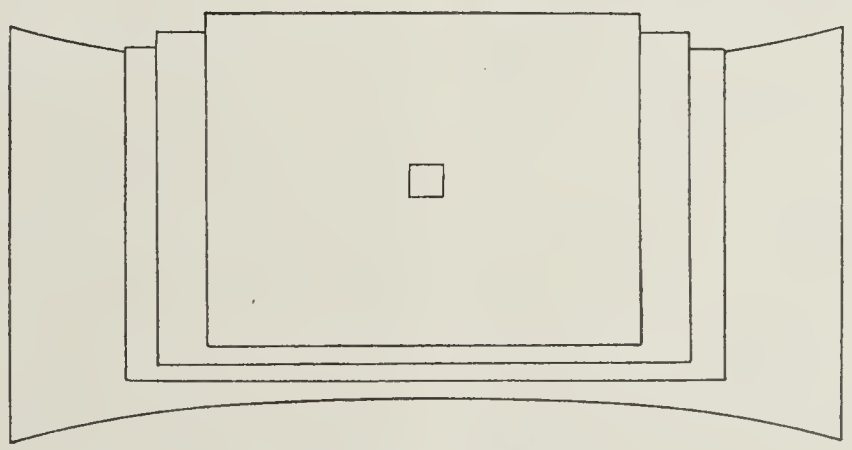
Adolph O. Schimel, vice-president, secretary and general counsel, U-I, 1954 chairman, motion picture and amusement division, United Jewish Appeal of Greater New York, announced the names of industry leaders directing drives in a variety of sub-sections of the campaign. William German is again heading the drive in laboratories. Leading the effort among foreign producers and distributors are Jacques Grinieff and Harold J. Klein. Chairing the record section campaign is Leonard W. Schneider. Talent committee co-chairmen are Nat Lefkowitz and Robert Weitman. The chairman of the exchange committee is Abe Dickstein; the co-chairman, Leonard Gruenberg. Co-chairmen of the publicity committee are Maurice A. Bergman and Max Youngstein. Spearheading the music publishers' group work are Julius Collins and Abe Olman. Members of the publications committee are Jack Alicoate, Charles Alicoate, Chester B. Bahn, Abel Green; Sherwin Kane, Martin Quigley, Martin Quigley, Jr. and Sumner Smith.

Chinese Product House Joins Progress Parade

NEW YORK—The latest in the technical scene has the Sun Sing, which plays Chinese films, installing new Vocalite screen, 16 feet by 30 feet wide, to show at a ratio of 1.85-1. Nothing has been said yet about stereophonic sound.

Area exhibitors prominent at the 20th-Fox home office meeting in New York in connection with the policy on CinemaScope and stereophonic sound included Irving Dollinger, who urged the widespread showings of CinemaScope through use of single-track optical sound. Leo Brecher thought it best to let the exhibitor sell his films as he saw fit, and Sam Rinzler agreed. Harry Brandt, who stated that 34 of his 144 theatres were completely equipped for CinemaScope, thought other producers and distributors would shift eventually to stereo sound, but urged 20th-Fox to permit exhibitors to use sound as they saw fit. He also urged the company to increase its number of films to provide needed product in this period of scarcity. Leonard Goldenson, American Broadcasting Paramount Theatres, thought that drive-ins have a separate problem. His belief was that theatres not putting in modern equipment will go out of business. His circuit has spent more than $6,000,000 on CinemaScope and stereophonic sound, but the choice should be

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left to small exhibitors on sound preference. Goldenson favored stereo sound, but said exhibitors have not yet learned to use it properly. He urged proper motion picture presentation to capture the valuable leisure time of the public.

The third annual film industry golf tournament sponsored by Cinema Lodge, B'nai B'rith, will be held at the Vernon Hills Country Club, Tuckahoe, June 10. As in the two previous tournaments sponsored by Cinema Lodge in a revival of the annual industry competitions, the third annual tournament will be followed by a banquet at the Vernon Hills Club at which the prizes will be awarded for the lowest net score, lowest gross score, low net runner-up, low gross runner-up, putting, longest drive, hole in one, birdies, best dressed golfer, and other competitions. The facilities of the Vernon Hills Country Club swimming pool will also be made available. The appointment of Martin Levine, Cinema Lodge past president and prime mover in the revival of the tournaments, as chairman of this year's committee was announced at the same time.

Jack Goetz, Republic-Consolidated, left for a month's visit at the coast and the company's North Hollywood studios.

Federal District Court Judge Sylvester J. Ryan denied motions pleading the statute of limitations in anti-trust suits filed by Hopkinson Theatre, Inc., for People's Cinema, Brooklyn, asking $1,050,000 in damages, and the Leff-Myers Corporation, seeking $2,500,000 on behalf of the Deluxe, Bronx.

The Motion Picture Industry Credit Group elected as officers Walter S. Prusiewicz, Pathe Laboratories, Inc., and Samuel Shapiro, DeLuxe Laboratories, Inc., co-chairmen; Joseph A. Tanney, S.O.S. Cinema Supply Company, Inc., vice-chairman; and J. Fellers, Du-Art Film Laboratories, Inc.; Kern Moyse, Perless Film Processing Corporation; and Anthony Termini, Termini Editorial Services, committeemen.

Announcement has been made of the engagement of Miss Caryl Hirschfeld, United Artists advertising department, to Dr. Leon A. Whitman. . . . Bernard Jacon, IFE vice-president, entered Flower Fifth Avenue Hospital for minor surgery.

New Jersey

Newark

Frank Costa, manager, Warner, Ridgewood, N. J., is vacationing. . . . Douglas A. C. Ewin, manager, Savoy, Stourbridge, England, and a winner of the Associated British Cinemas, Limited, champion managers contest, arrived for a two-week holiday in the United States. Executives of Stanley Warner were his hosts for the two weeks. Ewin was a guest of the Newark zone.

Arthur Manfredonia, manager, Stanley, Jersey City, Jersey City, N. J., celebrated his birthday. . . . Elodie Miller, Stanley Warner advertising department, celebrated a birthday.



At the recent Paramount Academy Awards party at New York's Hotel Pierre for Oscar winners Audrey Hepburn and William Holden, newspaper and magazine writers were guests. Seen here, left to right, are George Weltner, president, Paramount International Films; Miss Hepburn; and Barney Balaban, president, Paramount Pictures.

New York State

Albany

Bright sunshine and dry links, trademarks of past Variety Club golf tournaments, are goals to which members and friends look hopefully as they tune up for the 12th annual competition, at Shaker Ridge Club, Colonie, on June 28. The date is later this year, but it is the only Monday available during the month, Co-Chairmen Harry Alexander and Aaron Winig explained. Shaker Ridge, where two Empire State open tournaments, with many of the nation's leading players in action, were held, has enlarged the clubhouse and made other improvements. Serving with Alexander, U-I salesman, and Winig, active lay barker, are Sylvan Leff, in charge of ticket sales; Chief Barker Jules Perlmutter, handling the prizes. Leff, Realart upstate representative, also operates Highland and Rialto, Utica; Town, Watertown; and Black River Drive-In, near Watertown. Perlmutter conducts seven indoor and outdoor theatres in the exchange area. One-hudred are expected to participate in the tournament and attend the dinner climaxing the day's sport.

The first industry outdoor event of the season was scheduled by Lodge 24, Colosseum of Motion Picture Salesmen of America, which announced that a picnic would be held in Thatcher State Park, the Helderbergs, on May 15. Members and their families, as well as exchange bookers and other film people, were invited to attend. W. Gordon Bugie, Paramount, and Herbert Schwartz, Columbia, had charge of arrangements. President Fred G. Sliter, 20th Century-Fox, served as ex-officio chairman. Harvey Appell, is secretary-treasurer. Bugie is regional vice-president.

A new face is at the Columbia booking desk. Milton Levins, for two years in the Warner exchange, moved into the spot vacated by Saul Shiffrin. Levins served with Warners in Jacksonville, Fla., before his promotion to office manager and head booker. Shiffrin resigned to strike out in another field at Newark, N. J.

Harry Lamont, who landed some first-runs for his Kingston and Middletown Drive-Ins via bidding last season, has made the same pitch at Vail Mills, near Gloversville. Lou Goldstein, partner of Lamont in Vail Mills, is buying and booking it this year. Goldstein operates the West Rome Drive-In and Schuyler Drive-In eight miles from Utica and slated for reopening on May 28. Liggett and Florin, New York, handle the other Lamont houses.

Sidney Kulick, Bell, New York, spent several days in Albany, Gloversville, and Saratoga. His physician advised him to conserve energy, slightly drained by an illness which overtook him here. In the interest of foreign and reissue pictures, he called on Charles A. Smakwitz, Stanley Warner zone manager; Joe Saperstein, Fabian Circuit division buyer-booker; William Kraemer, Schine Circuit head booker; and Frank Williams, Benton Theatres buyer-booker.

Buttercorn, which has done sizzling business indoors since its introduction two years ago, is being given an outdoor trial in several situations by Tri-State Automatic Candy Corporation.

Alan V. Iselin's theatre division in "The March of Dimes" received a special award at the spring dinner of the Albany County chapter, National Foundation for Infantile Paralysis. It was judged the best city group in the drive. Iselin, who resides in Albany, operates the Auto-Vision, East Greenbush. Theatres and exchanges cooperated in "The March of Dimes." Arthur J. Newman, Republic manager, directed the Film Row solicitation.

Flying to Boston for a Columbia district meeting was branch manager Norman Jackter. His efficient secretary, Ann Joyce, returned from a vacation at Miami Beach, Fla. She made her first flight on the trip south.

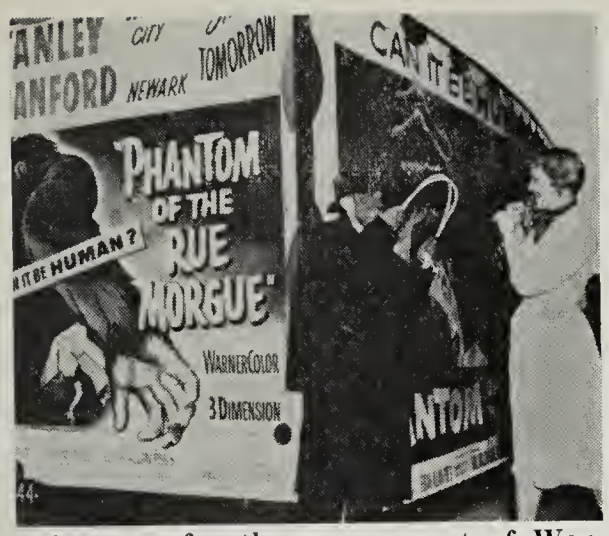
Richard A. Harper, home office MGM sales executive, was in to meet with Jack Mundstuk, Buffalo manager, Jack Goldberg, Albany manager; and executives of the Schine Circuit.

Buffalo

The nine separately owned drive-ins of the Buffalo area were, financially speaking, a unit on May 12, when they made their second donation to the Children's Hospital Building Fund. All receipts, including those of the refreshment services, were earmarked for the fund, according to Marvin Jacobs, chief arranger of the benefit. The drive-ins also supplied hospitalized children with corsages for their mothers in celebration of Mother's Day. Participating drive-ins included the Aero, Broadway, Buffalo, Delaware, Lakeshore, Niagara, Park; Sheridan, and Star.

Elmer Lux, head, Elmart Theatres, Inc., and president, City Council, crowned the king and queen at the fifth annual coronation ball sponsored by St. Philip's Episcopal Church.

(Continued on next page)



This stunt for the engagement of Warners' "Phantom Of The Rue Morgue" proved effective recently for the Stanley, Jersey City, N. J., and the Branford, Newark, N. J.

Met. Managers at "Caesar" Meet

NEW YORK—More than 50 independent and circuit managers in the Greater New York area met last week at the MGM home office projection room to hear Arthur Canton, eastern divisional press representative, explain various phases of promotion in connection with "Julius Caesar," the playdates extending through June.

MGM is offering a $100 bond for the best all-around advertising, exploitation, and publicity campaign on the picture. Loew's will not be eligible in the competition for prizes.

Details of the contest and other details for the subsequent runs were outlined in the first meeting of its kind conducted by MGM. Virtually every independent circuit in the area was represented, as well as managers of the RKO circuit.

From Century Circuit there were Frank Fontana, Community, Queens Village; Allen Grant, Patio, Brooklyn; Ed Bernhardt, Bliss, Long Island City; L. Aronson, Kingsway, Brooklyn; Harry E. McGann, Plaza, Corona; Bernie Siden, Prospect, Flushing; Edward Freiberger, Fantasy, Rockville Center; L. W. McEachern and Charles Call, Meadows, Flushing Meadows; Ben Lauritz, Mayfair, Brooklyn; Tom Maller, Broadway, Brooklyn; and Michael Fitzula, Carlton, Brooklyn.

From Randforce were Erwin Gold, publicity and advertising director; Irving Berman; Murray Alper; and Julian Katz, Meserole, Brooklyn.

From Skouras were Jerry Savoie, Victoria, Ossining; Leo Woods, Bronxville; Louis Klinger, Great Neck; Max Cooper, Cove, Glencove; Robert Osborne; Bronx; and Marge Keinath, Jackson Heights; and Nat Harris, Prudential.

Also on hand were Paul Baise, Walter Reade Theatres; J. Pisapia and Sam Horowitz, Interboro Circuit; Elias Schlanger, Fabian Circuit's St. George, Staten Island; M. Rochelle and J. Crawford, RKO Theatres; Irving Schmetz, Forest Hills; Jules Pincus, Rainbow, Brooklyn; A. W. Johnson, Beacon, Port Washington; Mrs. Corneille, Englewood, Englewood, N. J.; John Endres, Calderone, Hempstead; and Peter Manzione, Brook, Flatbush.

Moss Seeking IA V.P. Berth

NEW YORK—Russell M. Moss, executive vice-president, IATSE Home Office Employees Union, Local H-63, announced last week his intention to run in opposition to the administration candidate for the post of ninth vice-president at the coming convention in Cincinnati.

The post, which would increase the New York local's political representation on the national board, is also expected to strengthen its local bargaining power, especially in view of the fact that industry-wide contract negotiations will be possible this year for the first time since most contracts in the local area will expire on Aug. 31. With the exception of the film exchange employees, whose contract runs until November, H-63 will be in the position to bargain locally on an industry-wide basis for most of its members. Aside from strengthening the union position, these unified contract negotiations are looked upon with favor by a majority of the film companies.

Louise Wright, Dallas, Texas, the incumbent in the contested post representing the special department locals on the general executive board of the IA, has received the support of President Walsh.

On the other hand, Moss, who has received the backing of other locals throughout the country, proposes a vigorous and progressive program to improve the bargaining status of the locals. Representing 3,000 members in the local area, he made his decision to run, it is said, because he felt that the administration was not doing all that could be done. The feeling also exists, he added, among small special department locals throughout the country who claim they are not getting the proper attention.

With reference to the California movement to draft Tom Brewer for the convention race, Morse said that he has been in contact with the committee behind Brewer but that as yet no full scale anti administration ticket is being considered. Brewer will be east soon, it was said, and more definite plans will be made then in talks. Brewer's program, it was said, is built around more local autonomy for the special department locals.

In pursuance of his campaign, Moss has sent circulars explaining his candidacy to every local in the country and is said to have received financial and moral support from many special department and "A" locals throughout the country. The election at the convention is scheduled for the first week in August.

In the event of his victory, Moss said, he will endeavor to bring more active and aggressive leadership to the general executive board and to give needed encouragement and education to the smaller locals. His victory, he claims, will put the union in a better bargaining position in the forthcoming negotiations.

Under the present situation, Moss said, Local H-63 sends two representives to the convention which is made up of more than 1,000 delegates. However, if the local decides to apply for an "A" charter, its representation would jump to 30. Higher individual membership dues is the distinguishing point between an "A" charter and a special department charter. However, no immediate action on the part of H-63's executive board with reference to applying for an "A" charter is in the offing. Moss also said that all ideas of resigning from the IATSE to join another AFL union have been dropped.

Whatever the result of the coming election, Moss said, H-63 is still planning to set out on another organizing campaign

Buffalo

(Continued from preceding page)

The Diocese of Buffalo announced that Basil's Lafayette has been placed on its Roll of Dishonor. The Diocese said the theatre was placed on the list for refusing to withdraw "The French Line," which The Legion of Decency branded as morally indecent.

Mrs. Elmer Lux, wife of City Council President Elmer Lux, was elected chairman, board of directors, Democratic Women's Club of Erie County. Mrs. Lux is also active in the women's league, Variety Club.

Your correspondent, secretary, Elmart Theatres, Inc., has been appointed publicity chairman, Democratic Club of 1,000 Women.

Introduction of a resolution granting the city some degree of control over "objectionable" films was forecast by Councilman-at-Large Joseph J. Cooley, following a conference with Mayor Pankow regarding the alleged protests sent to City Hall over the showing of "The French Line" at the Lafayette. "My resolution," Cooley explained, "would direct the Corporation Counsel to determine what legislation might be passed by Council to exercise the proper control in such cases. I am certain," he added, "that such regulatory legislation would pass through Council and would be signed by the mayor." The industry is following the progress of such legislation with interest.

Some exhibitors who attended the Warner product screening were Mr. and Mrs. P. Bifarella, Arthur Krolick and Charles Taylor, Mrs. Perriello, Vincent Martina, James Martina, Ange Scura, Chris Pope, Mr. and Mrs. Billy Keaton, Irving Cohen, Phil Cohen, Morry Slotnick, Stanley Kozanowski, H. Phillips, Jake Rappaport, George Mackenna, Mr. and Mrs. Spencer Balser, Gus Basil, Sam Yellen, Edward Meade, Mr. and Mrs. Al Pierce, Ruth Rappaport, Mr. and Mrs. Nat Marcus, Herbert Gaines and Eddie Siegel.

Ben Wallerstein, west coast Stanley Warner executive, visited on his return trip from conferences in New York City. Wallerstein managed the old Broadway, which his parents owned.

The Walden reopened and is being operated by Whalen and Wullen, Lackawanna. Fred Herb reopened the State, Caledonia, and George Frank reopened the Aster, Rochester.

Richard T. Kemper, Dipson zone manager, announced that the Amherst and Abbott and the Majestic, Hornell, have completed the installation of CinemaScope equipment. He also reported that Peter Grafiades is now managing Dipson's drive-in near Erie, Pa.

Arthur Krolick, AB-PT district manager, gave a luncheon at the Buffalo Athletic Club in honor of Irving Briggs, Eastman Kodak Company executive in charge of public relations. Those attending the luncheon were Mrs. Briggs, Charles Taylor, Edward Miller, Leon Serin, Edmund Deberry, and Charles B. Kosco.

Lewis Lieser, head, Lieser Film Distributing Company, and Mrs. Lieser returned from Chicago, where Lieser attended the Filmakers conference.

Criticism of the showing of a protested film at the Lafayette was answered by George H. Mackenna, general manager. Noting that "The French Line" has been approved by the Board of Review, State Department of Education, Mackenna asserted that if the showing were illegal, it would have been stopped by the police department. No film, he said, can be shown without the board's seal. This emblem, he added, signifies the board has previewed the movie and determined that it meets the standards of moral decency. The manager's statement was in response to a concerted boycott by the Catholic Diocese of Buffalo.

—Mrs. Nedra Gray

Gloversville

Louis Schine, Schine Circuit, speaking at the 20th-Fox home office meeting on CinemaScope and stereophonic sound in New York, said that 51 of his houses are CinemaScope-equipped and that he is pleased to go along with the company's policies. He added that all distributors ought to get together if they wish the public to return to theatres and release their big films at one time, making a splash that would be felt everywhere.

Schine's Glove has been given free to the Gloversville High School for its annual commencement exercises.

Goshen

Walter Neithold, attending the recent 20th-Fox home office meeting in New York on CinemaScope policies and stereophonic sound, stated that he had equipped completely for the process and felt there is a difference between stereo and optical sound. He believed the company should insist on the best method of presentation.



EYEING THE Exchanges

New York—Abe Kessler, president, 25-30 Club, pioneer projectionists organization, announced a club meeting-dinner for June 10 at the Grand Street Boys Club, where honorary memberships will be bestowed on Paul Ries, National Carbon Company, and C. Horseman, supervisor of projection, RKO Theatres. Many industryites, including Allen Smith, National Theatre Supply; Major Frank Thompson; and other equipment, union, and theatre people are expected to attend. An entertainment program has also been planned.

Warners—Biller Leatrice Rosendorf resigned. Ettie Ritterman was advanced to fill the vacancy. . . . On vacation was Manny Gross, New Jersey booker. . . . Also enjoying a respite was Ed Rosenwald, accounting department. . . . Night shipper Eli DeFeo was on the sick list. . . . New in contract files is Dolores Fishbein.

Paramount—Ledger clerk John Spatidol, known as Johnny Stevens, auditioned for the Ted Mack TV program. Head shipper Al Kubart, who entertains via the harmonica, also appeared on the Ted Mack show. . . . Eddie Epstein, accounting department, was doing volunteer work for cerebral palsy at Johnny Johnson's place in the Village. . . . Secretaries Carol Davidson and Laurie Greene made it a night out with "The King of Hearts." . . . Booker Joe Curtin is back after illness.

20th-Fox—Shipper Irving Green returned after illness. . . . Bess Goldstein Allen, secretary, helped husband Alfred celebrate his birthday. . . . Booker's secretary Ann Buchdahl took a leave of absence to spend three months in Germany where she will visit her father.

United Artists — Back from his Miami Beach, Fla., vacation, booker Lou Solkoff tells of staying at the Gaylord Hotel, operated by former exhibitor Harry Rosen, who was formerly associated with the Inwood, Forrest Hills, and several Brooklyn houses. . . . New in the office is Milton Mansdorf, formerly with MGM foreign publicity, RKO Theatres' publicity, and MGM San Francisco exchange. . . . Booker Buddy Muchnick won the baseball pool three times. . . . Assistant cashier Hilda Frishman was in the hospital. . . . Booker's secretary June Hill was recuperating.

U-I—With Harvey Reinstein now at Beuna Vista, Marvin Friedlander has taken over the. Brooklyn territory.

Bonded—Aaron Ray, traffic department, started construction on his new home at Lindenhurst. . . . Secretaries Gloria Dreyfus and Betty Simeone got their inoculations in preparation for a trip to Mexico and Florida.

MGM—Abe Solomon, film room, was seriously ill. . . . Lorraine Reiner and Joyce Cohen, contract department, presented Harriet Allen, department head, with a birthday gift. . . . Birthday greetings were scheduled for booker William Frankle (May 18) and bookkeeping machine operator Mary Mayham (May 20). . . . With Metro celebrating its 30th anniversary, switchboard operator Mae Ellis Pannese also marked off 20 years with the company.

Republic — Salesman Jarad Millan moved into his new West Islip home. . . . Anthony Ricci, salesman, has been looking for a tenant to rent his four-room summer bungalow at Port Jervis, all conveniences including TV, lake, and boat. . . . Switchboard operator Irene Anastasiou will probably look radiant in her smart bridesmaid formal at a friend's wedding at the Park Sheraton.

Columbia—Howard Goldstein (Bob Terry), boxoffice department, came off a success on his TV debut. An audition for the Ted Mack show is also on tap. Adding to his recorded works, Howard cut a record of a new song, "The Wealth That I Possess." . . . Roy Taylor, brother of Frances Taylor, contract department, is home from Korea. She also served on the committee which sponsored a Town Hall concert featuring the Westchester Philharmonic Glee Club. . . . Secretary Sylvia Needel was still recuperating.

Allied Artists — Cashier Norman Benchick had wife Iris and son Ross in for a visit. . . . Switchboard operator Terry Testa, on leave, went to California.

RKO—District manager's secretary Ann Levy is spending two weeks in Florida and Cuba. . . . Phil Heydeck, boxoffice department, attended a masquerade ball as a grandfather clock.

Ramblin' 'Round—Manny Meyers, former salesman, Favorite, died after a long illness. Many industryites attended services held at the Riverside Chapel. He is survived by his wife, two children, and three grandchildren. . . . Sid Kulick, president, Bell, was on the road.

—J. A. D.

Watertown

Lou Hart, Schine district manager, offered the West Carthage Board of Education the morning use of the Strand, Carthage, for classes. A portion of the West Carthage School was destroyed by fire. Hart pointed out that the theatre could be utilized for students until 1 p.m. He also offered the board its use for graduation exercises in June.

Harry Lamont's Vail Mills Drive-In ran copy on a free admission to each person bringing a clipping of the newspaper advertisement. . . . Dr. Philip Liebig, Granville, reopened the Northside Drive-In, near Watertown. His brother manages it. T. J. Tromply operated the Northside on lease last year.

MAY 24 [illegible]

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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MAY 19, 1954

COLUMBIA

Black Eagle, The Story Of A Horse

OUTDOOR DRAMA
76M.

ESTIMATE: Reissue will fit into the duallers.

CAST: William Bishop, Virginia Patton, Gordon Jones, James Bell, Trevor Bardette, Will Wright, Edmund MacDonald, Paul E. Burns, Harry Cheshire, Al Eben, Ted Mapes, Richard Talmadge. Produced by Robert Cohn; directed by Robert Gordon.

STORY: William Bishop grabs a ride on a box car containing a saddled horse, Black Eagle, and some rifles. When the car is removed at a Texas horse town, Bishop meets Virginia Patton. The rifles are for a group of horse ranchers, led by Gordon Jones, who are being swindled by James Bell. A brother of Patton, who is missing, had been on the train with Black Eagle. Bell forces Bishop to go to work for him by framing him as the murderer. When one of Bell's men, Edmund MacDonald, tries to kill Bishop, Black Eagle recognizes MacDonald as the real murderer and pushes him off a cliff. The scheme is exposed, and Bell is killed trying to escape.

X-RAY: When first reviewed in THE SERVISECTION of September, 1948, it was said, "Based on the O. Henry story, 'The Passing Of Black Eagle,' this contains plenty of action, good photography, and adequate performances, and should appeal to both adults and youngsters."

TIP ON BIDDING: Usual reissue price.

AD LINES: "The Thrilling Touching Story Of Black Eagle, A Great Horse"; "Replete With Thrills Only O. Henry Could Conceive"; "Brought Back For You To Enjoy."

Hell Below Zero

MELODRAMA
91M.

(Color by Technicolor)
(Made in England)

ESTIMATE: Ladd starrer packs plenty of action.

CAST: Alan Ladd, Joan Tetzel, Basil Sydney, Stanley Baker, Joseph Tomelty, Niall MacGinnis, Jill Bennett, Peter Dyneley, Susan Rayne, Philo Hauser, Ivan Craig, Paddy Ryan, Cyril Chamberlain, Paul Homer, Edward Hardwicke, Joan Witty, Brandon Toomey, Genine Graham, Basil Cunard, Fred Griffiths, John Warren, Philip Ray, Paul Connell, Glyn Houston. Produced by Irving Allen and Albert R. Broccoli; directed by Mark Robson.

STORY: Traveling to Africa, Alan Ladd meets Joan Tetzel, daughter of a whale ship captain mysteriously killed at sea. She intends to investigate his death by visiting the ship he captained. Ladd signs aboard her ship as first mate. Niall MacGinnis, ship's doctor, informs Ladd that Tetzel was once engaged to the son of owner Basil Sydney and that he suspects the son, Stanley Baker, of having murdered Tetzel's father. Arriving on her father's ship, Ladd starts querying the seamen. One man locked in the brig says Baker killed the captain, but Baker kills the witness. Before Baker can be turned over to the authorities, whales are sighted, and Ladd is sent as mate on the ship captained by Jill Bennett. The ship becomes lodged in an ice flow with Baker's ship the only one capable of rescuing them. Baker rams the crippled ship, but not before MacGinnis destroys his ship with a harpoon. Everyone escapes to the ice where Ladd and Baker have their fisticuffs. Ladd wins, Baker dies, and Tetzel and Ladd wait for the rescue ship to pick up everyone.

X-RAY: This Ladd starrer has action and heroics to satisfy audiences attuned to this type of fast paced, rough, involved entertainment. The story is far fetched and unconvincing, but for those who like their love tales tinged with action it should be suitable. The scenes aboard the whaling mother ship are especially interesting. Performances are standard and the direction average. Alec Coppel and Max Trell wrote the screen play, based on the novel, "The White South," by Hammond Innes. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Above average price.

AD LINES: "Murder In The Antarctic"; "A Beautiful Woman Intent On Discovering The Story Behind The Strange Death Of Her Father"; "He Knew He Would Follow Her To The Ends Of The Earth."

IFE

Hell Raiders Of The Deep

DRAMA
92M.

(Dubbed in English)

ESTIMATE: Exploitable import.

CAST: Eleonora Rossi Drago, Pierre Cressoy, Girolamo Manisco, Giovanni Tadini, Luigi Ferraro, Giovanni Magello, Giorgio Spaccarelli, Colombo Pamoli, Paul Muller, Riccardo Gallone, Tino Carraro, Carlo Bellini. Produced with the aid of the Italian navy by Enzo Cossa and Luigi De Laurentis; directed by Duilio Coletti.

STORY: This is based on exploits of Italian frogmen during World War II and their two-men torpedoes in 1941. The Italian navy experiments with undersea torpedoes guided by frogmen. Lieutenant Pierre Cressoy and men receive special training and are then sent to the bay opposite Gibraltar, where they set up headquarters in an interned ship under the orders of night club entertainer Eleonora Rossi Drago. She and Cressoy fall in love. One night the men are ordered

FIRST* in the entire trade press . . .

MOTION PICTURE EXHIBITOR . . . both in The Pink Reviews as available, and in the alternating yellow Check-Up, . . . now lists, for your booking and playing knowledge, all pertinent data on the new techniques. Included in such data are:

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out on a raid and she is killed by a counter-spy whom she manages to wound. Next, the men are ordered to destroy some British naval craft but have trouble. Two get through. Cressoy is captured after he sets off the torpedo's mechanism. He warns the captain and they get the men away safely. At the war's end, Cressoy is decorated.

X-RAY: With English dubbing, this could be used as a supporting feature with action, suspense, and intrigue. However, there is a certain lack of interest in personalities since not enough time is spent developing the characters. The screen play is by A. Bragadin, E. De Concini, and D. Coletti.

AD LINES: "Frogmen In Action Under Water"; "Thrills And Suspense Under Water"; "An Action-Packed Thriller About Frogmen In Action."

Sensualita

DRAMA
72M.

(Dubbed in English)

ESTIMATE: Fair import has plenty of exploitation angles.

CAST: Eleonora Rossi Drago, Amedeo Nazzari, Marcello Mastroianni, Francesca Liddi, Corrado Nardi, Clorindo Cerato, Maria Zanoli, Angelo Binarelli. A Ponti-De Laurentis production; directed by Clemente Fracassi.

STORY: Eleonora Rossi Drago, staying at a refugee camp in northern Italy, goes to work on a nearby farm and becomes infatuated with owner Amedeo Nazzari. He is indifferent, and to get revenge, she lures Nazzari's younger brother, Marcello Mastroianni, into a proposal of marriage. The two elope without Nazzari's knowledge and then he realizes that he is in love with Drago. When he finds Drago alone, he makes his declaration of affection. Mastroianni returns and reveals that they were married. Despondent but always well disciplined, Nazzari agrees to have the newlyweds return to live at the farm. Drago, however, still in love with the older brother, becomes increasingly more overt in displaying her feelings. Seeing that his only chance for peace would be to leave, he plans to marry also. When Nazzari walks out of the house, Drago runs after him while Mastroianni pursues both with the intention of killing them. Nazzari remains firm and in order to provide for his brother's happiness, he disclaims ever having loved the girl. Drago takes the gun and shoots him while Mastroianni, in despair, kills his wife.

X-RAY: This import exudes a goodly amount of sex through Drago, and on this the film must depend for the story, acting, and direction are weak. The cast speak English via a commendable dubbing job, but the dialogue is unconvincing. As such, this Italian effort will only appeal to the Italian spots or exploitation houses. Clemente Fracassi and Ennio De Concini wrote the story, from which Alberto Moravia and Ennio De Concini wrote the screen play. Legion of Decency: "C."

AD LINES: "A Theme Of Sex And All Its Variations"; "She Ensnared Two Men To Do Her Bidding, But Ended Up The Slave Of Her Own Passions"; "She Was A Woman Who Could Destroy Men."

Tarantella Napoletana

MUSICAL COMEDY
86M.

(Gaevacolor)

(Italian-made) (English titles)

ESTIMATE: Weak musical for the Italian spots.

CAST: The Armando Curcio Company players: Clara Bindi, Clara Crispo, Vittorio Crispo, Dino Curcio, Renato Di Napoli, Mario Frera, Amedeo Girard, Rosuta Pisano, Antonio La Raina, Dino Valdi, Lina Viti, Maria Paris, Gabrielle Vanorio, Nunzio Gallo, the Gauthier ballet with Claudia Lawrence and Teddy Barnett. Produced by Titanus Film; directed by Camillo Mastrocinque.

STORY: Combining musical and dance numbers with comedy sketches without any particular plot, this might more appropriately be called a revue. The film begins with a puppet show that attempts to show the changes in Naples from the past to the present. Another episode offers a slapstick takeoff on "La Traviata" with local songs substituted for the Verdi music. Two dapper fellows comment on the monotony of life, while in another act a comedian offers the Italian version of Charlie Chaplin. A sketch showing the American influence sees an Italian-American going back to the old country to marry the simple girl he left behind. However, when he arrives, he finds that she has assumed many of the qualities of American women. An elaborate ballet sequence created by Mady Odolensky is also included.

X-RAY: This attempt at musical comedy extravaganza in the American fashion falls short on most points. The form is too imitative and the material lacks originality and real humor. A skilfully executed ballet sequence that was well staged offers one saving point. Although it may not be effective in its purpose, the color and content should please Italian audiences. Armando Curcio wrote the story, book, and lyrics. Songs heard include "Popolo Po'," "Tarantella Internazionale," "O' Paese Do Sole," "Tiempe Belle," "A Cura E Mamma'," "Come Le Rose," "Scetate," "Tarantelluccia," "Malafemmina," "Torna A Surriente," and "Napule."

AD LINES: "Musical Extravaganza From Italy"; "A Fun Fest Of Song, Dance, And Laughs In Old Naples"; "A Musical Comedy In Color From Italy."

LIPPERT

Fangs Of The Wild (5311)

MELODRAMA
71M.

ESTIMATE: Routine programmer for the lower half.

CAST: Charles Chaplin, Jr., Onslow Stevens, Margia Dean, Freddy Ridgeway, Phil Tead, Robert Stevenson, Buck. Produced by Robert Lippert, Jr.; directed by William Claxton.

STORY: Freddy Ridgeway and his dog, Buck, while hunting, witness Charles Chaplin, Jr., purposely shoot his friend while on a hunting spree. He removes the dead man's bright jacket, making the death appear accidental. Ridgeway's father, lodge owner Onslow Stevens, chooses not to believe the boy. When Chaplin's wife, Margia Dean, arrives, she believes that Chaplin may have killed out of jealousy and suggests that the boy and dog search for the missing jacket. Chaplin goes after the boy with his rifle. He and the dog fight and he goes over the cliff. Stevens recovers the jacket, which proves Chaplin guilty and vindicates Ridgeway.

X-RAY: Okeh for juvenile audiences, this is filler for the lower half. The story is fairly interesting, and the cast adequate. The screen play is by Orville Hampton, based on a story idea by William Claxton.

AD LINES: "Everyone Called It An Accident Except A Small Boy Who Called It Murder"; "He Saw A Killing And Could Get No One To Believe Him"; "Adventure And Thrills In The Wild Woods."

Heat Wave (5310)

MELODRAMA
70M.

(English-made)

ESTIMATE: Okeh programmer for the lower half.

CAST: Alex Nicol, Hillary Brooke, Sidney James, Susan Stephens, Paul Carpenter, Alan Wheatley, Hugh Dempster, Peter Illing, John Sharpe, Joan Hickson. Produced by Anthony Hinds; directed by Ken Hughes.

STORY: Author Alex Nicol rents a cottage and meets Hillary Brooke, faithless wife of Sidney James, who own a lavish home. Nicol and James become friendly and Nicol learns that James is wealthy, has a weak heart, knows of Brooke's escapades, and plans to cut her out of his will. Nicol and James plan a fishing trip and Brooke goes along. Fog causes an accident. While Nicol searches for a first aid kit, Brooke pushes James over the side to drown. Nicol keeps silent, but when he finds that he has been brushed off by Brooke and that she has returned to one of her former boy friends, he decides to tell all to the police.

X-RAY: An interesting yarn, standard performances, and adequate direction and production are to be found here. The pace and subject matter hold interest and this should do okeh as a supporter on the duallers. The screen play is by Ken Hughes, based on his novel, "High Wray."

AD LINES: "She Had A Way With Men . . . But She Also Had A Husband"; "He Liked To Write About Romance . . . She Had More Practical Ideas"; "She Could Be A Rich Widow If She Tried Hard Enough."

MGM

Men Of The Fighting Lady (425)

DOCUMENTARY TYPE DRAMA
80M.

(AnscoColor)

(Print by Technicolor)

ESTIMATE: Well-made all-male war film shapes up as an exploitable opportunity.

CAST: Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy, Robert Horton, Bert Freed, Lewis Martin, George Cooper, Dick Simmons. Produced by Henry Berman; directed by Andrew Marton.

STORY: Walter Pidgeon, staff doctor on an aircraft carrier in the Korean action, gives Louis Calhern, a writer seeking material, a Christmas incident. In flashback form is told the tale of the men on the ship, cautious retread Keenan Wynn, who thinks only of his family; reckless Frank Lovejoy, who loves flying because it is his only interest; and younger men Van Johnson and Dewey Martin. It is Wynn who loses his life trying to help another flyer during a run on some railroad yards. In another flight, on Christmas Day, Martin is shot and blinded, but Johnson, speaking to him via the radio, manages to bring him in safely.

X-RAY: Showing another segment of the Korean action, this is a sincere film that will lend itself to merchandising. Its story is repetitious, but the performances are good. While it is not the kind of a film which will make any boxoffice dent, it ranks with the better Korean war pictures, with the actual shots taken aboard a carrier extremely interesting. This is based on stories by James Michener and Commander Harry A. Burns, USN. One song, "Blind Flight," is heard. Maximum aspect ratio: 1.75-1.

TIP ON BIDDING: Fair program price.

AD LINES: "The Tale Of The Heroic Men Of The Air"; "Never A Christmas Story Like That Of The 'Men Of The Fighting Lady' "; "See The Heroic Story Of The Airmen Who Fought In Korea."

RKO

Silver Lode (413)

OUTDOOR MELODRAMA 80M.

(Color by Technicolor)

ESTIMATE: Standard outdoor show.

CAST: John Payne, Lizabeth Scott, Dan Duryea, Dolores Moran, Emile Meyer, Robert Warwick, John Hudson, Harry Carey, Jr., Alan Hale, Jr., Stuart M. Whitman, Frank Sully, Morris Ankrum, Hugh Sanders Florence Auer, Roy Gordon. Produced by Benedict Bogeaus; directed by Allan Dwan.

STORY: Four strangers break up the wedding ceremony between John Payne, a rancher, and Lizabeth Scott, daughter of a rancher. Dan Duryea, leader of the group, claims to be a federal marshal and produces a warrant for Payne's arrest for murder. Payne admits having killed Duryea's brother, but claims it was in self defense. Since the warrant is in order, the judge cannot refuse extradition, but he does allow Payne two hours to clear up his affairs and wires authorities to check on Duryea and the warrant. By bribing one of Duryea's men, Payne learns that Duryea is looking only to extract a large sum of money from him. Before he can make public his findings, Duryea kills the informer and also the sheriff, blaming both crimes on Payne. Most of the townspeople turn against Payne. When they try to apprehend him, he shoots his way out, wounding Scott's brother. When Duryea and the people learn Payne is hiding out in the church's bell tower. Duryea goes up for him. His shot ricochets and kills him while Payne comes down to a crowd made repentant.

X-RAY: This outdoor melodrama in color is an adequate programmer. There are enough action, situation, and stock thrill devices to hold interest while performances are competent and the direction moves at a swift pact. For action fans, this is satisfactory and it should be suitable for the duallers. Karen De Wolfe wrote the original story and screen play.

TIP ON BIDDING: Fair program price.

AD LINES: "He Had To Fight For His Life Against A Murderer"; "A Whole Town Hoodwinked"; "Action And Thrills."

20TH-FOX

Three Coins In The Fountain (413)

ROMANTIC DRAMA 102M.

(Color by DeLuxe)
(CinemaScope) (Made in Italy)

ESTIMATE: Good romantic drama.

CAST: Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara, Rossano Brazzi, Howard St. John, Kathryn Givney, Cathleen Nesbitt, Vicente Padula, Marie Siletti, Alberto Morin, Dino Bolognese. Produced by Sol C. Siegel; directed by Jean Negulesco.

STORY: When newcomer Maggie McNamara arrives in Rome to work for the United States Distribution Agency, she is met by the girl whom she will replace, Jean Peters, who has told everyone she is returning to the states to get married. McNamara lives in a sumptuous apartment with Peters and Dorothy McGuire, secretary to American novelist Clifton Webb, with whom she has been in love for 15 years without his knowing it. At the office, McNamara is introduced to Howard St. John, her boss, who has decreed that no American girl can socialize with any of the Italian employes. She also meets Rossano Brazzi, agency translator, and realizes that romance is brewing between Peters and Brazzi. Louis Jourdan, wealthy Italian prince, takes his girls lightly and McNamara is attracted to him. Brazzi persuades Peters to come to an engagement celebration on the farm of his parents and they finally admit their love. They are seen by Howard St. John. McNamara decides to wage a campaign to catch Jourdan. He takes her to meet his mother. When Peters returns, St. John embarasses her and fires Brazzi, who will now find it difficult to get another job. Peters and Brazzi are brought closer together. When Jourdan is about to propose, McNamara admits the truth and he leaves her. McGuire, fed up, tells Webb she is going home, which prompts him to propose marriage. The next day, his visit to the doctor informs him that he is incurably ill and that he has but a year to live. He tries to break off the marriage, but McGuire's love and her knowledge of his ailment brings about a desire to spend his last year with her. Webb also gets St. John to rehire Brazzi and shows Jourdan that he really loves McNamara. A reconciliation for all three girls takes place at the Fountain de Trevi.

X-RAY: A good romantic drama, this has much to please audiences with an impressive tour of Rome and Venice by the revealing CinemaScope cameras. They are also heartwarming and touching romances and light and amusing moments and scenes as well. The cast is very good, the direction and production are in the better class, and production values substantial. Feminine audiences should get a particular kick out of sequences dealing with romance. The screen play is by John Patrick, based on a noved by John H. Secondari. Frank Sinatra can be heard singing "Three Coins In The Fountain" in the four-minute introduction to the film.

TIP ON BIDDING: Better price.

AD LINES: "Three Heartwarming Romances In Colorful Rome In CinemaScope"; "A Thrilling Adventure In Colorful Rome"; "Three American Girls Find Romance In Rome."

UNITED ARTISTS

The Yellow Tomahawk

MELODRAMA 82M.

(Schenck-Koch)
(Color)

ESTIMATE: Okeh for the duallers.

CAST: Rory Calhoun, Peggie Castle, Noah Beery, Jr., Warner Anderson, Peter Graves, Lee Van Cleef, Rita Moreno, Walter Reed, Dan Riss, Adam Williams, Ned Glass. Produced by Howard W. Koch; directed by Lesley Selander.

STORY: Rory Calhoun, Wyoming scout, is told by his friend, Lee Van Cleef, Cheyenne chief, that unless the encampment of soldiers headed by Major Warner Anderson, who had ordered the slaughter of Cheyenne women and children, is disbanded, war would be declared. Calhoun also meets Peggie Castle, who came west to marry an officer at the encampment. Anderson refuses to heed Calhoun's warning. Shortly after, prospectors Peter Graves and Ned Glass, the latter with an arrow in his chest, claim to have been attacked by Cheyennes. When alone, Graves plunges the arrow deeper, killing Glass so that he can keep all the gold himself and preventing word getting out. Castle finds she no longer loves her fiance and decides to go with Graves to a fort while Calhoun decides to try to help defend the fort. When Anderson takes a detail to recover some hidden ammunition which the Indians found, the fort is attacked. Nearly all are killed and Calhoun is knocked unconscious, though spared by Van Cleef. Anderson returns as do Castle and Graves and they, with Calhoun, Noah Beery, Jr., and his Indian girl, Rita Moreno try to reach the fort. Van Cleef agrees to let them pass if they will surrender Anderson, but Calhoun refuses, Graves is killed as are some tribesmen. Van Cleef and Calhoun fight it out, Calhoun killing his former friend. Calhoun delivers Anderson to the fort to answer for his deeds while Castle waits for him. Beery and Moreno leave for Mexico to get married.

X-RAY: There's a good deal of action here in this entry for the duallers as well as a yarn that holds interest fairly well. The screen play is by Richard Alan Simmons, based on a story by Harold Jack Bloom.

MAXIMUM ASPECT RATIO: 1.75-1.

TIP ON BIDDING: Program price.

AD LINES: "The Cheyennes Warned The Army To Get Out Or Be Killed"; "Action . . . Adventure In The Wild West"; "Thrills And Death Followed 'The Yellow Tomahawk'."

U-International

Drums Across The River (422)

OUTDOOR DRAMA 78M.

(Color by Technicolor)

ESTIMATE: Standard outdoor show.

CAST: Audie Murphy, Lisa Gaye, Lyle Bettger, Walter Brennan, Mara Corday, Hugh O'Brian, Jay Silverheels, Regis Toomey, Morris Ankrum, James Anderson, George Wallace, Bob Steele, Lane Bradford, Emile Meyer, Greg Barton, Howard McNear, Ken Terrell. Produced by Melville Tucker; directed by Nathan Juran.

STORY: Against the urgings of his father, a friend of the Indians, Audie Murphy teams up with elements headed by Lyle Bettger as well as leading citizen Emile Meyer to invade the Utes' land to mine gold. The Indians resist, several are killed, and Brennan is wounded. Murphy goes into the Indian territory to talk to the chief, who is dying, but his son, Jay Silverheels, promises to keep the peace if the white men stay away. Murphy agrees, but Bettger, for selfish reasons, wishes to start an Indian war to bring in the army. Both Murphy and Brennan are framed to make it appear as if they are conniving with the Indians, but Murphy and father are able to rout Bettger. The army arrives, but a new peace agreement is made and bloodshed is avoided.

X-RAY: Sticking to the expected pattern, this is a standard outdoor show with the Murphy, Brennan, and Bettger names for the selling. The femme interest is nil, while the expected quota of fighting, shooting, and hard riding is filled adequately. The story was written by John K. Butler. Maximum aspect ratio: 2-1.

TIP ON BIDDING: Fair program price.

AD LINES: "Terror In The Land Of The Utes"; "One Man Against An Indian Nation"; "Would It Be Peace Or War . . . Lives Of Thousands Hung In The Balance."

Magnificent Obsession (433)

ROMANTIC DRAMA 108M.

(Color by Technicolor)

ESTIMATE: High rating.

CAST: Jane Wyman, Rock Hudson, Barbara Rush, Agnes Moorehead, Otto Kruger, Gregg Palmer, Sara Shane, Paul Cavanagh, Judy Nugent, George Lynn, Richard Cutting, Robert Williams, Will White, Helen Kleeb. Produced by Ross Hunter; directed by Douglas Sirk.

STORY: Spoiled millionaire Rock Hud-

son is almost killed when his speedboat is in an accident, but he is saved by a resuscitator belonging to the doctor husband of Jane Wyman, bride of only a few months. The doctor suffers a heart attack and the machine is returned too late. Wyman and his daughter, Barbara Rush, by another marriage, are shocked. Hudson, taken to the hospital owned by the dead doctor, causes the staff nothing but trouble. He tries to get out prematurely, collapses, and is assisted by Wyman back to the hospital. When he learns the story of the resuscitator, he tries to offer her a check for $25,000, which is refused. A crash in Hudson's auto brings him to the home of artist Otto Kruger, friend of Wyman and the dead doctor. After sobering him up, Kruger tells him how to get meaning out of life by assisting those in need in secrecy and refuse all repayment. Hudson resolves to try it, and attempts to talk to Wyman again. In trying to evade him, she is struck by a car. This blinds her. Hudson, beside himself with grief, becomes friendly with her under another name and resumes his medical studies. He arranges for Wyman, Rush, and friend and nurse Agnes Moorehead, to visit Switzerland and undergo tests. They are negative, and Huston visits her and admits his real identity. They admit that they are in love and he makes plans for the wedding. The next morning finds her gone. All attempts to find her and Moorehead are without avail. Hudson returns, wins his medical degree, and becomes a specialist on eye disorders. Some time later, he receives word that Wyman is in New Mexico, dying. He rushes to her side, realizes she needs an operation and does so successfully. When she regains consciousness she is able to see.

X-RAY: A fine entry in all departments, this remake shapes up as entertainment for all types of adult audiences, with special interest to the femme trade. The story is interesting throughout, while the cast is very good, each performer adding to the excellence of the production. Wyman, Hudson, and Kruger are particularly impressive. The film is made with taste, tenderness, and sensitivity. The screen play is by Robert Blees, based on the novel by Lloyd C. Douglas and the former screen play by Sarah Y. Mason and Victor Heerman. The adaptation is by Wells Root. Maximum aspect ratio: 2-1.

TIP ON BIDDING: Higher bracket.

AD LINES: "One Of The Great Romances Of The Century"; "An Experience In Human Emotions"; "A Great Story Brought To The Screen In Up-to-date Fashion."

FOREIGN

Ana-Ta-Han

ADVENTURE DRAMA
90M.

(Arias)
(Japanese-made) (English narration)

ESTIMATE: Import has plenty of exploitation angles.

CAST: Akemi Negishi, Suganuma, Sawamura, Nakayama, Fujikawa, Kondo, Miyashita, Tsuruemon, Kikuji, Kokuriro, Tamura, Kitagawa, Suzuki, Amikura. Produced by Takimura; directed by Josef Von Sternberg.

STORY: In mid 1944, American planes sink a fleet of Japanese fishing boats. The survivors manage to swim ashore to a deserted island, Ana-Ta-Han. Later, they discover what appears to be an abandoned village, inhabited by a lone couple. The men learn to live in a state of nature even learning to concoct a liquor. In time, the men come to a special interest in Akemi Negishi, the only woman on the island. Excited, Negishi gives in to the wooing of a sensitive young member of the group. When discovered by her first mate, Suganuma, she is beaten and brought back. With time, the men become more desperate and usually Negishi is the reason behind brawls and killings. Whoever has control of the island's only two pistols has control of the girl. Eventually, tired of the bloodshed, Negishi heeds leaflets dropped by American planes telling that the war has long been over and surrenders to be taken back to Japan. Meanwhile, Amikura, a trained militarist, refuses to believe that his country has lost the war and intends to hold the island. After seven years, the men are overjoyed when they find mail from home under a truce flag. Among the letters is one from Negishi which convinces them that the war is really over. All except Amikura surrender and return home.

X-RAY: From Japan, this strange tale provides fascinating material, but mixed in with some fine scenes are stretches that are monotonous and slow. Under the circumstances that place men and one girl on a deserted island, there is more than the usual amount of sex. The English narration that accompanies the film, though, is commonplace and spoken with apathy. However, the film is suited for art and exploitation houses. A catchy Japanese folk tune also adds some color to the goings on. Josef Von Sternberg wrote the English version.

AD LINES: "Men Living For Seven Years As Savages On A Forgotten Island"; "One Woman And A Band Of Desperate Men"; "Civilization Was Left Far Behind Them."

WATCH THE
SHORTS PARADE
An EXHIBITOR Service

Attack From The Sea

HISTORICAL DRAMA
88M.

(Artkino)
(Russian-made) (English titles)
(Magicolor)

ESTIMATE: War film is suitable for the Russian spots.

CAST: I. Pereverzev, G. Yudin, V. Druzhnikov, A. Alekseyev, V. Balashov, S. Bondarchuk, N. Khryaschikov, M. Pugovkin, G. Yumatov, S. Petrov, N. Svobodin, P. Pavlenko, M. Nazvanov, I. Soloyyev, I. Tolchanov, Elena Kuzmina, V. Tumanov, N. Volkov, S. Martinson, A. Voitzik, V. Lekarev, E. Geller. Directed by Mikhall Romm.

STORY: With Napoleon seeking to conquer Europe, the hostilities have forced sworn enemies to ally themselves in the fight. I. Pereverzev, Ushakov, noted Russian admiral, is an honest man who incurs the disfavor of the admiralty and the emperor. However, because of the pressing war situation, the emperor is forced to call on him to command the fleet. Joined with Turkey, he defeats the renagade French in the Ionian islands and heads toward Naples, where, with the English, the French are defeated again. The British fleet commander, however, disregards the peace treaty and permits retaliation. Forces plot to kill Ushakov, but the assassination attempt is thwarted. With Napoleon defeated, Ushakov returns, to his country to find himself in disfavor and is forced to resign his post.

X-RAY: This Soviet version of the Napoleonic wars would lead one to believe that it was primarily Russia which defeated Napoleon. The admiral is given credit here far beyond his actual significance at the expense of the British. The adventure and action spectacle though, is exciting in its way, making this suitable for Russian houses. Alexander Stein wrote the screen play.

AD LINES: "A Mighty Spectacle Of Men At Arms"; "He Had To Fight His Allies And His Own Country Harder Than The Enemy"; "A Blazing Spectacle."

Happy Childhood

DOCUMENTARY
38M.

(Artkino)
(Russian-made)
(English narration)
(Magicolor)

ESTIMATE: Soviet propaganda entry, has limited appeal.

CREDITS: Produced by the Central Documentary Film Studio; directed by Tamara Lavrova.

STORY: This survey of childhood in Russia opens with the birth of a child in a state hospital. After birth, the child gets free care from a visiting nurse service and regular examinations at a state hospital. The children learn to do things for themselves and at the Party's Pioneer Palace are given the opportunity to make their own toys. Ballet and music lessons are available for most children under the instruction of professionals. One five-year-old prodigy at the piano is seen demonstrating her talents as she accompanies her father, a violinist. Art lessons are also available to the children. Regular classes in gymnastics also are given for boys and girls along with training in sports.

X-RAY: This view of childhood under the Soviet system is far too utopian to be accepted on face value. In any case, it is interesting to see children enjoying themselves, but this is suitable only to sympathetic audiences.

AD LINES: "Children Discovering A New And Wonderful World Through Development Of Their Own Talents"; "Youthful Enthusiasm And Work"; "A Documentary Showing What Soviet Russia Has Done For Its Children."

Khamishia—Five Tales From Israel

COMPILATION
110M.

(Israel American)
(Israel-made) (English dialogue)

ESTIMATE: Competent Israeli import for the art spots.

CAST: Sharona Aron, Shoshana Ravid, Avraham Tene, Salman Levyush, Natan Kogan. Produced by Yehoshua Brandstatter.

STORY: "Song Of Israel"—Sharona Aron sings with guitar accompaniment the story of a shepherd and shepherdess and their idyllic love. "We Chose Life"—Written, directed, and produced by Baruch Dienar, this documentary surveys the progress made by Israel in its six-year history and how it blends modern developments with the old traditions. "Jonathan And Tali"—Directed by Henry Schneider and written by Margot Klausner, this shows a young mother in search of her children lost in the war and who discovers them living comfortably with a well-to-do family in Israel. The happiness of finding them turns bitter when she realizes that she can not hope to offer them the comforts they have. She decides to leave them with their foster parents until the day when she will have the material things to offer. "Son Of Sulam"—Written and directed by Milton Fruchtman, the strange life among the Bedouins

is the background for a love story between a boy and girl of different tribes. Out of this difference comes a greater understanding and material progress. "Deadline For Danny"—Produced and directed by Baruch Dienar, who collaborated on the screen play with Harold Steinberg, this finds a lonely little boy who has as his only friend the family cow, Elissa. When the cow stops giving milk, it must go to slaughter. Government rationing of food requires this, but the boy will not accept the solution. He goes to Jerusalem, where he wades through government red tape, but gets no satisfaction. Finally, he returns, resigned to the situation. However, when he plays sad music, the cow begins to give milk again.

X-RAY: Documentary, drama, music, and comedy are blended in this compilation which should offer something for all tastes. Production values are competent and the acting by most of the principals is deserving of mention. This should be suitable for the art spots and where Israeli films are likely to draw.

AD LINES: "A Film Of Various Moods To Please All Palates"; "A Story Of Life In Israel"; "A Meritorious Offering From Israel."

The Moment of Truth

DRAMA
87M.

(Arlan)

(French-made) (English titles)

ESTIMATE: Names should help at the art houses.

CAST: Michele Morgan, Jean Gabin, Walter Chiari, Denise Clair, Doris Duranti, Lia Di Leo, Simone Paris, Robert Dalban, Jim Gerald, Ralph Patorni, Denise Precheur, Jean Tennberg, Rene Genin, Marie France. Directed by Jean Delannoy.

STORY: After 10 years of what he had assumed was a happy married life, Jean Gabin discovers that his wife, Michele Morgan, has been carrying on an affair with artist Walter Chiari. Gabin listens as his wife tells the story. Because of his work as a doctor, his attentions toward other women, and his general hardness and lack of understanding, Morgan feels alone and finds some consolation in sympathy and interest from artist Chiari. Chiari falls in love with her. However, she is unwilling to leave her husband. Driven by guilt, she finally tells Chiari that she will not see him again. Disconsolate, he commits suicide and Gabin is called to save him. Chiari dies and Gabin plans to forgive his wife.

X-RAY: Initially a good story idea, however the final result does not register with the effect expected. Morgan looks beautiful and gives a more than adequate performance while Gabin is competent in a dull role. On the whole, the names will have to qualify this for the art houses. Jean Delannoy, Henri Jeanson, and Roland Laudenbach wrote the scenario and adaptation.

AD LINES: "After Ten Years Of Lies, They Had A Moment Of Truth"; "A Woman Searching For Tenderness"; "She Sought In Another Man The Tenderness And Sensitivity That Her Husband Lacked."

MISCELLANEOUS

Our Bible—How It Came To Us

DOCUMENTARY
90M.

(American Bible Society)

ESTIMATE: For the religious spots.

CREDITS: Produced by Caravel Films with narration by Eliot Sharfe; directed by Mauri Goldberg.

STORY: A typical American family reads the Bible without realizing what a long history this book has enjoyed. Going back to the origins of the New Testament, it is shown how the Gospels came to be written. Since books had to be handwritten, only a few manuscripts could be made to satisfy the demand. With the fall of the Roman Empire, and the onset of the Middle Ages, the Bible became the exclusive possession of the church. Only officials of the church and priests were permitted to read the Latin Vulgate, a version translated from the original Hebrew and Greek by St. Jerome. The desire to read the Bible for themselves in their native tongues caused a great demand among the people for translations. Although people who translated the Bible were meted out severe punishments by the church, the desire was so great that scholars still secretly translated the book. The various versions of the Bible in the tongues of the nationalities that were springing up are examined with histories of Wiclif, Tyndale, Coverdale, and finally the King James translations and Luther's German translation. The King James version brought together a conference of the best scholars of the day. Revised versions of the King James Bible have been prepared. The Bible's use in Queen Elizabeth's coronation and President Eisenhower's inauguration shows the reverence which people give to this book.

X-RAY: This scholarly documentary surveying the history of the Bible and its origins is fascinating as it reveals the impact this book had on the evolution of world history. However, the film's attention to detail gives it an overly erudite appearance. Taking a Protestant point of view, the film is suitable enough for religious spots and should be of interest to students.

AD LINES: "The Dramatic Story Of The Bible And Its Origins"; "An Absorbing Survey Of Biblical History"; "A Fascinating Documentary That Tells How The Bible Came Down To Us."

The Spell of Ireland

TRAVELOGUE
77M.

(Celtic)

(Color) (Irish-made)

ESTIMATE: Okeh for Irish audiences.

CREDITS: Produced by Danny Devlin; written and directed by Harry Dugan.

STORY: This tour through Ireland takes in many towns and historical high spots of the country including the Puck Fair. Other legends include the famous Blarney Stone and the wishing cross. Racing is an important attraction and Irish football and hurling call out the fans. On the more solemn side, many religious ceremonies carried out by Lough Derg, Knock Shrine, and Doon Well show a people endowed with usual faith. However, the majority of the footage is devoted to glimpses of the towns and cities.

X-RAY: For spots where Irish audiences can be attracted, this is good fare, for it gives a tourist's eye view of Ireland and it goes into detail on the smaller towns. The color and production are competent enough, and in the background are heard "Rose Of Tralee," "Come Back To Erin," "I'll Take You Home Again, Kathleen," while "Londonderry Air," "Bendemeer's Stream," "The Soldier's Song," "Wearing Of The Green," "Kerry Dance," and "Shan Van Vocht" are heard as airs. This is available in 16mm. only; projectors are provided.

AD LINES: "The Land Of Ireland In Its Full Magnificence Through The Color Camera"; "Have A Tourist's Eye View Of The Land Of The Shamrocks"; "Ireland, Its People, And Its Music."

World Without End

DOCUMENTARY
56½M.

(United Nations)

(Filmed in Mexico and Siam)

ESTIMATE: Interesting documentary has limited scope.

CREDITS: Produced by Basil Wright for the United Nations Educational, Scientific, and Cultural Organization; directed by Paul Rotha and Basil Wright.

STORY: The cameras investigate what UNESCO is doing and has done in a section of Mexico and a part of Thailand (Siam). In Mexico, the natives are seen coming to market and UN students visit one of the islands seeking to help the people and study their existence. In Siam, there is a problem with hyacinths which block the waterways and an expert goes out with a spray to kill the roots, after which the water is stocked with rapid-breeding fish. The people and customs are also to be seen in action. The UN students arrive with penicilin and after some hard selling convince the natives that it will cure them. Mobile libraries get a big play. The UN students, most of whom will become teachers, emerge from their territories better prepared to help their fellow men face the world.

X-RAY: There is much that is interesting in this as the UN goes into action, and various customs and living habits are graphically presented. Instead of staying with one country until it is exhausted, the film has been edited so that excerpts showing each of the countries are intermingled and follow each other leading to some slight confusion. Art and some specialty spots could use this. Senator Karl E. Mundt introduces the film and explains the workings of UNESCO.

AD LINES: "UN Health And Welfare Teams Swing Into Action In Siam And Mexico"; "A Disease Killer Stalks A Village Until Modern Medicine Sends It Off In Retreat"; "Thrills And True Drama."

The Shorts Parade

TWO REEL

Color Historical

THE DECLARATION OF INDEPENDENCE. Warners—Technicolor Specials. 18m. When first reviewed in THE SERVISECTION of October, 1938, it was said, "John Litel, Rosella Towne, Ted Osborne, Lionel Belmore, Owen King, and Gordon appear in this subject, which, without qualification, should be played by every theatre in the country. It tells the story of the signing of the Declaration of Independence, how the majority wanted to sever relations with George III, but some few opposed, and how Thomas Jefferson, Cesar Rodney, their adherents turned the tables on the Tories, with Rodney coming through just in time to swing Delaware's votes. It has been produced with good taste, with general adherence to authenticity. It has dramatic values that are topnotch, with Litel as Jefferson giving a standout performance, but it is in the underlying principle purpose that the subject is especially strong. It delivers the message of Americanism in a manner that practically makes it a must for all theatres, and as such it should be played. EXCELLENT." (1009).

Color Travel

CONTINENTAL HOLIDAY. Warners—Specials. 20m. A tourist's view of Europe, this takes one first to Mont Sain Michel, a famous abbey on the French coast close to Omaha Beach, made famous in the last war. In Paris, the street cafes are the

main attraction along with the landmarks. Views are also seen of the Swiss Alps, a festival of folk dancing at Lake Traun in Austria, the shrine at Lourdes, the canals of Venice and St. Marks Square, medieval tournaments, the French Riviera, the casino at Monte Carlo, and finally some scenes of a fiesta at Pamplona, Spain. GOOD. (1008).

Comedy

MUSTY MUSKETEERS. Columbia—The Three Stooges. 16m. Heading back in time, the Stooges are in ye olde country of the middle ages, in love with three equally empty headed beauties, and they must ask the king for permission to marry. When they arrive at court, they become involved with royal intrigue. The court magician, with hopes of marrying the princess, has plans, but the Stooges foil him and are rewarded by permission to marry. FAIR. (6407).

Travel

THIS WONDERFUL WORLD. Warners—Featurettes. 20m. This review of the world covers a variety of things including some glimpses into the thick swamps of Australia's Birdland, similar in its desolate beauty to the Everglades. In France, one sees a town 900 years old doomed to destruction to make way for a water power project. Don Alvero Claveria, a Barcelonan, makes miniature models, the smaller the better. Also in Spain is a performance at a shadow theatre. A journey through Arctic ice is next on the program as an ice breaker finds its way through the frigid wastes. Finally, one visits Theodore Roosevelt's home. EXCELLENT. (1104).

ONE REEL

Color Cartoon

THE CAT'S BAH. Warners—Looney Tunes. 7m. Another in the "Pepe Le Pew" series, this sets the romantic French skunk in the Casbah. He comes upon the cat of an American tourist, immediately makes her the object of his affection and pursues her. The cat, however, has her own opinion, but the dauntless skunk applies himself to his suit until he finally gets his gal by force. GOOD. (1714).

DONALD'S DIARY. RKO—Walt Disney Cartoons. 7m. Donald Duck is dreaming of his ideal girl, and when he goes out, the coquettish Daisy works her charms on him. After a courtship, he is invited to meet the family. Her three little brothers are a nuisance, but they beat it as soon as they are paid off. While waiting for his lady love, he pictures married life with Daisy. Frightened, he runs from the house and is next seen walking guard at an outpost of the Foreign Legion. FAIR. (44107).

HOMESTEADER DROOPY. MGM—Cartoons. 7m. Homesteader Droopy becomes the target of the gun slinger who is on the side of the cattlemen, but Droopy becomes the victor after a lot of gags, some funny and some not, go by. GOOD. (W-544).

HOWDY DOODY AND HIS MAGIC HAT. Kagran. 7m. TV's "Howdy Doody" appears in this UPA cartoon in quest of a magic cowboy hat that will make him invincible. He journeys through some fantastic abstract color arrangements chasing the cap, finally capturing the elusive thing. With his magical powers, he becomes a rodeo star. Predominently interactions of colors and designs, this is more suitable to the art houses. This is available in 16mm. and 35mm. GOOD.

JOHNNY FEDORA AND ALICE BLUE BONNET. RKO-Walt Disney—Marquee Musicals. 8m. The Andrews sisters sing while the title song provides a background for a tale of two hats, one male and one female, and their trials and tribulations until they meet finally as the headpieces of two horses. This is done in the best Disney style. The subject first appeared in Disney's "Make Mine Music." EXCELLENT. (44002).

THE MAN ON THE FLYING TRAPEZE. Columbia—UPA Assorted. 7m. In the shadows of a dark street, a pianist, trumpeter, and trombonist sadly play "The Man On The Flying Trapeze." In flashback, one sees the story of Fifi, fickle and beautiful young damsel who leaves her home town fiance, the pianist, for the daring man on the trapeze, the trumpeter, and then leaves him in turn for the circus owner, the trombonist. The three sing their sad song as Fifi is seen driving by in a limousine, having deserted the circus owner for someone of more means. GOOD. (6503).

TWO FOR THE RECORD. RKO—Marquee Musicals. 8m. An excerpt from Disney's "Make Mine Music," this cartoon musical features the music of Benny Goodman in two jive episodes, "All The Cats Join In" and "After You've Gone." Pictured are a group of jalopy riding teenagers congregating at the local soda shop for some jitterbug cutups. Another episode sees the band instruments come to life to move with the lively rhythms. EXCELLENT. (44001).

Color CinemaScope Musical

FIRST PIANO QUARTET. 20th-Fox—CinemaScope. 10m. With Adam Garner, Frank Mittler, Edward Edson, and Glauco d'Attili at their grand pianos, they perform Ernesto Lecuona's "Malaguena," and "Clair de Lune," by Claude Debussy, finishing with a fast march by John Philip Sousa, "The Stars And Stripes Forever." The music is familiar and well rendered by the First Piano Quartet while stereophonic sound brings out the best qualities of the music. Obviously, this will have most appeal for class audiences. GOOD. (7410).

Comedy

SO YOU WANT TO GO TO A NIGHT CLUB. Warners—Joe McDoakes Comedies. 10m. Joe McDoakes is forced by his wife to take her out to a night club. At the crowded club he tries to pick the cheapest thing on the menu until he runs into some friends. With an audience, he orders the best in the house and ends up with a huge check. With not enough in the bank to cover, he and his wife end up in the employ of the club. FAIR. (1405).

Novelty

CANDID MICROPHONE No. 4. Columbia—Candid Microphones. 10m. The candid mike is hidden in a sporting goods store while Allen Funt, acting the part of the proprietor, tries to prevent two boys from making a purchase. Funt also attemps to thwart a gun buyer from getting what he wants. FAIR. (6554).

CANINE CRIMEBUSTERS. Columbia—Topnotchers. 10m. The canine patrol connected to the Royal Canadian Mounted Police undergoes a period of thorough training before it is officially inducted into the force. Some of the oldtimers go through their paces for practice. The canines also show how they help the mounties get their man. GOOD. (6901).

GOLDEN GATE. RKO—Screenliners. 8m. The world famous Golden Gate bridge has given a nickname to San Francisco. A little more than 100 years ago, only a little Spanish village stood on its site. One is taken on a tourists ride around the town visiting Chinatown, the Navy Yard, fishing wharfs, the Golden Gate Park, Seal Rock, the annual meeting place of seals in the vicinity, and the cable cars. GOOD. (44207).

HULA FROM HOLLYWOOD. Columbia—Screen Snapshots. 10m. Ralph Staub and guest, Patricia Medina, take a look at some films of an old Hollywood party at the Beachcombers. Dinner is served in the traditional South Sea style with the roasts cooked over an open fire and eaten on the ground. Everyone seems to be having fun at this unusual party including Evelyn Keyes, John Huston, Rhonda Fleming, Brian Aherne, Kay Kyser, Georgia Carroll, Gale Storm, Lee Bowman, Danny Kaye, Phil Harris, and Alice Faye. FAIR. (6858).

MISSION SHIP. RKO—Screenliners. 11m. To the people settled in the lonely outposts of civilization on British Columbia's Pacific coast, the mission ship is a contact with the world. It brings medical aid, religious services, theatre entertainment, and a library. The mission ship is seen in the course of an average day. Christenings, maternity cases, etc., are radioed to the ship, which makes its way to the port of need to dispense its services. GOOD. (44208).

MOVING THRU SPACE. U-International—Variety Views. 9m. Some gymnasts go through their paces, and thanks to some interesting photography, this rates above the average. GOOD. (9344).

Color Sports

CARNIVAL IN RIO—Warners—The Sports Parade. 10m. The carnival in Rio de Janeiro turns the city into a colorful funland with dancing in the streets and everyone dressed in costumes. Famous artists and sculptors design some spectacular floats for the festivities and throngs are celebrating. Even the fashionable figures of society join in the fun at the opera ball. This is in WarnerColor. FAIR. (1507).

Sports

RACQUET WIZARDS. Columbia—World of Sports. 9m. Some may think that badminton and table tennis are cinch games, but when top players take the racquets they can give skillful performances. Hugh Forgie, a pro badminton player, tries some fancy shots with the shuttlecock while Sandor Glancz, European titleholder in table tennis, and the American champ, Lou Pagliaro, give each other a real battle. FAIR. (6807).

Color CinemaScope Travel

LAND OF LEGEND. 20th-Fox—CinemaScope. 8m. The CinemaScope camera takes in the full breadth of Athens, its glorious remnants of the past along with the newer developments of modern Greece. One sees panoramic air views of the city and the famous acropolis upon which stand the ruins of the Parthenon and other buildings of ancient Greece. King Paul and Queen Fredricka are shown also during their public appearances and in their country home. GOOD.

Alphabetical Guide

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RAILS INTO LARAMIE—81m.—U-I 3719
RED GARTERS—91m.—Paramount 3695
RED RIVER SHORE—54m.—Republic 3671
RETURN OF THE PLAINSMAN—67m.—Astor 3617
RHAPSODY—115m.—MGM 3702
RIDE CLEAR OF DIABLO—80m.—U-I 3697
RIDERS OF THE PURPLE SAGE—56m.—20th-Fox 3719
RIDERS TO THE STARS—81m.—UA 3689
RIDING SHOTGUN—75m.—Warners 3712
RIMSKY-KORSAKOV—85m.—Artkino 3729
RINGER, THE—78m.—London 3620
RIOT IN CELL BLOCK 11—80m.—Allied Artists 3701
RIVER OF NO RETURN—91m.—20th-Fox 3744
ROB ROY—82m.—RKO 3654
ROBE, THE—132½m.—20th-Fox 3611
ROBOT MONSTER—62m.—Astor 3641
ROCKET MAN, THE—79m.—20th-Fox 3744
ROMAN HOLIDAY—118M.—Paramount 3598
ROSE BOWL STORY, THE—73m.—Allied Artists 3593
ROSE MARIE—104m.—MGM 3710
ROYAL AFRICAN RIFLES, THE—76m.—Allied Artists 3609

S

SAADIA—87m.—MGM 3679
SABRE JET—96m.—UA 3612
SAGINAW TRAIL—56m.—Columbia 3596
SAINT'S GIRL FRIDAY, THE—68m.—RKO 3718
SALT OF THE EARTH—94m.—IP 3720
SASKATCHEWAN—87m.—U-I 3703
SCARLET SPEAR, THE—78m.—UA 3719
SCUDDA-HOO! SCUDDA-HAYI—95m.—20th-Fox 3719
SEA AROUND US, THE—61m.—RKO 3711
SEA OF LOST SHIPS—85m.—Republic 3627
SECOND CHANCE—82m.—RKO 3599
SECRET ASSIGNMENT—116m.—IFE 3726
SECRET DOCUMENT-VIENNA—90m.—Davis 3698
SECRET OF OUTLAW FLATS—54m.—Allied Artists 3693
SENSUALITA—72m.—IFE 3754
SHADOW MAN—77m.—Lippert 3654
SHADOWS OF TOMBSTONE—54m.—Republic 3627
SHARK RIVER—80m.—UA 3644
SHE COULDN'T SAY NO—89m.—RKO 3688
SIDESHOW BURLESQUE—69m.—Phoenix 3713
SIEGE AT RED RIVER, THE—86m.—20th-Fox 3728
SILVER LODE—80m.—RKO 3755
SINGIN' IN THE CORN—64m.—Columbia 3662
SINS OF JEZEBEL—74m.—Lippert 3635
SINS OF PARIS—91m.—Arlan 3746
SIX GUN DECISION—54m.—Allied Artists 3661
SKY COMMANDO—69m.—Columbia 3596
SLAVES OF BABYLON—82m.—Columbia 3609
SNOW MAIDEN, THE—69m.—Artkino 3620
SO BIG—101m.—Warners 3620
SOMETHING MONEY CAN'T BUY—83m.—U-I 3620
SONG OF THE LAND—71m.—UA 3655
SOUTHWEST PASSAGE—75m.—UA 3734
SPANISH MAIN, THE—100m.—RKO 3743
SPELL OF IRELAND, THE—77m.—Celtic 3757
SPICE OF LIFE, THE—71m.—Mayer-Kingsley 3682
STAGE DOOR—91m.—RKO 3599
STARS OF THE UKRAINE—52m.—Artkino 3602
STEEL LADY, THE—83m.—UA 3628
STORMY, THE THOROUGHBRED—45m.—Buena Vista-Disney 3720
STRANGE CONDUCT (Pit of Loneliness)—84m.—Dovis 3665
STRANGER ON THE PROWL—82m.—UA 3644
STRANGER WORE A GUN, THE—83m.—Columbia 3596
STREET WITH NO NAME, THE—91m.—20th-Fox 3719
STREETWALKER, THE—82m.—Brenner 3729
STRIPORAMA—78m.—Fine Arts 3630
SUN VALLEY SERENADE—86m.—20th-Fox 3744
SUSPICION—99m.—RKO 3611
SWORD AND THE ROSE, THE—92m.—RKO 3599

T

TAKE THE HIGH GROUND—101m.—MGM 3610
TALL IN THE SADDLE—88m.—RKO 3711
TANGA TIKA—73m.—Schaefer 3630
TARANTELLA NAPOLETANA—86m.—IFE 3754
TAZA, SON OF COCHISE—79m.—U-I 3689
TENNESSEE CHAMP—73m.—MGM 3703
TERROR STREET—83m.—Lippert 3678
TEXAS BAD MAN—62m.—Allied Artists 3633
THEM—94m.—Warners 3735
THEY WON'T BELIEVE ME—94m.—RKO 3727
THOSE REDHEADS FROM SEATTLE—90m.—Paramount 3618
THREE COINS IN THE FOUNTAIN—102m.—20th-Fox 3755
THREE FORBIDDEN STORIES—105m.—Ellis 3602
THREE SAILORS AND A GIRL—95m.—Warenrs 3656
THREE STOPS TO MURDER—76m.—Astor 3725
THREE YOUNG TEXANS—78m.—20th-Fox 3688
THUNDER OVER THE PLAINS—82m.—Warners 3645
THY NEIGHBOR'S WIFE—77m.—20th-Fox 3612
TIME, GENTLEMEN, PLEASE! (Nothing to Lose)—79m.—Union 3621
TITFIELD THUNDERBOLT, THE—83m.—U-I 3613
TOP BANANA—100m.—UA 3689
TOP HAT—81m.—RKO 3611
TOPEKA—69m.—Allied Artists 3593
TORCH SONG—90m.—MGM 3618
TORMENTO—98m.—IFE 3678
TRAIL OF THE ARROW—56m.—Allied Artists 3593
TREASURE OF THE SIERRA MADRE, THE—126m.—Warners 3628
TRENT'S LAST CASE—90m.—Republic 3627
TUMBLEWEED—79m.—U-I 3644
TURN THE KEY SOFTLY—81m.—Astor 3694
TWO GUN MARSHAL—52m.—Allied Artists 3677

U

UNCLE WILLIE'S BICYCLE SHOP—80m.—Stratford 3746
UNDERCOVER AGENT—69m.—Lippert 3625
UNKNOWN LOVER, THE—104m.—IFE 3641
UNTAMED BREED, THE—79m.—Columbia 3596
UNTAMED HEIRESS—70m.—Republic 3743

V

VALLEY OF THE HEADHUNTERS—67m.—Columbia 3597
VALLEY OF THE SUN—78m.—RKO 3688
VASILI'S RETURN—92m.—Artkino 3629
VEILS OF BAGDAD, THE—81m.—U-I 3620
VENDETTA—101m.—IFE 3621
VICKI—85m.—20th-Fox 3612
VIGILANTE TERROR—70m.—Allied Artists 3625
VILLAGE, THE—96m.—UA 3619
VIOLATED—73m.—Poloce 3665
VIRGIN IN HOLLYWOOD, A—70m.—Union 3622

W

WALKING MY BABY BACK HOME—95m.—U-I 3644
WAR ARROW—78m.—U-I 3664
WAR OF THE WORLDS, THE—85m.—Paromount 3598
WARNING TO WANTONS—105m.—Bell 3665
WE WANT A CHILD—75m.—Lippert 3742
WHITE FIRE—82m.—Lippert 3679
WHITE HELL OF PITZ PALU, THE—98m.—IFE 3662
WHITE MANE—40m.—UA 3682
WICKED WOMAN—77m.—UA 3655
WILD ONE, THE—79m.—Columbia 3670
WILL ANY GENTLEMAN . . .?—84m.—Stratford 3673
WINGS OF THE HAWK—80m.—U-I 3600
WITHOUT RESERVATIONS—101m.—RKO 3600
WITNESS TO MURDER—81m.—UA 3734
WONDER VALLEY—73m.—Liles 3666
WORLD FOR RANSOM—80m.—Allied Artists 3685
WORLD WITHOUT END—56½m.—United Nations 3757

Y

YANK IN THE RAF, A—97m.—20th-Fox 3636
YANKEE PASHA—84m.—U-I 3720
YELLOW BALLOON, THE—80m.—Allied Artists 3641
YELLOW TOMAHAWK, THE—82m.—UA 3755
YESTERDAY AND TODAY—57m.—UA 3644
YUKON VENGEANCE—68m.—Allied Artists 3661

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)

JUST A REMINDER • •

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ALPHABETICAL GUIDE To 442 Features Reviewed Since The Sept. 9 Issue

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THE NATIONAL RELEASE DATE GUIDE

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ALLIED ARTISTS

APRIL

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L. Bridges, V. Miles, M. Sheridan
(Color)

Arrow In The Dust
S. Hayden, C. Gray
(Technicolor)

MAY

The Forty-Niners
B. Elliott, V. Grey

JUNE

The Desperado
W. Morris, B. Garland

Home From The Sea
N. Brand, J. Sterling

The Bowery Boys Meet The Monster
L. Gorcey, H. Hall, L. Mason

COLUMBIA

APRIL

Jesse James vs. The Daltons
B. King, B. Lawrence, B. Cliff
(Technicolor)
(3-D and 2-D)

Drive A Crooked Road
M. Rooney, D. Foster, K. McCarthy

The Iron Glove
R. Stack, U. Thiess
(Technicolor)

MAY

The Miami Story
B. Sullivan, A. Jergens, B. Garland

Massacre Canyon
P. Carey, A. Totter
(Technicolor)

The Mad Magician
V. Price, M. Murphy, E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban, B. St. John
(Technicolor)

Jungle Maneaters
J. Weissmuller, K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

LIPPERT

APRIL

Fangs Of The Wild
C. Chaplin, Jr., M. Dean

Heat Wave
A. Nicol, H. Brooke
(English Made)

MAY

The Cowboy
Documentary
(Eastman Color)

Monster From The Ocean Floor
A. Kimbell, S. Wade

River Beat
P. Kirk, J. Bentley

JUNE

Terror Ship
W. Lundigan

The Big Chase
L. Chaney, G. Langan, A. Jergens

Paid To Kill
D. Clark

METRO

APRIL

Gypsy Colt
D. Corcoran, W. Bond, F. Dee
(Ansco Color)
(Print by Technicolor)

Rhapsody
E. Taylor, V. Gassman, J. Ericson
(Technicolor)

Executive Suite
W. Holden, B. Stanwyck, W. Pidgeon, L. Calhern, S. Winters, J. Allyson

MAY

Flame And The Flesh
L. Turner, P. Angeli, C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of War
R. Reagan, D. Martin, O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson, D. Martin, K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom, A. Blyth, J. Ericson
(Ansco Color)
(CinemaScope)

PARAMOUNT

APRIL

Casanova's Big Night
B. Hope, J. Fontaine, B. Rathbone
(Technicolor)

MAY

Elephant Walk
E. Taylor, D. Andrews, P. Finch
(Partly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incas
C. Heston, R. Young, N. Maurey
(Technicolor)

RKO

APRIL

Carnival Story
A. Baxter, S. Cochran
(Technicolor)
(Made in Germany)

Mr. Blandings Builds His Dream House
C. Grant
(Reissue)

They Won't Believe Me
R. Young
(Reissue)

The Saint's Girl Friday
L. Hayward,
(English-made)

Pinocchio
(Disney)
(Technicolor)
(Reissue)

MAY

Son Of Sinbad
D. Robertson, S. Forrest, V. Price,
(Technicolor)
(3-D and 2-D)

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World
(Reissue)

Station West
(Reissue)

Sins Of Rome
M. Girotti, L. Tcherina
(Italian-made)
(Dubbed in (English)

Silver Lode
J. Payne, L. Scott
(Technicolor)

REPUBLIC

APRIL

Geraldine
J. Carroll, M. Powers, J. Backus

Untamed Heiress
J. Canova, O. Barry, C. Chandler

MAY

Jubilee Trail
V. Ralston, J. Leslie, F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey, E. Keyes, E. Lanchester

20th-FOX

APRIL

Prince Valiant
J. Mason, J. Leigh, R. Wagner
(CinemaScope)
(Technicolor)

The Rocket Man
G. Winslow, C. Coburn, S. Byington

The Siege At Red River
V. Johnson, J. Dru
(Technicolor)

MAY

River Of No Return
R. Mitchum, M. Monroe
(Technicolor)
(CinemaScope)

Three Coins In The Fountain
C. Webb, J. Peters, D. McGuire, M. McNamara
(Cole)
(CinemaScope)
(Partly made in Italy)

Gorilla At Large
C. Mitchell, A. Bancroft, L. J. Cobb
(Technicolor)
(3-D and 2-D)

Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiators
V. Mature, S. Hayward, M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget, J. Hunter, M. Rennie
(Technicolor)

The Raid
V. Heflin, A. Bancroft
(Technicolor)

UNITED ARTISTS

APRIL

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Documentary
(Color)
(Rank)

The Lone Gun
G. Montgomery,
(Color)
(Superior)

Southwest Passage
R. Cameron, J. Dru,
(Eastman Color)
(3-D)
(Small)

Heidi
E. Sigmund
(Made in Switzerland and Germany)
(Wechsler)

Champion
Home Of The Brave
(Reissues)

MAY

The Long Wait
A. Quinn, C. Coburn, P. Castle
(Saville)

Witness To Murder
B. Stanwyck, G. Sanders, G. Merrill
(Erskine)

The Yellow Tomahawk
R. Calhoun, P. Castle, N. Beery
(Color)
(Schenck-Koch)

Captain Kidd and The Slave Girl
A. Dexter, E. Gabor, A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

U.-INT.

APRIL

Ma and Pa Kettle At Home
M. Main, P. Kilbride

Yankee Pasha
J. Chandler, R. Fleming
(Technicolor)

Rails Into Laramie
J. Payne, M. Blanchard, D. Duryea
(Technicolor)

MAY

Playgirl
S. Winters, B. Sullivan

Fireman, Save My Child
S. Jones
B. Hackett
H. O'Brian

JUNE

Drums Across The River
A. Murphy, L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea, M. Blanchard, C. Wills
(Technicolor)

WARNERS

APRIL

Riding Shotgun
R. Scott, J. Weldon
(WarnerColor)

Lucky Me
D. Day, R. Cummings, P. Silvers
(WarnerColor)
(CinemaScope)

MAY

Dial "M" For Murder
R. Milland, G. Kelly, R. Cummings
(WarnerColor)
(3-D

A Guy With A Grin
(No Time For Comedy)

A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore, E. Gwenn, J. Weldon

OBSERVANCES

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June 14—Flag Day
June 20—Father's Day



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MOTION PICTURE

EXHIBITOR

MAY 26, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Distribs Warned By Colonel Cole

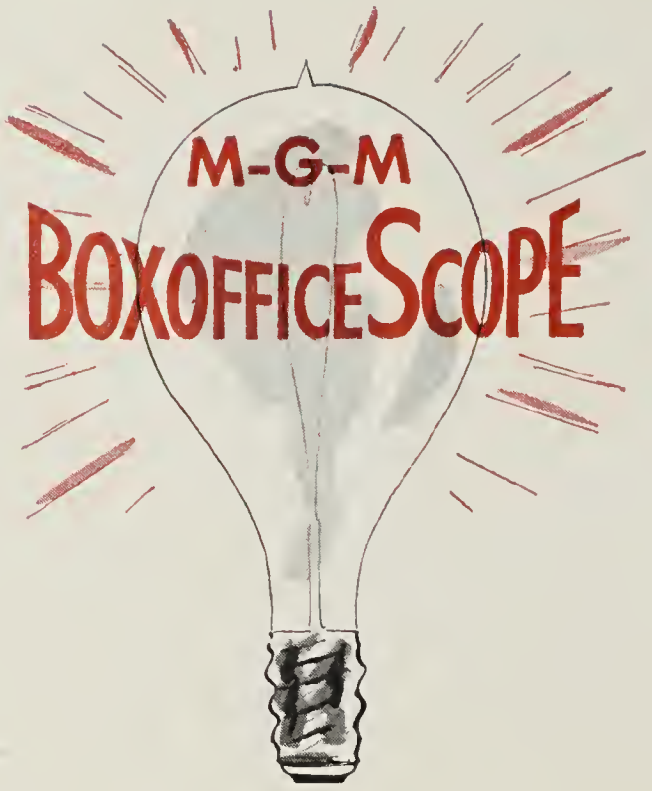
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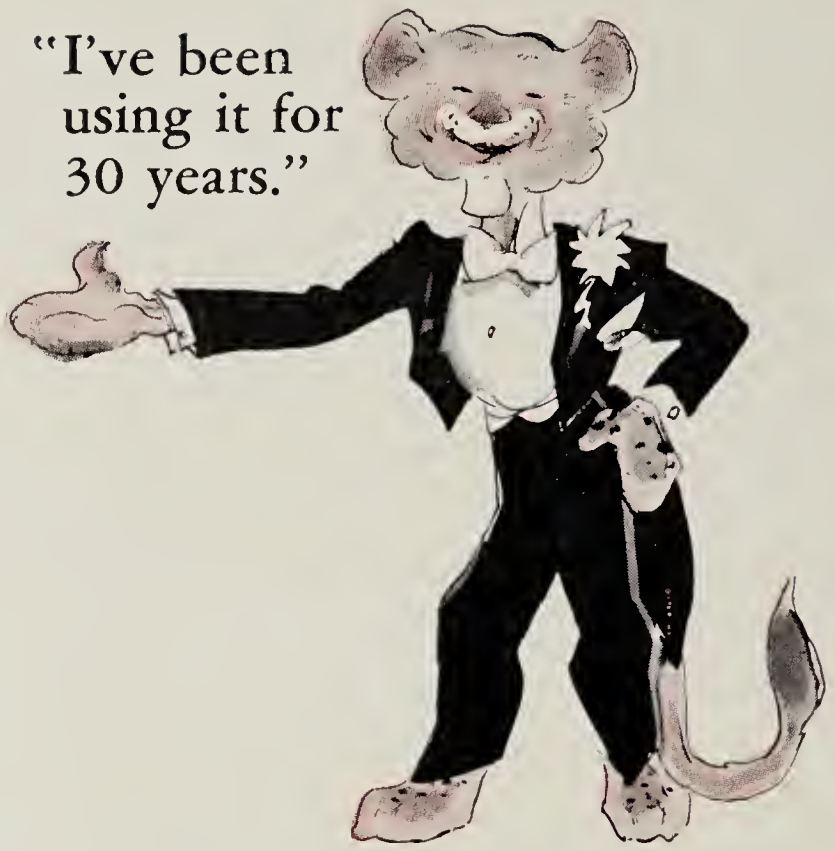
One-Sided Prosperity

(editorial)

AND FEATURING: PHYSICAL THEATRE

H. J. Brown, Altec Service field engineer, reads the meter during a transmission test of the Simplex amplifier at the Harrison, West Chester, Pa., one of the stereophonic methods shown in PHYSICAL THEATRE.





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Wide Range of Showmanship in M-G-M Attractions!



New Nationwide Triumph!

"EXECUTIVE SUITE"

Starring Academy Award-Winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch



The Title Says It!

"FLAME AND THE FLESH"

(Technicolor)
Lana Turner, Pier Angeli, Carlos Thompson



Popular With The Fans!

"RHAPSODY"

(Technicolor)
Elizabeth Taylor, Vittorio Gassman, John Ericson, Louis Calhern



Cash Register Rings!

"VALLEY OF THE KINGS"

(Color)
Robert Taylor, Eleanor Parker, Carlos Thompson



Next Big Musical!

"THE STUDENT PRINCE"

(CinemaScope—Color)
Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza



"PRISONER OF WAR"

Tests playing "A" time prove exploitation pay-off!

Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka



"MEN OF THE FIGHTING LADY"

Thrills of Navy Jet Pilots!

(Color) Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy

2nd Year!

Lili

Still the Hit of N. Y.



Repeat bookings for "Lili" terrific nationwide!

(Technicolor) Leslie Caron, Mel Ferrer, Jean Pierre Aumont

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

MAY 26, 1954
VOLUME 52 NUMBER 4

ONE-SIDED PROSPERITY

A FEW weeks ago, both Allied States Association and the Theatre Owners of America through their respective presidents, Ben Marcus and Walter Reade, Jr., made headlines by seeking to ascertain from the major distributors what could be done with regard to the predicted scarcity of product situation which looked inevitable for the months of May and June.

While it was not expected that the distributors would be in any great haste to change their pattern of the past few years as regards delivery of product in the spring, there was always the faint hope that they would realize the seriousness of the situation and act upon the exhibitors' requests.

The fact of the matter is plain enough.

There not only is an acute product shortage but there is even a worse paucity of quality pictures. While this has been the situation at this time of the year for the past few seasons, reports from all parts of the country indicate that the 1954 picture is the bleakest yet.

It is difficult to try to analyze this situation when at the same time the financial reports of the distributors show their earnings as good as or even better than the same period last year.

One must come to the conclusion that the distributors have found that in a tight market there is more profit and that by limiting the number of releases they are able to benefit themselves by playoffs of every picture and also extended runs in cases where they are not deserved.

Add to this the benefits already being derived by distributors in situations where competitive bidding, warranted or unwarranted, exists, and this helps make a rosy picture for them.

On the other hand, at the time when distributors are showing a greater profit, exhibition is taking it on the chin.

To be sure, there are undoubtedly a lot of exhibitors in controlled situations and who have access to all product who are able to weather this particular period, but most of the theatremen have not only had to go to the bottom of the barrel to find film to keep their houses open, but even at the bottom of the barrel there is no longer any guarantee of enough pictures.

We have long contended that any industry which has such a one sided picture is not a healthy one.

It is not possible for distribution to keep on making money while the theatres are showing losses.

Although three weeks have gone by since both Allied States Association and the Theatre Owners of America sought to secure the cooperation of distributors, we fail to detect any change in the situation.

It may be that an occasional pre-release has alleviated the situation in a few key spots, but such a move on the part of the distributors is just a drop of water where a torrential rain is needed.

Now that the CinemaScope situation has at last reached the point of satisfying practically everyone, and the various exhibitor units have lost this as an item about which to pass resolutions, we presume that they will turn their attention to the lack of pictures as a target for their attention.

But theatres are not kept open and theatremen are not kept in business by resolutions.

The type of thinking which has allowed distribution to follow this policy for the past few years is not one which is concerned with the welfare of the industry; yet it is the welfare of the industry, not the individual company, that must be considered if this business is to survive.

DRIVE-IN NOTE

DRIVE-IN OWNERS may be interested in a new development recorded in a bulletin of the Allied Theatre Owners of Indiana. Calling this night "Bring Your Neighbor Night" or "Guest Night," the gimmick works this way. Anyone who brings neighbors or friends includes them as guests of the theatre. The driver of the car has only to buy two admissions, and any additional persons are let in free.

It is pointed out in the bulletin that in addition to a new sales approach the exhibitor can use his regular tickets instead of bothering with a new series. For example, two $.50 tickets would be used instead of a $1 "car admission" ticket. It might be worth consideration by the open-airers.

Jay Emanuel

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CAN NEWS

(Trade Highlights In This Issue)

Corporate

Speaking at the annual stockholders' meeting of American Broadcasting-Paramount Theatres, Leonard A. Goldenson says that he is going to Europe to encourage production of more pictures to alleviate the scarcity in this country (page 8).

Spyros Skouras, 20th-Fox president, reports to the stockholders at the annual meeting in New York City (page 14).

Technicolor sets a French production deal (page 15).

Deaths

John S. Mill, vice-president, Rowe Manufacturing Company, dies (page 12).

Arthur Price, trade publicist, passes (page 12).

Fred Waller, veteran inventor, passes (page 15).

Distribution

MGM will deliver two versions of its CinemaScope productions (page 5).

Forty-five single reels plus news will comprise the MGM 1954-55 shorts lineup (page 5).

The distribution of Samuel Goldwyn's reissues is set (page 14).

Exhibition

Colonel H. A. Cole, Allied leader, warns of an appeal to Congress unless distributors give exhibitors an opportunity to benefit from federal tax reduction (page 5).

New York City exhibitors organize to fight a threatened five per cent municipal admissions tax (page 4).

Financial

Eastman Kodak shows an increased profit in its 12-week report (page 5).

Atlas adds to its RKO Radio holdings (page 18).

International

Alberta, Canada, exhibitors move to seek the end of the amusement tax (page 10).

Paramount holds a sales meeting in Canada (page 10).

Legal

A coast court ruling affects anti-trust actions (page 16).

Mel Konecoff

Some publicity for "The Miami Story" and other trivia come in for attention (page 4).

Organizations

Herman Levy's address provides a highlight for the convention of Missouri, Illinois, and Kansas theatremen at Lake of the Ozarks, Mo. (page 12).

Technical

New equipment is installed in the Will Rogers Memorial Hospital (page 15).

Arbitration Conference Starts In New York City

NEW YORK—The industry's attempt to inaugurate an arbitration system started again this week as representatives of the TOA, ITOA, MMPTA, Southern California Theatre Owners Association, and the International Drive-In Theatre Owners Association met with the MPAA.

Charles Boasberg, as head, MPAA distributors' committee, opened the meeting, with MPAA President Eric Johnston making a brief address.

Herman Levy was chosen secretary and Ralph Hetzel, MPAA vice-president, was made the chairman of the conference.

The TOA's Mitchell Wolfson suggested that the arbitration pattern of two years ago be referred to, and also proposed that several points be included in arbitration as follows:

Arbitrate runs and clearances, eliminate competitive bidding, no forcing of films, arbitrate shortage of prints, arbitrate pre-releases, and arbitrate any contract violations.

NEW YORK By Mel Konecoff

THERE'S nothing like a genuine bathing beauty contest to pep things up. We heard that coincidental with the opening of Columbia's "The Miami Story," a judging would take place in the main lobby of the Paramount to select a "Miss Miami Story," who would be suitably rewarded with a round-trip to that city plus a week's stay. The contest got under way with plants in the daily papers asking would-be entrants to send in photos. Bob Shapiro, executive manager, and Henry Spiegel, advertising and publicity director, sent wires asking 30 to show for the judging.



KONECOFF

We hurried over to find the place loaded with all shapes and sizes in all types of swim (?) suits. Acting as judges were press photographers from a number of the local papers, which insured the success of the stunt and the use of the pictures in the papers. After considerable parading back and forth, to which no one objected, six were chosen, and from these 5-foot, 84-pound Claudia Hall was selected.

GLAMOROUS GLOSSARY — Italian Films Export has published an illustrated pronouncing glossary of 20 leading Roman film beauties, which also lists their vital statistics and picture credits. As explained in the introductory verse on the cover of the four-page brochure, inspiration for

(*Continued on page* 18)

Latest Bulletins

(Developments At Deadline)

New York City Exhibitors Fight Five Per Cent Tax Move

NEW YORK—With the city's movie and legitimate theatres leading the fight last weekend, every effort was being made to stop the proposed five per cent tax on admissions.

Owners of virtually every motion picture theatre in the New York area and leaders of labor unions representing the workers in those theatres attended an emergency mass meeting on May 24 to protest the proposed tax on admissions. Vigorous protests were made by the theatre owners and their employe representatives.

Harry Brandt, president, Independent Theatre Owners Association, and Emanuel Frisch, president, Metropolitan Motion Picture Theatre Association, acted as co-chairmen.

"This attempt to pick out the motion picture theatres for a special, discriminatory tax at this time is a shocking thing," said Brandt. "Its unfairness is emphasized and aggravated by the fact that right now struggling theatres are still trying to work their way out of the trouble caused by TV competition and the federal tax. We have no alternative but to do everything in our power to persuade City Hall to solve its financial problems in some other way. Instead of tapping a new source of tax revenue, the city will destroy one of New York's most important local industries. We are fighting for our lives."

The following special committee was appointed to lead in the fight against the proposed tax:

Joseph R. Vogel, vice-president, Loew's Theatres; Si Fabian, president, Stanley Warner Corporation; Sol A. Schwartz, president, RKO Theatres; Harry Brandt, president, Brandt Theatres; Max Cohen, president, Cinema Theatre Circuit; Leo Brecher, Brecher Theatres; Spyros Skouras, Jr., president Skouras Theatres; Leonard Goldenson, president, ABC-Paramount Theatres; Emanuel Frisch, Randforce Circuit; Jerry Chaiken, Local 54, Cleaners and Porters; Thomas Murtha, IATSE; Julius Sanders, Sanders Theatres; Solly Pernick, stagehands union; and Herman Gelber, Local 306.

Frisch pointed out that the motion picture industry in New York City has never opposed any tax which affected all industries and all people alike. "We have always willingly carried our share of the city's burdens. To pick out our theatres for a discriminatory tax merely means that City Hall will put out of business many more struggling theatres."

Chaiken, representing Local 54, speaking for thousands of theatre workers, pointed out that the proposed tax would bring about the loss of jobs and prevent the workers from progressing salary-wise.

The Board of Estimate had discussed such a levy in lieu of Mayor Wagner's proposal that the sales tax be extended to commercial services.

Cole To Distributors: "Relief or Else"

"Coins" Opening Strong On Broadway

NEW YORK—Led by the Roxy opening of "Three Coins In The Fountain," most of the Broadway first-runs were doing satisfactory business over the weekend, although it was apparent the patrons were show shopping.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE MIAMI STORY" (Columbia). Paramount dropped to $30,000 on the second week.

"THREE COINS IN THE FOUNTAIN" (20th-Fox). Roxy opened to a hefty $63,177 for Thursday through Sunday, with the first week sure to hit $85,000.

"EXECUTIVE SUITE" (MGM). Radio City Music Hall, with stage show, claimed $101,000 for Thursday through Sunday, with the third week heading toward $153,000.

"THE FRENCH LINE" (RKO). Criterion expected to do $32,000 on the second week.

"MEN OF THE FIGHTING LADY" (MGM). Globe reported that the third, and last, week would tally $10,500.

"PLAYGIRL" (U-I). Mayfair claimed the second week would gross $7,500.

"FLAME AND THE FLESH" (MGM). Loew's State was heading toward a $10,000 fourth week.

"ELEPHANT WALK" (Paramount). Astor expected fifth week to reach $17,000.

"KNOCK ON WOOD" (Paramount). Capitol claimed $32,000 for the sixth week.

"PRISONER OF WAR" (MGM). Victoria expected the third week to reach $11,000.

MGM Sets Shorts Lineup

NEW YORK—MGM will have 45 single reel short subjects, in addition to 104 issues of "News Of The Day," for release during the 12-month period starting on Sept. 1, 1954, according to William B. Zoellner, in charge of sales for short subjects and newsreels, last week. The list will be headed by 16 Technicolor cartoons, four of which will also be made available in CinemaScope.

Additionally, there will be five Technicolor "Musical Gems" in CinemaScope. These will include "Merry Wives of Windsor," "Poet And Peasant," "The Jubilee Overture," and "The Thieving Magpie." There also will be eight "Gold Medal" reprint cartoons, six "FitzPatrick TravelTalks" in Technicolor, and 10 Pete Smith Specialties.

Dick Dickson Feted

NEW YORK—The 20th Century-Fox Family Club last week presented to National Theatres executive Dick Dickson an engraved plaque in grateful appreciation for cooperation and courtesies extended club members during his tenure as executive director of the Roxy. Dickson, returning to California shortly, was presented the award at the Roxy.

Says Exhibitors Will Petition Congress Unless Companies Take Realistic View; Product Shortage, "Onerous" Terms Cited By Allied Chief

DALLAS—Colonel H. A. Cole warned distributors last week that exhibitors were prepared to petition Congress for relief from sales practices which he alleged were "siphoning off an inequitable share of the recently won tax reduction to distribution-production channels."

Cole, board chairman, Allied Theatre Owners of Texas, stated that reports from all over the country indicated that distribution, because of the product shortage and "onerous" selling terms, was benefitting disproportionately from the tax victory.

He said, "The conclusion seems inevitable that these same 18,000 theatres which carried through the campaign on tax relief will be forced to go back to Congress with the request that an official investigation be made by the Ways and Means Committee to decide whether or not the refund by the government to the motion picture indjustry has been confiscated inequitably, if not illegally, by the one branch of our industry which needed it least, contrary to the express intent of the Congress."

Cole pointed out that COMPO figures made public during the tax campaign showed that during the past eight years the boxoffice declined 35 per cent while production-distribution income fell only 23 per cent, "a shocking picture in view of theatre closings in that period."

He further disclosed that during the tax campaign, a number of Congressmen warned that the relief supposedly granted theatres would be siphoned off and "the producer-distributor would receive practically all the benefit." It was exhibition's contention at that time, Cole said, "that it was the industry that was suffering and that both exhibition and distribution would benefit in usual proportions from any relief."

Distribution's selling policies, Cole charged, make it appear that "the relief accorded theatres is due to shrink more and more and shortly disappear." He warned that such distributor shortsightedness "can only result in further closings and in the draining off of necessary theatre reserves, which should be devoted to new equipment, better theatres, and new energy in the retail end of our industry. This willl eventually and inevitably be reflected in reduced earnings . . . "

Cole called another exhibitor march on Congress "a drastic step" to be "approached with reluctance," but added that "it seems inevitable in view of the present attitude of distribution, which is exercising its power seemingly without mercy."

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MGM Delivering Two CinemaScope Versions

NEW YORK—It was announced last week that MGM's CinemaScope features will be made available in two sound processes, four-track magnetic and Perspecta stereophonic sound. The Perspecta sound print can be used on a single optical track.

Eastman Kodak Shows Increase In Profit

NEW YORK—Consolidated net earnings of Eastman Kodak Company for the first quarter of 1954, the 12 weeks ending March 21, were $12,297,275, an increase of 24 per cent from $9,916,028 in the first quarter of 1953, it was announced last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president, following a meeting of directors.

The quarterly earnings are equal to 70 cents a share on 17,401,210 common shares outstanding. This compares with 59 cents a share in the first quarter of 1953 on 16,555,254 shares then outstanding. Earnings before taxes were $26,880,520, down 14 per cent from $31,275,824 for the first quarter a year ago.

Company officers reelected were Hargrave, chairman; Chapman, president; Donald McMaster, vice-president and general manager; Dr. C. E. Kenneth Mees, Ivar N. Hultman, Edward S. Farrow, James E. McGhee, Edward P. Curtis, M. Wren Gabel, and I. L. Houley, vice-presidents; Archbold H. Robinson, treasurer; David H. Fulton, J. Donald Fewster, and Carl L. Stevenson, assistant treasurers; Milton K. Robinson, secretary; William F. Shepard and Harmar Brereton, assistant secretaries; Cornelius J. Van Niel, general comptroller; and Thomas J. McCarrick and J. Leslie Harper, assistant comptrollers.

NT Houses Total 375

HOLLYWOOD—Charles P. Skouras reported to stockholders last fortnight that National Theatres' subsidiaries as of March 27 operated 375 theatres, compared to 411 on March 22, 1953. About 15 of the operating theatres remain to be divested under the consent judgment. The number of closed houses was 43 against 51 one year earlier. CinemaScope and stereophonic sound are installed in 220.

SUMMER TIME IS CIRCUS TIME

CECIL B.

GREATES

ON E



ACADEMY AWARD WINNER

BEST PICTURE OF THE YEAR

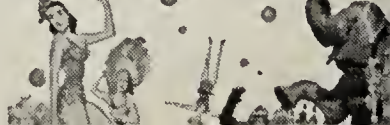
Paramount Pictures

The circus is back... because

available. Now is the time to date it and

schools closed, millions of youngsters a

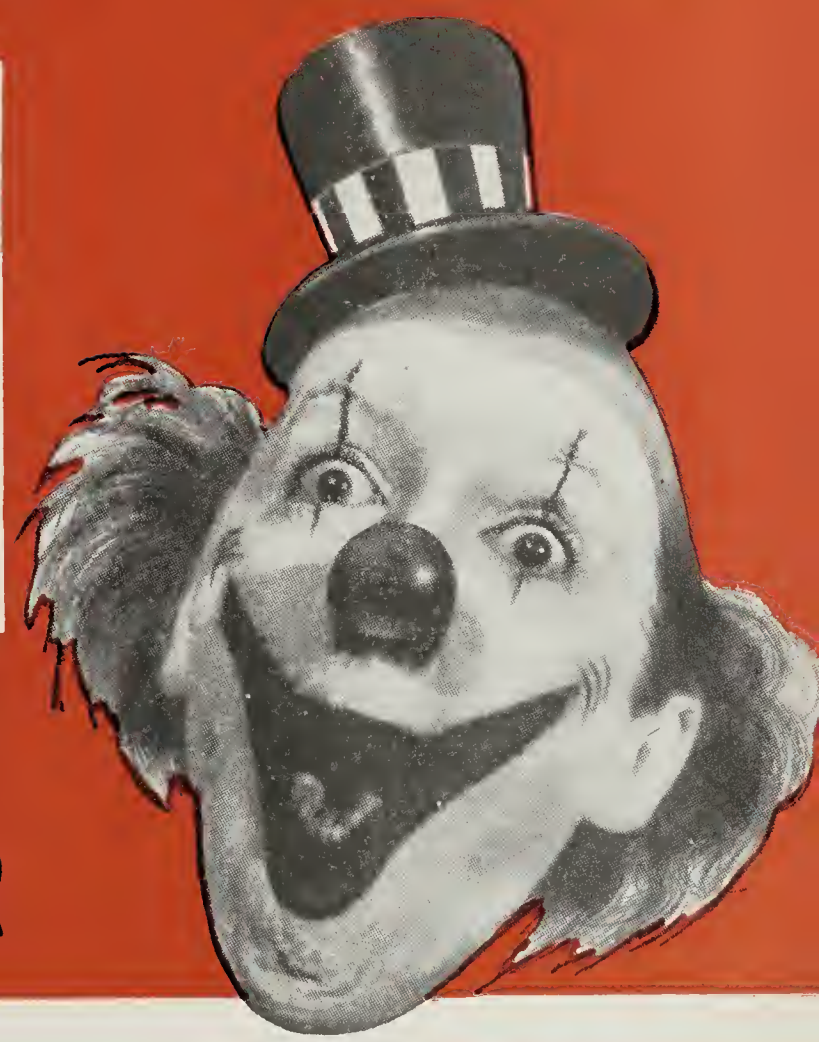
choice in summer entertainment. Book



AND IT'S PAY-OFF TIME WITH...

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the greatest boxoffice show on earth is campaign it for July and August. With d their families will make it their first it to repeat its never-equalled grosses!



Goldenson Moves To Relieve Scarcity

Will Take Trip To West Germany To Stimulate Production; Rank Also Encouraged; Sees Pickup In Third Quarter



At the Filmakers Releasing Corporation eastern and midwestern regional sales meeting recently in Chicago, President I. H. Levin said that "Filmakers intends to answer demands for quality product."

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, in answer to stockholder queries at the company's annual meeting last week, outlined the company's efforts to offset the current product shortage and stated that he plans to make a trip next month to West Germany in a move to stimulate production at the old UFA studios of pictures acceptable to American audiences, prevailing upon producers to employ more American talent in all categories.

He also said that efforts are being made to encourage the J. Arthur Rank organization to use American talent and key films to the American market and further noted that through the efforts of AB-PT, "six or eight top Italian pictures" will be available for showings in this country.

The company has decided to wait and see what producers do about the product shortage before acting on any production plans of its own, but the company is prepared to meet the problem "head on," Goldenson said, if producers fail to come up with more films.

Although theatre business has shown a decline from last year's figures, the AB-PT head stated that prospects "look promising" for an improvement, beginning with the third quarter. He asserted that "the number and quality of boxoffice pictures released so far in this quarter have not been comparable to last year's product at this time, and, as a result, our grosses are being adversely affected." The lineup for the third quarter, he added, looks promising.

He criticized distribution's practice of "holding back the release of their pictures until the third quarter." He contended that such a practice "creates peaks and valleys in the theatre business, a business which by its very nature requires a flow of product throughout the year," and stressed the importance of sustaining public interest in motion pictures, and expressed the hope that distributors would realize the importance of scheduling releases to "maintain the continuity of the movie-going habit." Goldenson also blamed the limited number of films available for lower grosses, forcing theatres to pay excessive film rentals and play pictures "for overextended periods of time."

Benefits from the admission tax saving, he said, "should be reflected in higher earnings starting with the third quarter." He also said producers could be confident of exhibitor cooperation in "encouraging production by independent producers." Goldenson said that TV's impact on theatre business in smaller southern and midwestern communities was not expected to be as severe as in other areas years ago.

The company has paid or prepaid its $8,750,000 bank debt down to $1,750,000, half payable on July 1, 1955, and the remainder on Jan. 1, 1956. Last year, $8,200,000 of the ABC debt of approximately $10,500,000 assumed by AB-PT with the merger was retired, with $1,000,000 of the unpaid balance remaining payable to a bank on Nov. 1, 1955. The balance amounts to $2,750,000, owed to four banks and due next year. The company has worked out with the four banks a $5,000,000 loan arrangement which includes a refinancing of the $2,750,000. The $5,000,000 is payable over seven years.

AB-PT will continue its practice of staying one year ahead of maturities and, "will repay this year $800,000 due under this new arrangement in 1955." Stockholders were also advised that the company's cash position remains strong.

Metropolitan Life and the banks have consented to AB-PT's request that its "unrestricted earned surplus be increased as of the 1953 year end, from $3,900,000 to $8,500,000." The sum available for dividends and the retirement of preferred stock will be $8,500,000, plus earnings accruing from operations after the 1953 year end. The policy affords greater flexibility in the retirement of preferred stock and the declaring of dividends, depending upon business conditions, it was said.

Goldenson said that although the company was studying subscription television, he doubted that it would prove dangerous to theatre business.

It was pointed out that a number of investment trusts were buying the company's stock showing confidence in its future and giving evidence of its strong financial position. There was some stockholder criticism that certain directors failed to hold company stock, but Goldenson answered that "the important prerequisites are ability, experience, and integrity."

Robert B. Wilby, president, Wilby-Kincey Circuit, and an AB-PT director, stated that the circuit's gross is down six to eight per cent, while the net has fallen 22 per cent. He blamed the decline on TV and the lack of product. Microwave Associates, electronics manufacturing concern half owned by AB-PT, had a first quarter exceeding that of last year, Goldenson said.

Stockholders were told that the American Broadcasting Company division "is continuing to make satisfactory progress." Goldenson said, however, that the company's position should greatly improve with the important fall season in the face of improved programming, particularly the Walt Disney series and NCAA football games.

Goldenson also reported that AB-PT held a stock interest of approximately 35 per cent, representing a $500,000 investment, in the newly-formed Disneyland, Inc. AB-PT is taking out insurance on Walt Disney's life for $500,000.

The long-term agreement under which Walt Disney Productions will produce a series of hour-long television programs exclusively for AB-PT gives AB-PT sole right to the exhibition of Disney product on TV.

Reelected as AB-PT directors were Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Goldenson, Walter W. Gross, Robert H. Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Walter P. Marshall, Edward J. Noble, Robert H. O'Brien, Herbert J. Schwartz, Wilby, and Owen D. Young.

All officers were also reelected, including Goldenson, president; Gross, vice-president and general counsel; Hinckley, Edward L. Hyman, Kintner, Sidney W. Markley, and Robert M. Weitman, vice-presidents; O'Brien, financial vice-president and secretary; Simon B. Siegel, treasurer; J. L. Brown, assistant treasurer and comptroller; and Edith Schaffer and Geraldine B. Zorbaugh, assistant secretaries.

Saranac Trek June 11

NEW YORK—A. Montague, president, Variety Clubs International-Will Rogers Memorial Hospital, announced last fortnight that officers, directors, and "stockholders" of the hospital will make their annual pilgrimage to the Saranac Lake, N. Y., sanitarium on June 11 and will again be the guests of the Robbins family at their Schroon Lake estate.

Betbeze-Fox

NEW YORK—Yolande Betbeze, "Miss America" of 1951, and Matthew Fox, United Artists executive, last week announced their engagement. The marriage will take place in July.



20th Century-Fox
proudly announces
the availability
soon of the
CINEMASCOPE
production
that begins where
The Robe
left off!



Demetrius and The GLADIATORS

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The International Scene.....

Canada

Alberta Exhibitors Seek Tax's End

TORONTO—Pressure is to be brought to bear by exhibitors in Alberta for elimination of the amusement tax, following a decision taken at a meeting last fortnight of the officers and directors of the Alberta Theatres Association in Calgary.

The president of the association, A. W. Shackleford, who is mayor of Lethbridge, said that failing the complete removal of the tax, it should be eliminated on all tickets up to 50 cents. The second course might be even better than complete removal, he suggested, since it would eliminate the possibility of municipal application. Doug Miller, Taber, one of the two vice-presidents, took the position that if the amusement tax is continued, the Provincial theatre license should be dropped, it being unfair to impose both.

Among other matters discussed was the suggestion of Matt Park, a director, that the age limit for apprentices in projection should be lowered from 18 to 16, since there is considerable difficulty in hiring as many as needed. The suggestion, made by Park in behalf of a country exhibitor, will be followed through, the meeting decided.

Drive-ins will be invited to join the association, organized in 1943. A fee of five cents per car will be charged. The next annual general meeting will be held in Edmonton on Sept. 20.

Canadian Comment

Gordon Sparling, director of productions, Associated Screen News, Montreal, was selected for an honor at the sixth annual Canadian Film Awards. He received a certificate of Special Award. Only once before has such an award been made, that to pioneer exhibitor L. Ernest Ouimet, also of Montreal, in 1950.

Paramount held its annual Canadian sales meeting in Toronto, with branch managers, salesmen, and salesmen-bookers gathering from all the offices. The meeting was under the chairmanship of Gordon Lightstone, Canadian general manager. The delegates to the conference, along with members of the press and radio and industryites, attended the Canadian unveiling of Paramount's VistaVision, Barney Balaban, president, Paramount, attended a session of the Paramount meeting. Discussions at the various sessions were on policy planning for the 1954-55 season, new product, VistaVision, and many other topics. Attending from New York were Al Schwalberg, president, Paramount Film Distributing Corporation, the Canadian home office group including W. J. O'Neill, secretary-treasurer; Flo Graham, in charge of advertising-sales; and, Win Barron, public relations. Attending the meetings were Al Iscover, Ted Huber, Toronto; Pat Hogan and Ralph Thorne, St. John, N. B.; Bob Murphy, Romeo Gourdreau, Bill Young, and Tom Dowbiggin, Montreal; Bob Lightstone and Micky Stevenson, Vancouver; Bill Kelly, Jim Rae, and L. Gibson, Calgary; and Syl Gunn, Norm Simpson, and Al Glass, Winnipeg.



Danny Kaye, star of Paramount's "Knock On Wood," currently on a world tour, recently chatted with Bob Wolff, left, head, RKO, in Britain, and Sam Eckman, Jr., C.B.E., head, MGM in Britain, at a London Variety Club luncheon.

Work is under way on the Beach Garden Drive-In, Westview, B. C., owned by H. Bayer and R. Hiltz, and on P. Petersan's Community, Borden, Sask. Bill Zaparaniuk, Prince Albert, Sask., purchased lots in Wakaw and Domremy, both in Saskatchwan, on which he plans to erect theatres. T. M. Towriss is having plans drawn up for a 450-seat house in Princeton, B. C., and the Prince Albert Drive-In Limited has plans for a $100,000, 450-car ozoner in Prince Albert, Sask. Also projected is the fourth drive-in for the Calgary area, this one to be built by L. I. Jones and William Cole. It will be able to accommodate 500 cars. H. Pygrocki has completed $65,000 worth of work on the front, lobby, and lounge of his King's, in Winnipeg, and Inland Industries' Skyway Drive-In, Kamloops, B. C., is being enlarged to hold an additional 100 cars.

Eastern Provinces

A shift has been made in the location of the Nova Scotian base of the National Film Board of Canada. It is now on Hollis Street in Halifax. . . . Frank Purcell, manager, Armview, Armdale section of Halifax, has been succeeded at the Armdale by Hugh Best. The latter had been manager of theatres in the B and L Circuit including Hartland, N. B., and Antigonish, N. S. The Armview is in the Walker Circuit. . . . When members of Home and School Associations in the New Brunswick centers proposed to use the auditoriums of the schools for Saturday morning and afternoon film shows, it was pointed out by S. A. Babb, a member of the executive board of Franklin and Herschorn, that such action would be hostile to theatres and would be antagonistic to their interests. After he had explained the situation to the Barnhill School Home and School Association, of which he was named vice-president, that association refused to sponsor Saturday film shows in the auditorium of the almost new Barnhill School. . . . The first female child to the Herman Kerwins, Saint John, was born. The dad is the veteran manager, Regent, in the north end of Saint John, and both his wife and he are originally from the Ottawa section.

Barney Balaban, president, Paramount Pictures Corporation, personally presented VistaVision, the company's new process of production and screen presentation, to Canadian exhibitors and newspapermen. Balaban was accompanied to the first international demonstration of VistaVision at the Imperial, Toronto, by Dr. Charles Daily, Paramount studios' research engineer.

High scorer in the fifth week of Odeon's "Big Show" contest is Frank Marshall, Lux, Vancouver. The three top scorers are the Odeon, Trail; Odeon, Ladysmith; and Hastings, Vancouver. . . . An open house will be held by Variety Village, vocational guidance school and residence supported by the Variety Club of Toronto.

Two members of the Manitoba Board of Censors for Motion Pictures, Mrs. C. W. Ives and Mrs. H. D. Howell, told a meeting in Winnipeg that the film industry feels Manitoba's standards are too strict. . . . As Variety Clubs International representative, Rube Bolstad has been assigned the Toronto tent, as well as those in Albany and Boston. . . . The Glebe, Ottawa, manager, was fined $50 for not having a matron on hand for a matinee, and the Villeray, Montreal, manager was fined $25 when a 13-year-old boy was found in the theatre in the evening. . . . E. W. Ted Scythes joined Graphic Associates as sales manager. He formerly

(*Continued on page* 16)

Loke Wan Tho Reports On Far Eastern Situation

NEW YORK—Giving a first hand view of the impact of CinemaScope in the Orient, Loke Wan Tho, president, Associated Theatres, Limited, Singapore, told trade press representatives last week at the 20th-Fox home office that "The Robe," the first CinemaScope film, doubled attendance in its first-run engagement in Singapore.

Tho, who operates 30 theatres out of a total of 200 in the territory covering Singapore, Maylays, and Borneo, has five CinemaScope installations in Malaya, two in Singapore, and one each at Kuala Lumpur, Panang, and Ipoh, and is considering additional installations.

Since English is spoken by only a minority of the people, Tho said, the most successful pictures are those with plenty of action that explain themselves. Because of the proximity of Communist-dominated areas, Tho said, rigid censorship is enforced in Singapore and Malaya. Communist pictures are banned outright and films that show violent action are cut or banned also. American pictures as a whole, he emphasized, are very popular. Despite the novelty of 3-D, Tho added, these pictures never really captured the fancy of the people.

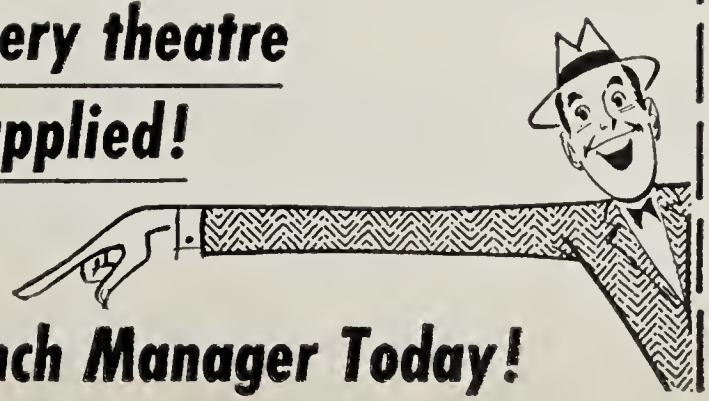
THERE'S NO PRODUCT SHORTAGE WHEN YOU DO BUSINESS WITH 20TH!

11 in CINEMASCOPE*

13 in 2-D**

2 in 3-D***

Enough to keep every theatre in America well supplied!



See your 20th Branch Manager Today!

*

The Robe · color by Technicolor
How To Marry A Millionaire · color by Technicolor
Beneath The 12-Mile Reef · color by Technicolor
King Of The Khyber Rifles · color by Technicolor-DeLuxe
Hell And High Water · color by Technicolor
New Faces · in Glorious Color
Night People · color by Technicolor
Prince Valiant · color by Technicolor
River Of No Return · color by Technicolor
3 Coins In The Fountain · color by DeLuxe
Demetrius and The Gladiators · color by Technicolor

**

The Raid · print by Technicolor
The Rocket Man
Gorilla At Large · color by Technicolor
The Siege At Red River · color by Technicolor
Man In The Attic
Racing Blood · Supercinecolor
Man Crazy
Miss Robin Crusoe · Pathecolor
Thy Neighbor's Wife
Inferno · color by Technicolor
Vicki
A Blueprint For Murder
Sailor Of The King

***

Inferno · color by Technicolor
Gorilla At Large · color by Technicolor

This Was The Week When....

The world premiere of "Victory At Sea" was set for the Trans-Lux 60th Street, New York City. . . . UA's 26-week 35th anniversary sales drive ended with Dallas, New Orleans, and Saint John's, Canada, leading at the end of the 25th week. . . . The return of U-I's "The Egg And I" will start with a territorial saturation pre-re-release starting on May 27 out of the Omaha and Des Moines exchanges.

U-I set the world bow of "Black Horse Canyon" at the Golden Gate, San Francisco, launching openings throughout the country. . . . The first phase of UA's unique long-range promotion program on behalf of "Not As A Stranger" ended. . . . The world premiere of Walt Disney's second "True Life Adventure" feature, "The Vanishing Prairie," was set for the Fine Arts, New York City, in Mid-July. . . . Loew's declared a regular dividend of 20 cents on the common stock. . . . June Allyson and John Wayne were named the top film stars in the 10th annual poll conducted by the Women's Home Companion, and the 20th-Fox production, "The Robe," was judged the most enjoyable film. . . . RKO revealed that eight units of Walt Disney cartoonists were touring the country on behalf of "Pinocchio." . . . WB set the world bow of "Ring Of Fear" for the Fox, Phoenix, Ariz., on July 2.

20th-Fox increased the number of cities to be visited by Jay Robinson in his cross-country tour on behalf of "Demetrius And The Gladiators." . . . Jonas Rosenfield, Jr., IFE vice-president, flew to Europe for conferences with film industry leaders. . . . Loren L. Ryder, head of technical research, Paramount Studios, on his return from Europe said that demonstrations of VistaVision would be held on the continent in June and July. . . . The world premiere of UA's "Gog" was set for the Paramount, Los Angeles and Hollywood, on June 4.

Levy Address Highlights Meeting Of Missouri, Illinois and Kansas

LAKE OF THE OZARKS, Mo.—"Whatever matters can be litigated should be arbitrable," Herman M. Levy, TOA general counsel, declared last week in an address before the joint meeting of the Missouri-Illinois Theatre Owners and the Kansas-Missouri Theatre Association.

Referring to the arbitration meetings which started in New York City this week, Levy said, "At the coming conference, it may appear to be expedient to adopt the principle of starting with less than the fullest and then adding to the system as it functions. In my opinion, this approach has a fallacious premise. It would be better to commence with the most and then lessen the scope of arbitrability if it becomes necessary to do so by virtue of the process of trial and error.

"As a system is evolved, then it becomes the obligation of all concerned, to wit, exhibitors, distributors, and lawyers everywhere, to recommend the use of the system. Through its greatest possible use, the system will be found to flourish, precedents will be established, and soon the industry will have built up a set of 'rules of the game' under which to live, instead of the haphazard rules that govern the industry today.

"The policing effect of a system of arbitration should not be underestimated. Parties who know that they may be summoned quickly to arbitration for the determination of rights will be less inclined to commit offenses which are arbitrable."

Among others who addressed the convention were Pete Gloriod, Rodgers Theatres resident manager, Poplar Buff, Mo., and Ed Harris, Neosha, Mo., who agreed that CinemaScope films are an advantage in small town operation. A panel discussing new projection techniques included Don Davis, RCA theatre division, Kansas City; Arch Hosier, St. Louis Theatre Supply; Paul McCarty, McCarty Theatre Supply; W. C. Earle, Jr., National Theatre Supply; and Charles Moore, Motiograph, Chicago.

Other speakers included George Gaughan, TOA field representative; Leo Hayob, KMTA president, Marshall, Mo.; Lester R. Kropp, St. Louis, MITO president; Mike L. Simons, Loew's, Inc., sales promotion manager; and State Senator Edward Long, Bowling Green, Mo., and MITO director. Gaughan discussed TOA membership; Kropp touched on the product shortage; Simon spoke on his company's relations with exhibition; and Long discussed the tax situation. Bill Powell discussed theatre concessions, and Stanley Durwood discussed drive-in operation.

Bill Williams, Union, Mo., read the replies of major companies to TOA queries as to what was being done about the product shortage. Earl Jameson, Jr., KMTA secretary, Kansas City, explained and demonstrated the new Pola-Lite single strip 3-D system. Finton H. Jones, Kansas City insurance executive, discussed MIAO's group insurance and other recent improvements in theatre coverage.

Industry Pool Covered In Ad

NEW YORK—The 12th in the series of COMPO ads which appeared in Editor and Publisher last fortnight describes the immense pool of talent, artists, technicians, executives, and others, behind the local theatre. This many-sided talent pool represents the production branch of the industry.

Captioned "Back Of The Bijou," the ad stated that a typical motion picture requires the arts and crafts of some 300 specialists representing 35 unions and guilds.



Norman B. Rydge, Australian industrialist and film executive, left, recently chatted with Eric Johnston, president, Motion Picture Association of America, and Spyros P. Skouras, president, 20th Century-Fox, at an industry reception and luncheon held at the New York Harvard Club.

Gold Entering Own Business

NEW YORK—Herman Robbins, National Screen Service president, announced last week that Melvin L. Gold, director of advertising, publicity, and television, has resigned, effective on May 28, to enter his own business. Gold has been with NSS for 11 years, the past seven in his present post. In 1948, Gold founded and was first president, National Television Film Council.

His new business, Mel Gold Productions, Inc., will engage in the production of TV program films, industrial films, theatrical films, and TV film commercials, as well as the packaging and producing of live TV shows. Operations will start on June 1 from headquarters at 1639 Broadway.

Industryites At D. C. Confab

WASHINGTON—Forty industry leaders and army officials met last fortnight in the Pentagon and discussed the possibility of release of a 90-minute color documentary film made by the army. "This Is Your Army," the longest film ever made by that branch, is currently in use for troop orientation purposes. Prior to the luncheon meeting, Chief of Staff General Matthew Ridgway briefed industryites.

Perspecta In Foreign Lands

NEW YORK—Shipments of Fairchild Perspecta stereophonic sound integrators to 15 nations were announced last week by Sherman M. Fairchild, president, Fairchild Recording Equipment Company, Whitestone, L. I. Initial shipments have been made to Canada, France, England, Sweden, Denmark, Australia, Japan, and other countries.

John S. Mill Passes

NEW YORK—John S. Mill, vice-president in charge of sales, The Rowe Manufacturing Company, Inc., and one of the pioneers of automatic merchandising, died last week at Mount Sinai Hospital after an illness of several weeks. He was 52.

Arthur Price Dies

NEW YORK—Funeral services were held last week for Arthur Price, 51, who died after a long illness. He served on the Loew's Theatres, MGM, and Allied Artists publicity staffs.



The first pre-release opening of Columbia's

THE CAINE MUTINY

will be held at the Capitol Theatre, New York City June 24th, 1954

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing ROBERT FRANCIS · MAY WYNN COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

U.S. Exhibs Spent 50 Millions On C'Scope, Skouras Announces

NEW YORK—Spyros Skouras, 20th-Fox president, told stockholders at the company's annual meeting last week at the home office that United States exhibitors have thus far expended $50,000,000 for CinemaScope installations, with another $25,000,000 being spent by theatres in other countries, and added that 4,600 houses in the United States and Canada are equipped for the process and that more than 10,000 should have installed the necessary equipment by the end of the year.

Skouras also reported that Murray Silverstone, foreign head, expected the overseas total to reach 4,000 this year.

Stockholder questions led to discussions of such topics as dividend payments, progress in 20th-Fox's oil well digging, board representation, and the product shortage, with lively stockholder participation on all topics.

It was reported that the company spent $4,818,100 to advertise its films last year and $4,952,900 the previous year.

Skouras, who reported that the company "never expected to make any money in equipment," added that admission tax reduction improves the industry's position considerably.

Discussing SuperScope and VistaVision, Skouras said he felt CinemaScope had more to offer but wished the other processes every success since "we welcome any medium that is an improvement over 2-D." Skouras also spoke of the coming new Bausch and Lomb lenses for CinemaScope, the area demonstrations, the recent forum with exhibitors, new productions, and Eidophor, saying that the latter should have a model ready for demonstration "sometime this year."

He also paid tribute to his management associates, Darryl F. Zanuck, W. C. Michel, Murray Silverstone, Charles Einfeld, Harry Brand, Otto Koegel, Donald Henderson, Earl I. Sponable, and Herbert Bragg.

Charles Green, leader of last year's bitter proxy fight against the Skouras management, took the floor to end a hassle caused by a stockholder who criticized high executive salaries and the fact that all directors did not own substantial stock in the company. Greene disclosed that he has increased his investment to nearly 60,000 shares.

The financial report showed that consolidated net earnings for the quarter ended on March 27 were $2,048,030, equal to 74 cents per common share, as compared with $1,023,965 or 37 cents per share for the comparable period in 1953. It was pointed out that while the number of theatres installing CinemaScope equipment was more than expected, it was not equal to the number of houses available before CinemaScope was launched. The rate of amortizing negative costs was not changed although earnings would have been substantially increased if amortization had been deferred. Income for the period totaled $27,714,373, including $25,480,282 of film rentals, compared with $26,795,961 in the same 1953 quarter, including $25,158,343 from rentals.

A quarterly cash dividend of $.25 per share and a special cash dividend of $.10 per share on the outstanding common stock has been declared.

Skouras stated that the company has acquired 48,900 shares of the 100,000 shares which the board had earlier voted to buy in the open market. The average cost per share was $19.69.

Skouras also declared that the company had no plans of licensing its inventory of films to TV until such a time as all theatres are equipped to play product other than 2-D. He also stated that the company had refused films to proponents of boxoffice television because it felt that such action would be detrimental to the theatre business.

The company paid a regular dividend of 25 cents a share in March, together with a special dividend of 10 cents a share, but Skouras said he was prepared to recommend to the board the payment of a regular 25 cent dividend in June and in addition a second special dividend of 10 cents a share.

All directors were reelected, including L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, Michel, B. Earl Puckett, Skouras, and General James A. Van Fleet.



Norman Rydge, on far side of table, fifth from left, chairman of the board, Greater Union Theatres, Australian circuit, and major distributor of U-I pictures, was guest of honor recently at a luncheon in New York City attended by U-I home office executives. Among those present were, left to right, far side, Jack Dobbin, Ray Miles, Ray Moon, Americo Aboaf, Rydge, vice-president and general sales manager Charles J. Feldman, Ben Cohn, James Franey, Joseph Mazer, and Norman Gluck, and, seated, on near side, left to right, Irving Weiss, Fortunat Baronat, Ben Lorber, Captain Harold Auten, Adolph Schimel, Eugene Walsh, Al Lowe, and Richard Davis. Rydge was feted by industryites as well.

"Drive-In Salute" To Aid Rogers Hospital

NEW YORK—National chairmen for the Will Rogers Hospital's "Drive-In Salute" in July were announced last week by A. Montague, president. Eastern exchange areas will be grouped under the leadership of Philip Smith, Smith Management Company, Boston; east-central areas by Rube Shor, Cincinnati; west-central by J. Robert Hoff, the Ballantyne Company, Omaha; and western areas by George Mann, Theatre Service Agency, San Francisco.

Drive-in operators are asked to participate in one, or both, of two ways, to conduct a special hospital midnight benefit show sometime during July, and to conduct an "Employe Salute" among their staffs. This "Salute" is to be similar to the annual "Christmas Salute" in that employes sign "Salute" scrolls, make their contributions, and receive membership cards in the Will Rogers Hospital Fund. No specific amount is solicited, but it has been suggested that one hour's pay would be an equitable figure for employe contributions. Scrolls for the mid-summer "Salute" will be distributed to the drive-ins during June. Drive-ins will be contacted in advance of the campaign period by district or exchange area chairmen, but the hospital's national office in New York will welcome immediate voluntary commitments of cooperation directly from drive-in managements.

Goldwyn Reissues Start

NEW YORK—James A. Mulvey, president, Samuel Goldwyn Productions, announced last fortnight that seven Goldwyn films, titles to which are held by Howard Productions, headed by Mrs. Goldwyn, will go into release in 32 exchange cities through state rights distributors. Titles include "The Westerner," "Dead End," "Barbary Coast," "Come And Get It," "Adventures Of Marco Polo," "Nana," and "The Cowboy And The Lady."

Negotiations with the independent distributors are being handled by the Goldwyn sales department, headed by Robert Mochries, vice-president. Those appointed thus far include Wheeler Film Company, Washington, D. C.; Favorite Films Of California, Inc., San Francisco; George Waldman, New York City; Krantz-Levin Pictures, Inc., Los Angeles; Phoenix Films, Inc., Albany; Dimension Pictures, Limited, Salt Lake City; Allied Film Exchange, Detroit; Kay Film Exchange, Atlanta; Screen Guild Productions of Oklahoma, Inc., Oklahoma City; Lippert Pictures of Louisiana, New Orleans; Realart Pictures of Iowa and Nebraska, Des Moines; Screen Guild Productions of the Carolinas, Inc., Charlotte; Herman Beiersdorf Distributing Company, Dallas; and Federal Film Company, Boston.

Harry Reiners Mourned

NEW YORK—Harry W. Reiners, 61, industry publicist, died last fortnight in Miami, Fla., where he had been operating his own pubiicity and promotion business. Funeral services were conducted at the Riverside Chapel. He is survived by his wifc.

Technicolor Sets French Prod. Deal

NEW YORK—Negotiations resulting in the drafting of final documents for signature for the establishment of a French Technicolor plant in Paris have been completed, Dr. Herbert T. Kalmus, president-general manager, Technicolor, Inc., reported at the annual stockholders' meeting last week.

The name of the new company is to be Societe Technicolor with a capital of a billion francs.

The consolidated net profit after taxes on income of Technicolor, Inc., for the three months ended on March 31, 1954, is estimated to be $363,493.52, equivalent to 19 cents a share on the new stock outstanding. This compares with 14 cents a share for the last quarter of 1953.

Commenting on a price increase of a quarter of a cent a foot on all 35mm. imbibition prints shipped from Hollywood, which went into effect on May 1, Kalmus said expectations were for 112 feature-length films to be produced in Hollywood with Color by Technicolor during 1954 compared to 106 such films during 1953.

Technicolor Limited, British affiliate of Technicolor Motion Picture Corporation, showed a net profit after taxes of $299,149 for the first quarter of 1954, compared to $231,837 for the last quarter of 1953. Net profit, after taxes for Technicolor Limited for 1953 was $937,148.

Election of William G. Rabe and James Bruce to the board of directors was announced. Rabe is a director of the Manufacturers Trust Company, New York, and chairman, trust committee. Bruce was formerly Minister to the Argentine.

NSS Distributing COMPO Ads

NEW YORK—Herman Robbins began last week the free distribution to exhibitors of the advertisements published by COMPO in Editor and Publisher. Through National Screen Service, of which he is president, Robbins, who is also treasurer, COMPO, had the first eight Editor and Publisher ads made up into a brochure. A copy of this brochure will be included in shipments of NSS material made from now on to each of the company's exhibitor accounts.

Goodman On Trailer Trek

NEW YORK—Abe Goodman, 20th-Fox advertising manager, left for Hollywood last fortnight to confer with studio executives on the production of trailers on the company's new policy of making CinemaScope pictures available in one-track magnetic and one-track optical in addition to four-track magnetic stereophonic sound. He will also discuss the preparation of special free television trailers.

Mayer Leaving M-K

NEW YORK—Arthur L. Mayer announced last week that he had retired from the distribution activities of Arthur Mayer-Edward Kingsley, Inc., and has disposed of his holdings to Edward Kingsley. The company which specializes in the importation of foreign motion pictures will continue as Kingsley International Pictures Corporation.

Consent Decree Issue In High Court Appeal

WASHINGTON — Cinema Amusements, Inc., owner, Broadway, Denver, in claiming before the U. S. Supreme Court last fortnight that the lower courts were right in upholding its anti-trust action against the major distributors, again raised the question of whether the consent decrees in the U. S. versus Paramount case can be applied in private suits. Loew's, RKO, and 20th-Fox appealed to the high court a decision of the Tenth Circuit Court of Appeals confirming a $300,000 damage suit against them.

Cinema charged a conspiracy depriving the Broadway of first-run product, and the distributors contended that the Paramount consent decree should not be admitted as evidence. They further claimed that the decree covered a general conspiracy and had nothing to do with a specific conpiracy in Denver. Cinema replied that the Paramount decree was admitted in evidence only after the plaintiff "had first etablished by a mass of competent and credible additional evidence that the petitioners pursued in Denver the identical practices which had been found in the Paramount case to be the result of collusion existing among the petitioners and the other major distributors."

Fred Waller Passes

HUNTINGTON, L. I.—Fred Waller, 68, responsible for motion pictures' new look through his invention of Cinerama, died last week. Cinerama was preceded by more than 160 Waller inventions in a variety of fields, including a gunnery trailer used in World War II and credited with preventing 350,000 casualties.

The inventor served the film industry for 40 years as photographer, research technician, and producer. He was head of Paramount's special effects department and helped form Film Guild, Inc., independent production company, in 1922. Waller was Cinerama, Inc., board chairman and in 1952, when the process won the United States Camera Achievement Award, he received honorable mention as the inventor. He was a Class A cameraman in the International Photographers of the Motion Picture Industry and a fellow of the Society of Motion Picture and Television Engineers. He was also active in the New York World's Fair in 1939-40. He is survived by his widow and a stepson.

Decca Files With SEC

WASHINGTON—The Securities and Exchange Commission reported last fortnight that Decca Records has filed a registration statement covering the issuance of its 50 cent par capital stock, to be offered in exchange for additional stock in Universal Pictures at a ratio to be supplied later. Decca said it owned 672,996 Universal shares or 66.2 per cent of the outstanding stock as of May 1. It also reported that 1,783 other Universal stockholders held another 344,338 shares of Universal common and that other stockholders had warrants for another 79,873 Universal shares.

Install Equipment In Rogers Hospital

NEW YORK—Installation of new 3-D projection equipment, a gift to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., by eight concerns, has been completed, it was announced last week.

The Ballantyne Company, Omaha, contributed two Ballantyne-Gardner projectors, sound heads, rectifiers, transformers, amplifiers, etc.; Williams Screen Company, Akron, O., supplied the screen; Wenzel Projectors Company, Chicago, the magazines and takeups; Goldberg Brothers, Denver, the 5000-foot reels; Raytone Screen Company, Brooklyn, the screen frame; Projection Optics Company, Rochester, N. Y., the Superlite lenses; Altec Service Corporation-Lansing, the speaker system; and Altec Service Corporation, New York, the complete installation.

Chesapeake Action Dismissed

NEW YORK — The anti-trust action brought by Chesapeake Industries against RKO Theatres, Loew's, and a number of distributors seeking $15,000,000 in trebled damages was dismissed last week by U. S. District Court Judge Augustus N. Hand, but a spokesman for the plaintiff said the decision would be appealed.

Judge Hand first dismissed the distributor defendants, leaving RKO Theatres and Loew's, and ruled that the plaintiff is not now engaged in film distribution and thus was not entitled to injunctive relief. He then granted summary judgment for the remaining defendants on the basis of the 1953 release to United Artists and Eagle-Lion Classics, connected to the sale of Eagle-Lion assets to UA by Chesapeake. Judge Hand ruled that this release of UA from damage claims automatically released any other co-conspirators.

UA Theatres Has Magna Stake

NEW YORK—A statement sent last week to stockholders in United Artists Theatre Circuit in connection with the company's financial report for the year ended on Aug. 31 revealed that the circuit has invested more than $1,000,000 in the Magna Theatre Corporation. The investment included $850,000 paid for preferred stock and $40,000 for 40 per cent of the outstanding common stock, plus a balance of $172,000 for stock subscription paid in during September.

Net income for the 1952-53 fiscal period was $177,324, including $238,580 proportion of undisturbed net profits, less net losses, of companies less than 100 per cent owned.

Brewer On Tour

HOLLYWOOD—Roy M. Brewer, former IATSE international representative, who is being urged to oppose President Richard F. Walsh in the August election, is currently on a three-week tour to determine the attitude toward his candidacy in the east and middle west locals.

SEC Reports Change

WASHINGTON—The Securities and Exchange Commission reported last week that John B. Bertero, vice-president and director, National Theatres, Inc., purchased 1,100 shares of company common in April, increasing his holdings to 2,700 shares.

The International Scene

(*Continued from page* 10)

represented the National Film Board in publicity and sales.

Archie Laurie, Canadian motion picture industry veteran, has been appointed exploitation and publicity representative for United Artists in Canada. Laurie, who will work under the supervision of exploitation manager Mori Krushen, will make his headquarters in Toronto.

Investors bought 328,000 common shares of Famous Players Canadian Corporation stock, offered by Paramount International Films. The shares sold at $23.50.

—Harry Allen, Jr.

Africa

Arthur M. Loew, president, Loew's International Corporation, announced that MGM would expand its exhibition activities in Africa, south of the equator. Loew said, "It is our plan to build three theatres in the Capetown area and others throughout South Africa and Rhodesia. Where the expanded circuit will not consist of theatres built by MGM, we plan franchise arrangements with local progressive, independent showmen who can be relied upon to keep abreast of developments in the industry." MGM now operates the 3000-seat Metro, Johannesburg, and the 2000-seat Metro, Durban.

Mexico

In Mexico, exhibitors, following the rejection of their petition by Gilberto Loyo, chief, Ministry of National Economy, have apparently given up efforts to raise the ceiling on admission prices. Loyo ordered Ministry inspectors to report violations and said that heavy fines would be levied. Exhibitors had asked the price increase because the devaluation of the peso had brought about an increase in general costs. Exhibitors were somewhat encouraged by the government's attitude toward their latest effort at obtaining a hike in admission prices. Whereas other requests were immediately turned down, the government announced that this latest petition "will be studied."

France

MGM's "Quo Vadis" will receive the "Victoire du Cinema Francais" award as the best foreign picture of the year in France. Robert Taylor will also receive a similar award as the best foreign actor for his work in "Quo Vadis." Presentation of the awards will be made by the French Minister of Industry.

In Paris, Marcel Gentel, RKO manager for France, has been reelected president, Franco-American Syndicate, for the fifth consecutive time.

The first demonstration for the French trade and press of Perspecta streophonic sound has been scheduled for the Rex, Paris, on June 1. It will be followed by additional demonstrations in all French key cities. Demonstrations are also being scheduled for the near future in capital cities of all European countries, to introduce to exhibitors, producers, equipment manufacturers, and dealers the single, optical track stereophonic sound system.

Coast Ruling Affects Anti-Trust Actions

HOLLYWOOD—Federal Judge Harry C. Westover ruled last week that the government consent decree in 1940 was not a permanent measure but a "stop gap" one, and that the suit against Paramount and others, therefore, was pending during the 1940-50 period.

The jurist also ruled that motions made by defendants in actions asking dismissal because the statute of limitations had run out must be denied since the statute did not apply for the 10-year period. The California statute of limitations covers three years.

The precedental decision came in a suit against distributors brought by Lorraine Valuskis charging that her theatre was denied first-run product, forcing her to sell out in 1940. The same decision will apply in other anti-trust cases pending before Judge Westover.

Spain

Milton Rackmil, U-I president, and Americo Aboaf, vice-president and foreign sales manager, will join company overseas personnel from 22 countries in Europe and the near east convening in Barcelona on June 7 for a series of sales meetings. Guest of honor will be David A. Lipton, vice-president, and attending from the home office will be Felix Sommer, vice-president, and Fortunat Baronat, publicity director. Enrique Aguilar, Spanish manager, will serve as host.

Japan

Reaction to the trade and press demonstration of Perspecta stereophonic sound in Tokyo was that it was the finest sound ever heard in Japan, it was reported by Seymour Mayer, regional director, Far and Middle East, Loew's International Corporation. The Tokyo demonstration was held in the Tokyo Gekijo. Immediately following the demonstration, the Japan Victor Company signed a licensing agreement with Perspecta Sound, Inc., to manufacture Perspecta stereophonic sound integrator units.

Cuba

Morton A. Spring, first vice-president, Loew's International Corporation, announced that Robert Schoham had been appointed managing director of MGM operations in Cuba. His Belgian post has been assumed by Robert Desberg, formerly in charge of MGM theatre operations there.

Italy

Andrew W. Smith, chief, U. S. Information Agency motion picture division and former 20th-Fox vice-president, will attend the 15th International Exhibition of Cinematographic Art at Venice, beginning on July 6 as United States representative.

Coyne Praises COMPO In Coast Appearance

Hollywood—Robert Coyne, special counsel, COMPO, discussed the final tax victory and said, "COMPO owes to you a debt of gratitude for its first promotion that put COMPO on the map," when he appeared last week as guest speaker at the Motion Picture Industry Council meeting.

The MPIC announced it had made arrangements for Walter Reade, Jr., president, TOA, to address its next meeting in June, to coincide with his attendance at TOA executive meetings scheduled at the Beverly Hills Hotel.

Guatemalan Assurance Sought

New York—It was announced after last week's MPEA board meeting that whether or not American shipments of film to Guatemala are resumed depends on assurance that American distributors will not be asked to pay more than five per cent on gross receipts in Guatemala City. Guatemalan exhibitors have offered to pay half of the 10 per cent tax. MPEA directors want a guarantee that this would be done and that the government would not counter by raising the impost by 15 per cent.

Three companies resumed shipments to Burma on a picture-per-company basis after the Burmese government offered assurances that the sales tax would be eliminated and the duty reduced. Negotiations were being conducted with the Pakistan government in Karachi by Irving Maas, MPEA Asian division head.

Cotlow In Republic Deal

New York—Lewis Cotlow, explorer, planed out by BOAC for London last week en route to Africa to make a full-length color film featuring the big game and primitive tribes of Equatorial Africa. The picture, which will encompass a six-month expedition through Kenya, Tanganyika, Nigeria, Union of South Africa, and other parts of Africa, will be released by Republic.

SWG Okehs New Plan

Hollywood—A reorganization plan which will bring eastern and western writers together under the name of American Writers Guild was unanimously approved at a meeting of Screen Writers Guild last week.



Loke Wan Tho, head, Amalgamated Theatres, Limited, recently reported on trade conditions in Singapore at a press conference held at the New York City home offices of 20th Century-Fox.

Topping its unprecedented product for '54...

NO. 2 IN A SERIES

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

FACT #4

NOW IN PREPARATION

JANE RUSSELL PICTURE

Produced by Russ-Field Corp.



JANE RUSSELL

FACT #5

NOW IN PREPARATION

SUDDENLY

Starring Frank Sinatra
Produced by Robert Bassler
Written by Richard Sale



Academy Award Winner
FRANK SINATRA

FACT #6

NOW IN PREPARATION

THE NIGHT OF THE HUNTER

Starring Robert Mitchum
Based on the best-seller by Davis Grubb
Produced by Paul Gregory
Directed by Charles Laughton



ROBERT MITCHUM

QUALITY PICTURES UA IN QUANTITY

35TH ANNIVERSARY 1919 UA

PEOPLE

NEW YORK—James O'Neill has been appointed eastern publicity representative for Hecht-Lancaster Productions, it was announced last week by Francis M. Winikus, national director of advertising, publicity, and exploitation for United Artists, in behalf of the Hecht-Lancaster organization. ONeill will work under the supervision of Walter Seltzer, vice-president in charge of advertising and publicity for Hecht-Lancaster Productions, who has his headquarters in Hollywood.

BOSTON—Dean Donald K. David last week announced the appointment of Wilbur B. England as professor of business administration in the Harvard Business School. England, an authority on marketing and individual procurement, returned to the faculty in 1952 after 20 years' experience as a business executive. He was vice-president and treasurer, ABC Vending Corporation, from 1948 to 1951, and before that had served as an executive in RKO Theatres.

NEW YORK—Edward L. Hyman and Sidney M. Markley, both vice-presidents, American Broadcasting-Paramount Theatres, have been appointed co-chairmen, theatre collections committee, United Cerebral Palsy campaign, it was announced last week by Leonard H. Goldenson, president, United Cerebral Palsy.

NEW YORK—Harry K. McWilliams has been elected president and appointed general sales manager, Air Programs, Inc., it was announced last week by the board of directors. McWilliams' first project in his new position will be the national syndication for radio of "The Original Amateur Hour," starring Ten Mack.

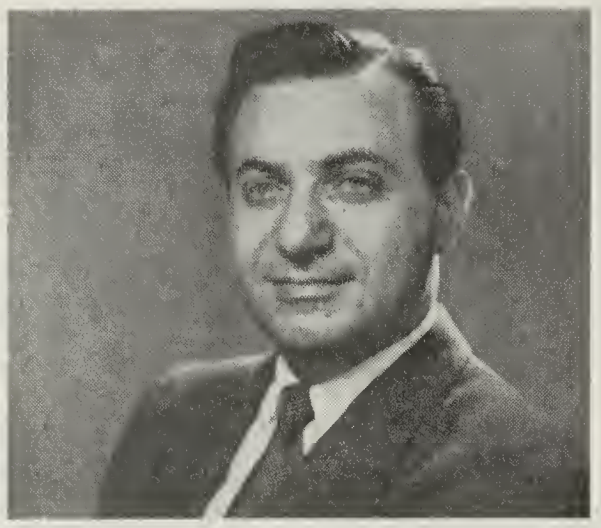
NEW YORK—Two new directors of Eastman Kodak Company were elected last week by the board of directors to fill unexpired terms. They are Gwilym Alexander Price, president, Westinghouse Electric Corporation, and Donald McMaster, vice-president and general manager, Eastman Kodak Company.

NEW YORK—Howard Dietz, vice-president in charge of advertising, publicity, and exploitation, Loew's, Inc., was elected a director at a meeting of the board last week. Dietz succeeds William F. Rodgers.

GPEC Profit Increases

NEW YORK—General Precision Equipment Corporation reported last week that net profit after taxes for the first quarter of 1954 was $1,055,658, amounting to a dividend of $1.48 per share of the 653,591 shares of common. This represented an increase over last year's comparable period, when the net profit was $664,909, or $1.01 per share on 646,087 shares. Net sales were $23,489,132, as compared to last year's sales of $20,116,987.

The report also stated that General Precision had acquired 95 per cent of the outstanding shares of Link Aviation, Inc., in exchange for 52,000 shares of common and 26,500 shares of non-convertible $5 cumulative dividend voting series preferred stock. Link showed a net profit for the first quarter of 1954 of $628,561.



Herman Kass, supervising and coordinating the activities of the field exploitation representatives of U-I since March, 1953, and who has been with the company since 1944, was recently promoted to be eastern exploitation manager.

Disneyland Officers Named

HOLLYWOOD—Members of the board and officers of Disneyland, Inc., were elected last week at a meeting at Walt Disney Studios, Burbank, Cal. Named to the board were Walt Disney, C. V. Wood, Jr., Sidney Markley, Earl J. Hudson, Robert S. Callender, Paul L. Pease, and Lloyd Wright. Walt Disney was elected president and chairman of the board. Earl Hudson, vice-president, American Broadcasting Company, was elected vice chairman of the board. Other officers are Sidney Markley and C. V. Wood, Jr., vice-presidents; George D. Klimmer, secretary; and O. V. Melton, who will serve as assistant secretary and assistant treasurer. Richard Goldwater is temporarily acting as secretary-treasurer. Pease, Hudson, and Callender were appointed by the board to serve as the executive committee.

Chrysler Using BOTV

NEW YORK—It was revealed last week that Box Office Television will handle the first closed circuit sales meeting of the Chrysler Motors Corporation in a program originating here on May 27 from noon to 1 p.m. and scheduled for transmission to 25 other cities. The program will be carried to Chrysler dealers by theatres in 20 cities and by hotels in the remaining five.

Atlas Increasing RKO Pictures Holdings

NEW YORK—It was confirmed last week by Floyd B. Odlum, Atlas Corporation president, that his company had recently substantially increased its holdings of stock in RKO Pictures Corporation with the desire that RKO be "maintained as a going concern, using its cash to operate for a profit." He stated that Atlas has suggested to Howard Hughes, principal RKO stockholder, that the company be continued, and Hughes was said to have no objection as long as he is not burdened with the responsibility of management and is given the same right as other stockholders to receive $6 per share for as much of his stock, if any, as he does not wish to hold.

Atlas held 884,900 shares of RKO stock as of April 20, or 22½ per cent of the total, and has increased holdings to 31.9 per cent.

Konecoff

(*Continued from page 4*)

the publication is that "even their most ardent fans sometimes might admit that those tongue twisting names are confusing, so rather than have some admirers refusing to sing out their names in accent cacophonious, herewith is a guide to pronouncements harmonious."

According to IFE's public relations department, the most commonly mispronounced name is that of Gina Lollobrigida, which is correctly enunciated as if it were spelled JEE-nah Lo-Lo-BRIDGE-i-dah. The glossary also offers one general rule which may safely be applied to all of the Italian actresses, "They're all pronounced 'Bella, Bella'" (Italian for pretty).

The promotion piece is being distributed to editors, radio and TV commentators, disc jockeys, emcees, and exhibitors. . . .

MONETARY NOTE—Charlie Einfeld, veepee in charge of advertising and publicity at 20th-Fox, sends along three coins as a solid plug for "Three Coins In The Fountain." The only drawback is that they are Italian coins and will buy very little here, we think, but we'll try. It's the first time a company ever took seriously our request to send money.

COMMENT—We saw Warners' "The High And The Mighty" and all we can say is, it's a hell of a movie, in CinemaScope, too.

THE METROPOLITAN SCENE—UA's romantic Technicolor comedy, "Man With A Million," starring Gregory Peck, was selected as "The Movie Of The Month" by the New York Subways System. . . . "The French Line" is receiving considerable boost via those ads taken out by The Pola-Lite Company. Patrons are helping to plug the film via special buttons available as they leave the theatre. They read "J.R./IN 3-D." The display needs constant refilling. . . . Ed Lachman, international delegate at large for Variety Clubs International, postcards greetings from Gay Paree, after which he was to visit Rome, Madrid, and then head for home. . . . Emerson Yorke is filming the TV show, "This Is Baseball," a series dealing with major league stars of the game. . . . A good mailing piece was sent out by Republic for "Johnny Guitar." . . . Okeh pressbooks are out on "The Yellow Tomahawk," "Witness To Murder," "The Saint's Girl Friday," "River Of No Return," and "Elephant Walk." . . . The opening of "Three Coins In The Fountain," Roxy, was scheduled to receive a musical salute from all the record shops in the Times Square area. . . . It looks like summer's on the way so get your air conditioner ready for action.

Pink, Oboler In Hassle

HOLLYWOOD—As a result of Sidney Pink filing a $1,000 suit for services performed as publicity manager and advertising agent for Arch Oboler, the latter last fortnight filed a counter-suit for $120,000 in Superior Court alleging that this amount represents costs to him for two other law suits, one in California and the other in New York, in connection with an alleged misunderstanding which involved "B'wana Devil."

Miscellaneous

In the Newsreels

IN ALL FIVE:

England: Queen Elizabeth home.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 42) Korea: 40th Division in farewell parade. Greece: CARE packages. Italy: Village tower fete. Memphis: South honors "King Cotton." St. Louis: Chimps. Belgium: Bicycle race. Kentucky: Trotter frisky at two and 20.

NEWS OF THE WEEK (Vol. XXV, No. 276) Korea: 40th Division in farewell parade. Indo-China: United States aircraft carrier on loan to French joins war. Ceylon: Asian leaders honored. Palm Beach, Fla.: Snead takes round robin golf. Lackland Air Base, Texas: Armed forces boxing finals.

PARAMOUNT NEWS (No. 79) New York City: Armed Forces Day parade. Seattle: New four-jet tanker-transport plane unveiled. Germany: Sixth Infantry Regiment parades in Berlin. Meadow Brook Club, N. Y.: Snead runs away with golf. Belmont Park, N. Y.: Native Dancer wins Metropolitan Handicap.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 570) England: New tanks. Seattle: General Dean greets returning GI's. Seattle: New four-jet tanker-transport plane unveiled. New York: Planes and airmen of tomorrow. Las Vegas, Nev.: Helldorado kids' parade.

WARNER PATHE NEWS (Vol. 25, No. 81) Washington, New York, and Berlin: Armed forces on parade. Seattle: New four-jet tanker-transport unveiled. St. Louis: Chimps. On The Potomac: Navy takes third straight crew title. Belmont Park, N. Y.: Native Dancer wins Metropolitan handicap.

MOVIETONE NEWS (Vol. 37, No. 41) Washington: President signs seaway bill. Aberdeen Proving Grounds, Md.: Army tests tanks. Israel: Ex-Premiere Gurion watches parade. Greece: Hellene royalty mark museum site. Gibraltar: Royal family hailed. Germany: Chancellor Adenauer's daughter weds. Argentina: Workers honor Peron. Niagara Falls, N. Y.: Blossom festival. New York City: Faster mile due, says Bannister. Upstate New York: Marciano, Charles train. Stockton, Tex.: Rodeo femmes find it rough.

NEWS OF THE DAY (Vol. XXV., No. 275) Washington: President signs seaway bill. Fort Bragg, N. C.: Mass paradrop. Gibraltar: Royal family hailed. Korea: Retired General Van Fleet visits President Rhee. Argentina: Workers honor Peron. Germany: Red ceremony in Berlin. New York: Tire blaze. New York City: Faster mile due, says Bannister.

PARAMOUNT NEWS (No. 78) Washington: President signs seaway bill. Washington: Three former first ladies meet. Aberdeen Proving Grounds, Md.: Army tests tanks. Hollywood: June Allyson, John Wayne, and Alan Ladd honored. Upstate New York: Marciano, Charles train.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 569) Washington: President signs seaway bill. Aberdeen Proving Grounds, Md.: Army tests tanks. Korea: Retired General Van Fleet visits President Rhee. Stockton, Cal.: General Dean made "Commodore." France: Ski rescue in Alps. Hollywood: June Allyson, John Wayne honored. New York City: Styles for surf and sand. Upstate New York: Marciano, Charles train.



Si H. Fabian, president, Stanley Warner Corporation, upon his recent return from a trip to Europe, was met in New York City by associates Sam Rosen, left, and Harry M. Kalmine, right.

WARNER PATHE NEWS (Vol. 25, No. 80) Washington: Three former first ladies meet. Gibraltar: Royal family hailed. Germany: Chancellor Adenauer's daughter weds. Korea: Retired General Van Fleet visits President Rhee. Korea: Marines in war games storm beach. Hollywood: June Allyson, John Wayne, Alan Ladd honored. New York City: Fashions with a flair. New York City: Faster mile due, says Bannister. Upstate New York: Marciano, Charles train.

NATIONAL LEGION OF DECENCY

May 20, 1954

UNOBJECTIONABLE FOR GENERAL PATRONAGE: "Johnny Dark" (U-I); "Men Of The Fighting Lady" (MGM); "Out Of This World" (Lowell Thomas); "The Student Prince" (MGM); UNOBJECTIONABLE FOR ADULTS: "Dial M For Murder" (Warners); "Johnny Guitar" (Republic); "Star Of India" (UA); OBJECTIONABLE IN PART: "Flame And The Flesh" (MGM); "Hell Raiders Of The Deep" (IFE).

Columbia Sued By Hayworth

NEW YORK—Rita Hayworth Haymes, in a suit filed last week in U. S. District Court charging that Columbia Pictures and Columbia International have failed to use their best efforts in the distribution of four Rita Hayworth films made by Beckworth Corporation for Columbia release, seeks an accounting and termination of a 1947 distribution arrangement between Columbia, Columbia International, and Beckworth. The screen star, under contract to Beckworth, owns about 45 per cent of the company. Columbia is reported to hold 51 per cent.

Completed films involved are "Loves Of Carmen," "Affair In Trinidad," "Salome," and "Miss Sadie Thompson," produced, the complaint stated, at a total cost of over $13,000,000. It is said that Columbia is still charging costs of the pictures against Beckworth and it is further claimed in the action that Columbia has "dumped" costs of picture scripts on Beckworth at a loss to the firm of more than $200,000. Among the scripts so handled, it is charged, were "Rough Company," "Chippy," "Too Beautiful," "Lona Hanson," "Infinite Woman," and "The Story Of Mary Magdalene." It is claimed that "Lona Hanson" was abandoned by Beckworth and Columbia and the suit seeks an accounting of this action.



Altec's current installation rate accounts for 75% of total stereophonic sound sales!

Broadway or Main Street, theatre owners know Altec's engineering skill and know-how assure perfect installation, sure service.

That's why Brandt's GLOBE, Broadway, New York, (pop. 8,000,000) and the OPERA HOUSE, Lebanon, New Hampshire, (pop. 4,614) signed Altec stereophonic installation and service contracts!



SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Avenue, New York 13, N.Y.

ALTEC® SERVICE CORPORATION

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising



A $20,000 stunt and a zoo star recently backed the Portland premiere of United Artists' "Southwest Passage." On the left, Marvin Fox, right, manager, John Hamrick Theatres, receives a short term loan of 20 $1,000 bills from a bank official. The loot was given an armored escort to the video studio for a televised stunt tieing in with a bank robbery sequence in the western feature. In the center, youngsters and TV audiences got a look at $20,000 in cool cash when a loot-loaded armored car rolled into KPTV studios with an armed guard. On the right, "Sheba," zoo headliner, got into the act for the opening at the Liberty when an outing was arranged for video cowpoke Heck Harper and young fans. It attracted attention.

Space Ship Begins "Rocket" Travels

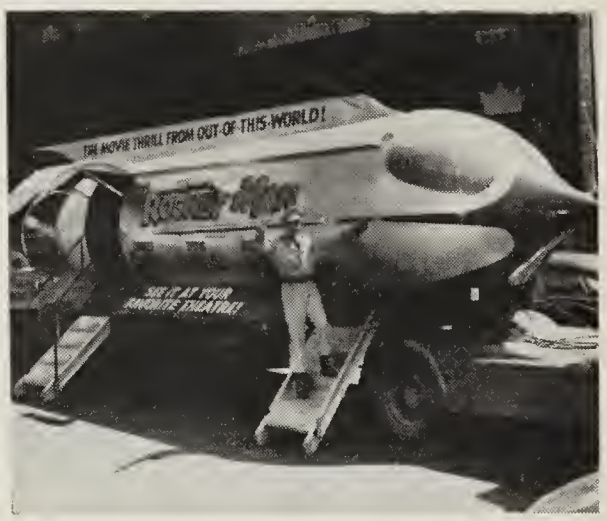
NEW YORK—Special ceremonies officially launching the 100-city tour of "The Rocket Man" space ship took place last week in front of the 20th Century-Fox home office at which time Al Hodge, TV's "Captain Video," christened the five-ton, 50-foot craft.

Attired in his interplanetary costume, Hodge christened the ship and signalled its departure for Toledo, O., where a four-week tour through Ohio, Indiana, Kentucky, and West Virginia commenced, sparking mass openings of the Panoramic production in the four-state area.

The craft, transformed into a mobile exhibit of interplanetary paraphernalia, will bring the Leonard Goldstein film to the attention of hundreds of thousands during the tour.

Painted with the picture's title on its sides and equipped with a record-player and amplifiers, the space ship will take aboard visitors, both children and adults, to acquaint them with a space armory, a screen with a picture taken through the 100-inch telescope at Mt. Palamar, and a complete set of electronic gadgets creating a thorough illusion of space travel, supplemented by scenes from the picture. Admission is free to the ship, which has already garnered prominence in Life magazine.

Two-color tabloid heralds will be distributed at every stop in advance of and current with the ships' arrival where special exploitation activities are planned. Arrangements are being made for rocket modeling contests, school tie-ups,



Special ceremonies officially launching the 100-city tour of "The Rocket Man" space ship took place recently in front of the 20th-Fox home office in New York City, at which Al Hodge, TV's "Captain Video," christened the five-ton 50-foot craft. The street bally is, of course, for 20th-Fox's science fiction film, "The Rocket Man."

toy and department store tieups, mobilization of and contests among children's clubs, special children's morning matinees, and contests linked with TV and radio stations and newspapers.

"Wait" Given Chicago Push

CHICAGO—United Artists' "The Long Wait" had its world premiere at the Woods last week following a high-gear advance campaign that combined a TV saturation program and a week-long slate of in-person appearances for Peggie Castle, Shawn Smith, and Dolores Donlon.

The video promotion, six days in advance of opening, featured trailer telecasts in a round-the-clock schedule over WBKB-TV, WGN-TV, and WNBQ-TV. Backing the trailer program, was a slate of cooperative video ads and plugs by disc jockeys.

The premiere drew support from the publicity tour staged by Miss Castle, Miss Smith, and Miss Donlon, who appear in the drama. The threesome beamed news of the opening in more than a score of television appearances over WBBM-TV, WNBQ-TV, WGN-TV, and WBKB-TV.

Interviews with amusement editors, columnists, and syndicate reporters netted news and picture breaks. The trio sparked additional news coverage in a guest appearance at the Chicago Press Club before a luncheon gathering. Their local tour was climaxed in a pre-premiere parade through the Loop.

Additional pre-selling for the Chicago premiere was pegged on a city-wide promotion of the pocket edition of "The Long Wait." Special displays with playdate announcements were posted at 300 drug stores, book stores, and news stands in key locations. Newspaper cooperative ads rounded out the campaign, one of the most complete seen recently in the Windy City.

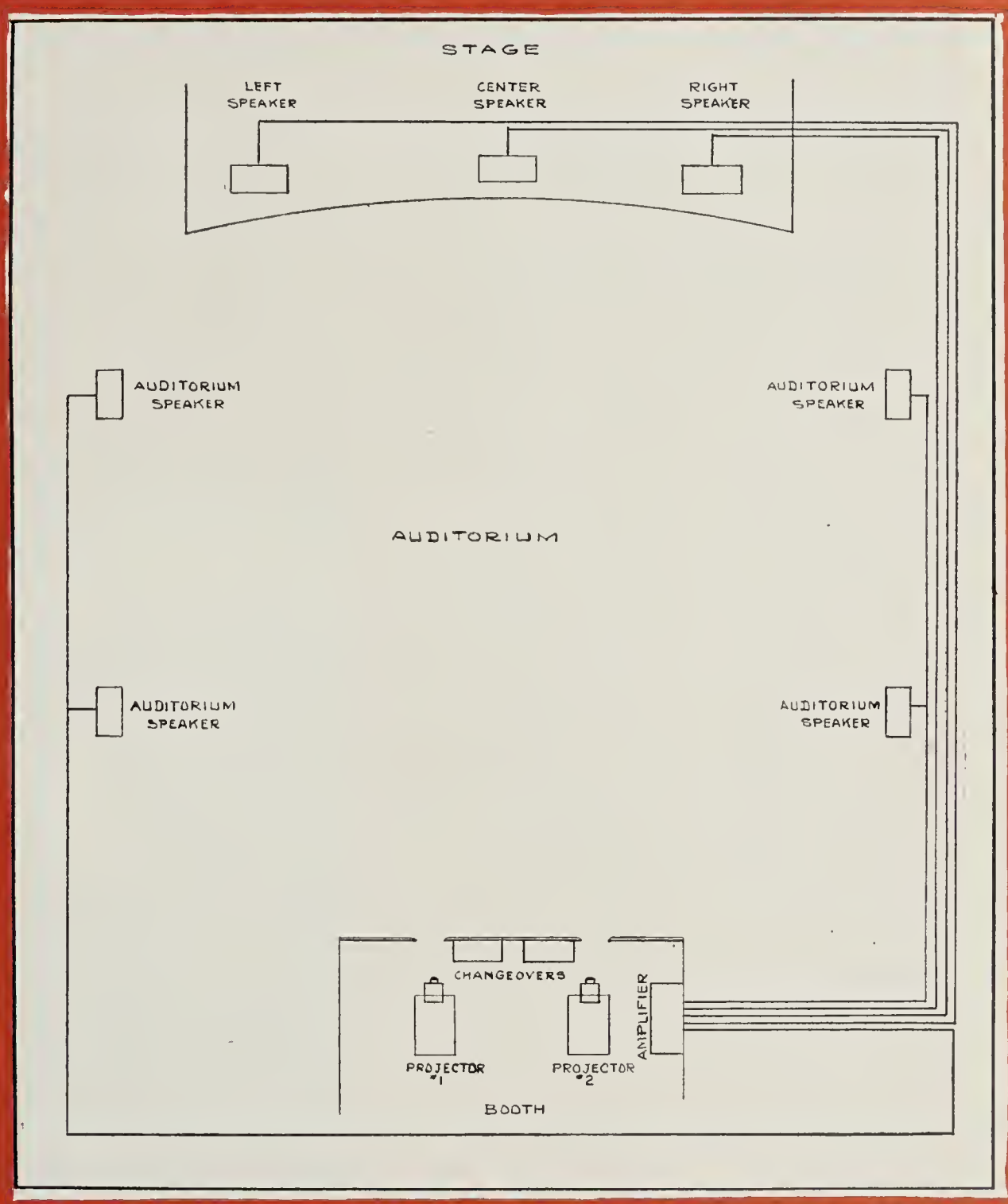
June Tieup List Certainly Diversified

Exploitation-minded managers may find some interest in making tieups with these units and groups during the month of June. The date, celebration, and address of the sponsors are given in that order.

June is Dairy Month, National Dairy Council, Chicago; June 4, Old Maids' Day, Chamber of Commerce, Norristown, Pa.; June 6, International Shut-Ins' Day, Shut-In Co-Workers Club, Marietta, Ga.; June 6, Son's Day, American National Patriotic Society, Pittsfield, Ill.; June 12-19, Let's Play Tennis, The Sporting Goods Dealer, St. Louis; June 13, Children's Day, National Foundation For Children's Day, Philadelphia; June 14, Flag Day, by Presidential proclamation; June 14-20, Father-Son Week, Father's Day Council, Inc., New York; June 16-23, National 4-H Club Camp, Department of Agriculture, Washington, D. C.; June 19-26, Foot Comfort Week, The Scholl Manufacturing Company, Inc., Chicago; June 20, Father's Day, Father's Day Council, Inc., New York; June 20-26, National Swim For Health Week, Swim For Health Association, New York; and June 21-July 21, National Iced Tea Time, Tea Council, New York City.

REPLACEMENT SPEAKERS and PARTS
See Chief and Super Chief, ideal replacement speakers with superior features and finish. Also Koiled Kords or straight; inner units complete; transformers; volume controls. Top quality!
First·American products, inc.
1717 Wyandotte St., Konsos City 8, Mo.

PHYSICAL THEATRE



The diagram above, which was prepared by the Altec Service Corporation, shows a typical stereophonic sound installation. Indicated are the positions of the stage, auditorium, and booth equipment, and the relation of the wiring from amplifier to speakers. More information is found in this issue.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 9, No. 6 **May 26, 1954**

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AMPEX STEREOPHONIC SOUND FOR EVERY THEATER

Ampex builds complete stereophonic sound systems for theaters of every size. From one reliable source, you get everything you need — magnetic soundheads, amplifiers, speakers, monitors and controls—to provide your CinemaScope patrons with the finest in multi-directional sound.

...IN 3 PRICE GROUPS

- **THE MASTER SYSTEM**

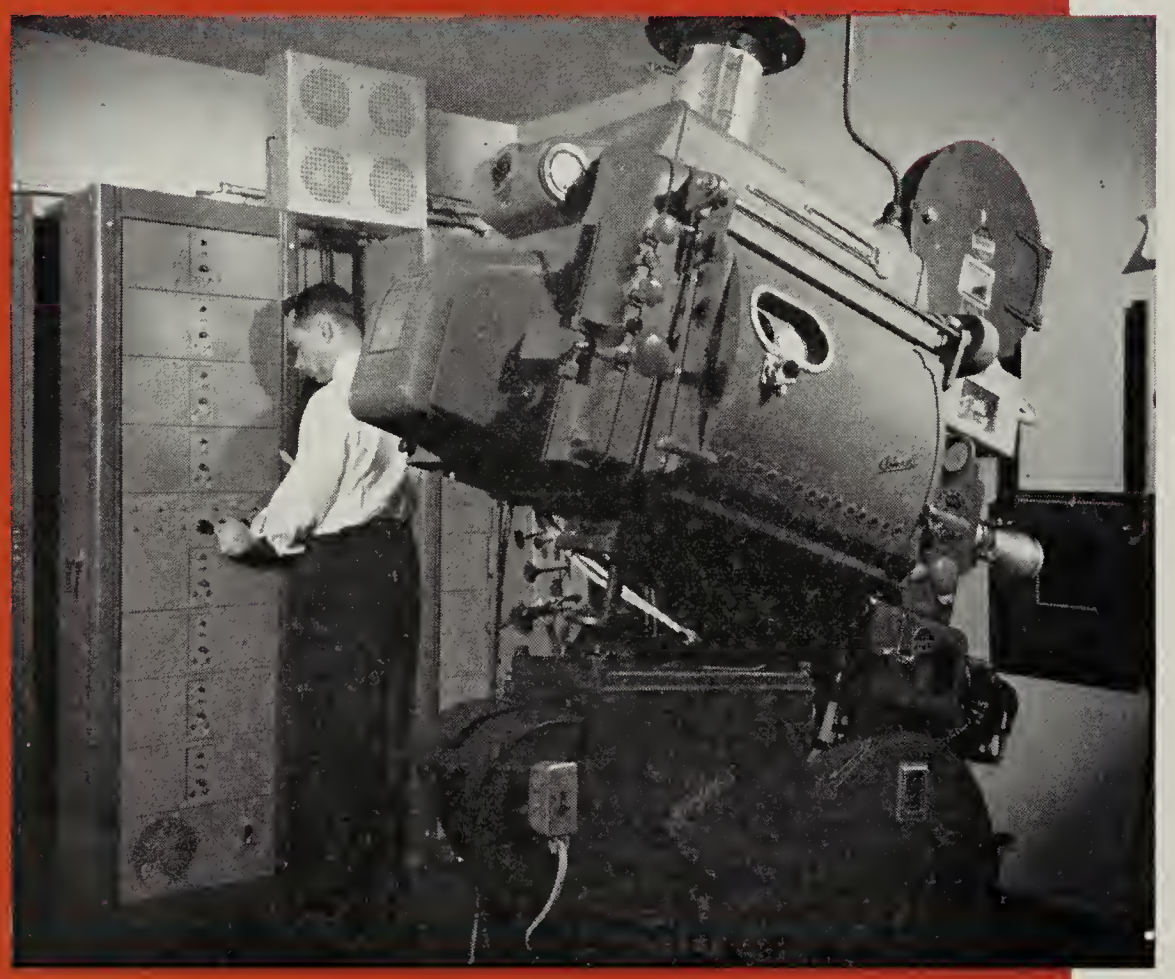
  A simplified system that occupies minimum booth space and is priced for the smaller theater. It uses the three stage speaker channels of standard CinemaScope film with optional use of the fourth channel auditorium speakers. It gives adequate protection against loss of dialogue in any emergency by converting to single-channel operation.

- **THE DE LUXE SYSTEM**

  A system primarily for larger theaters. Quick plug-in preamplifiers and dual high voltage power supplies provide additional protection to maintain sterophony under many emergency conditions. Each channel is separately monitored from an individual speaker in the projection booth.

- **THE SUPER SYSTEM**

  The finest stereophonic sound system built. It gives the fullest possible protection against all emergencies plus the ease and convenience of operation essential to the de luxe theater. Ultra-quiet switching with an absolute minimum of maintenance is assured with a separate bank of preamplifiers for each projector. Electronic change-over from one projector to another and provisions for a third projector are included.



- *See your Ampex distributor for prices and further information.*

AMPEX CORPORATION

Every Ampex system uses identical magnetic pickup heads to give the world's finest and most precise reproduction of sound. Equipment is easy to install, easy to maintain, and is pleasingly free of all "stray" parts.

REDWOOD CITY, CALIFORNIA

LAYING IT

On The Line

Act III, Scene 1

The saga of stereophonic sound is as dramatic and exciting as any screen or stage vehicle to come along in quite a while. Its development seems to be adhering rather closely to the classic pattern of drama, which calls for the introduction of a problem, and the actors who will attempt to resolve it; a basic conflict in which the players take sides; and finally, resolution of the problem.

Act I was rather lengthy, slightly confusing, but vital since it was necessary to introduce the players and discover what the basic problem was. Situations had to be brought into focus, and the groundwork laid for the acts to follow. It was during this period that the various types of stereophonic sound were developed, and exhibitors became familiar with new terms, new equipment.

As in every good play, the tempo picked up in Act II. After meeting with initial success, the multi-directional hero began to falter as the conflicts became more sharply defined, and the early morning enthusiasm began to pall a bit.

Although there were a number of sub-plots—such as which equipment to use, the need for three channels, or four channels—the entire play hinged upon the question of whether or not theatremen should be forced to use stereophonic sound equipment in order to be allowed to take advantage of the new projection techniques.

The struggle was bitter and feelings ran high. Audience sentiment was divided, with some rooting for that segment of production which was insisting upon the use of stereosound, and others cheering for the exhibitors who felt that it was not worth the bother or costs. The dramatic highlight of this act was the recent meeting held by 20th Century-Fox in which the last major obstacle to exhibitor freedom of choice in sound selection was removed.

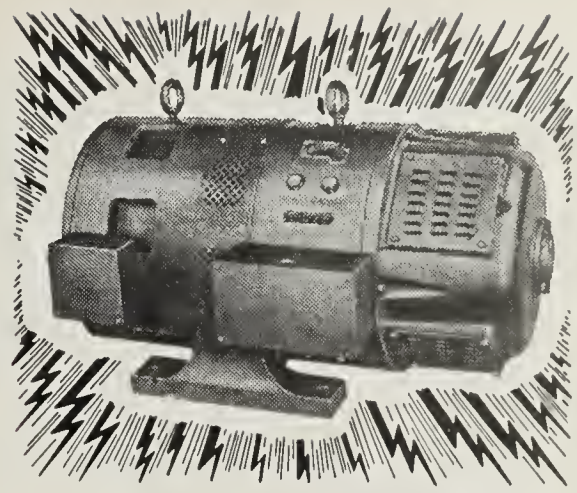
Act III, Scene I is about to begin, and it promises to be an exciting one. The first two acts of "Young Stereophonic Sound Faces Life" were interesting, but this interest was based upon an unnatural rivalry. Production and exhibition could rant and rave, order and demand, but they could not resolve the problem.

For the first time since this play has begun, it appears that the only one who can give the final answer as to the fate of stereosound finally will make an appearance on stage, John Q. Public. With all restrictions removed, the exhibitor will now be able to offer his patrons the kind of sound that he believes he can afford, and the kind of sound that will mean more business at the boxoffice.

Like any well written play it is not yet possible to tell just what the ending will be. But the scene is being set for the finale. If the public decides that it favors four channel magnetic stereophonic sound, then exhibitors and producers will have no choice other than to comply with their wishes. If three-channel optical sound proves to please theatre audiences, then it shall receive the basket of flowers at the final curtain.

Act III is about to begin. Curtain going up!

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POWER with a PLUS!

"ROBIN-ESCO Super-power"

MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

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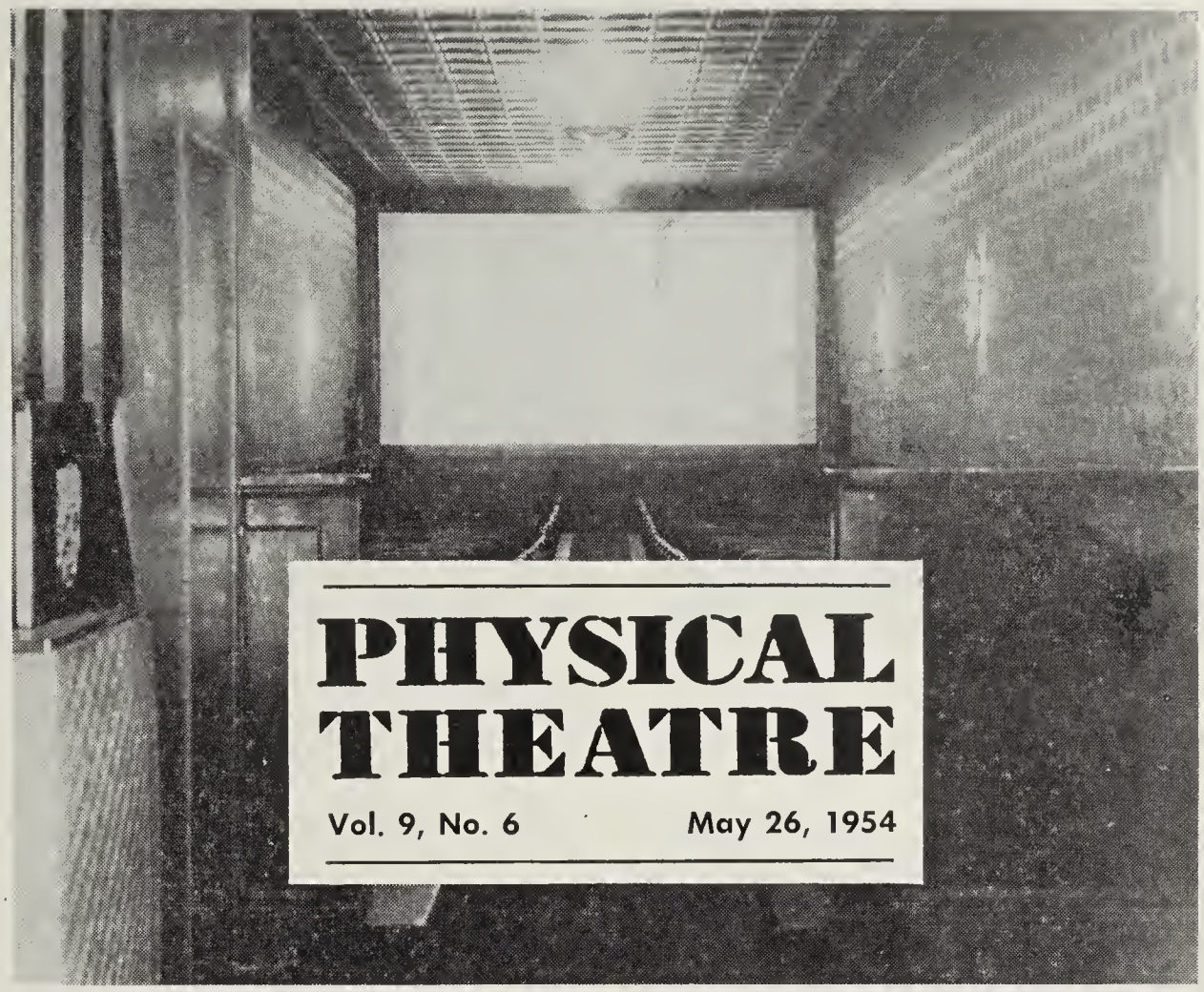
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THEATRE.....

STREET.....

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Completely renovated interior of the Harrison reveals the new 27 by 16 foot screen. Behind screen are three 800 series Altec Voice of the Theatre Speakers. Booth has Simplex stereosound equipment.

Case History In Words and Pictures of

Small Theatre Stereophonic Sound

MOTION PICTURE EXHIBITOR
FEATURE

FOR the information and guidance of the small theatre owner, MOTION PICTURE EXHIBITOR presents an exclusive story in pictures and text setting forth the story of a stereophonic sound installation in a 398-seat house.

As a topic of discussion, the economic feasibility and boxoffice effectiveness of stereosound in small capacity theatres have received rather full treatment during the past several months. The pros and cons of the question have been aired on convention floors, at press gatherings, in the editorial, news and advertising sections of the trade press. Much has been printed concerning the reflected value of CinemaScope and dimensional sound in the boxoffice figures reported by theatres of medium and large seating capacities.

To-date, little has been done to offer a first-hand reportorial job presenting the case history of stereosound in a small theatre, one which embraces the related facets of installation, service procedures, and boxoffice effectiveness. A few weeks ago MOTION PICTURE EXHIBITOR decided to resolve the question. So, with an assist from Altec Service Corporation, a safari, including Arnold Farber, PHYSICAL THEATRE editor; C. S. McCrork, Altec Philadelphia branch manager; H. J. Brown and W. J. Sirms, Altec field engineers; Bert Ennis, company public relations man; and photographer Jimmy Powers, set forth.

The Harrison

The house selected was the Harrison, a 398 seater in West Chester, Penn., a town of approximately 12,000. It is under the operating wing of Izzy Segal who recently formed Theatre Management Associates for the handing of 10 theatres in Delaware and Pennsylvania.

Incidentally Segal is believed to be one of the youngest theatre executives in point of age and one of the oldest in point of service, in the Pennsylvania area. From the strategic post of usher, he became manager of the 56th Street theatre at 16, rose rapidly in the Frehofer-Stamper circuit ranks, and today, at the ripe age of 42, is an important figure in exhibitor circles.

New Equipment

The Harrison, too, has an interesting back ground. Opened as the Idle Hour in 1919, it thrived during the lush years as a typical family theatre. A name change several years later to the New Garden was accompanied by disaster. A hotel fire next door caused a closing of the theatre because of water damage. It remained closed until 1953, when the advent of CinemaScope and stereophonic sound brought a decision from the owner. Gambling on the potential value of the screen's new techniques, an extremely large investment was made. The Harrison received new seats, new floor coverings, lighting fixtures, special accoustical treatment. Some seats were sacrificed in the small house to accommodate a Miracle Mirror screen, 27 feet wide by 16 feet high, stretching from wall to wall. Behind the screen were installed three Altec Voice of the Theatre speakers, the famous "800" speaker system. A new front, marquee and lobby came into being. The booth was given the full stereophonic system treatment with Simplex penthouse reproducers, amplifiers, monitor, and switching panels.

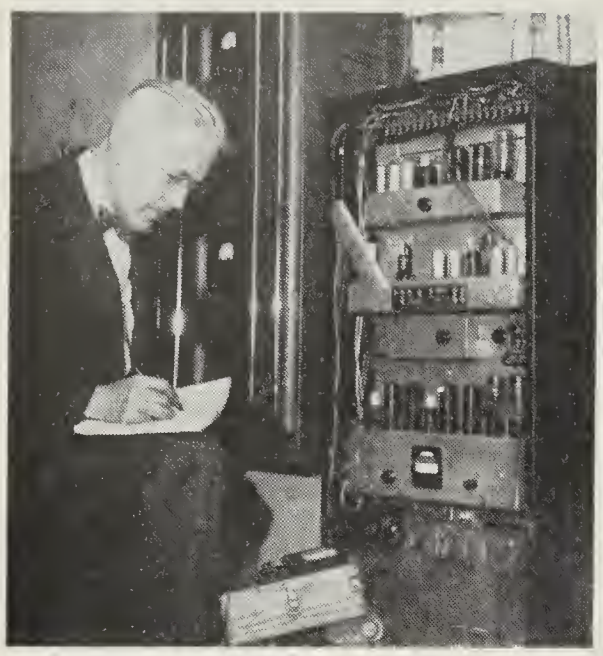
On February 10, 1954, the new-look Harrison, nee the Idle Hour, nee the New Garden, opened with the CinemaScope production "How To Marry A Millionaire."

A view of the Harrison as seen from the fire house across the street. Seen are Wis Sirms, Altec area manager, Andrew Walsh, theatre manager, Arnold Farber, Physical Theatre editor.

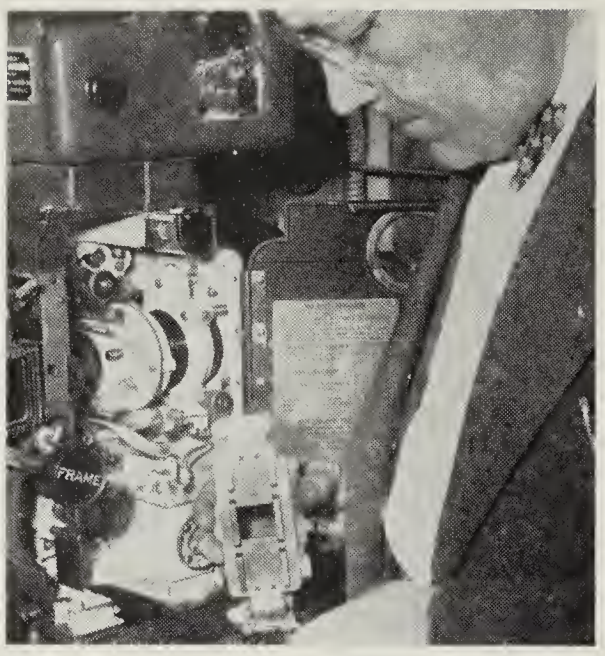
Does It Pay

So much for the transformation of West Chester's 398-seat house. What about the

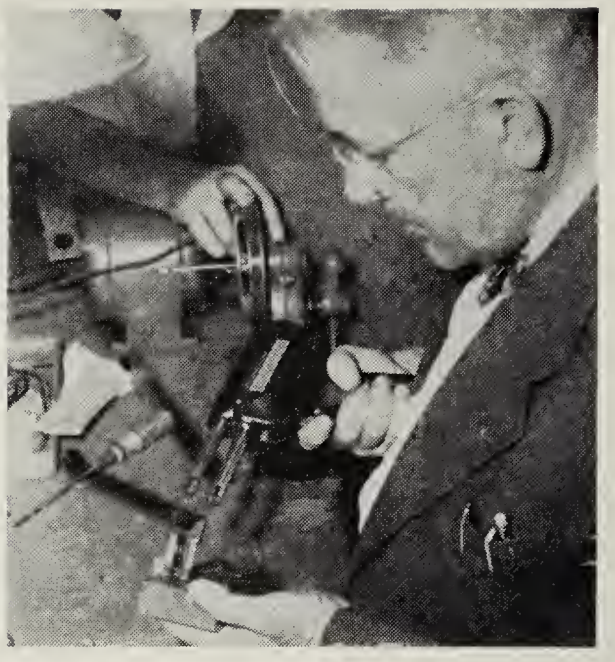




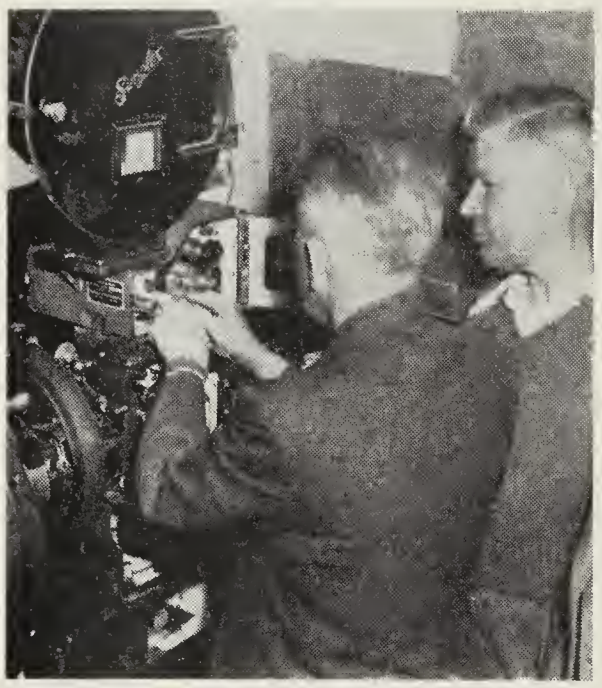
Engineer H. J. Brown makes use of a special all-purpose meter to equalize system for use with three new spepakers, assuring better sound quality than previously possible with old system.



Here Brown checks for magnetization in film gate of projector mechanism with small compass. The problem of magnetized magnetic sound tracks can be serious, and early detection is important.



After detecting magnetism, Brown employs the Degauser in order to eliminate this danger. He then checks with compass to make sure that all magnetism has been taken out of the projector.



Projectionist Jack Finegan looks on as Brown shows how to check sound prior to threading up.

economic feasibility and the boxoffice effectiveness of all this? The manager of the Harrison is Andrew Walsh, operating on a seven day schedule, 5 p.m. to 11 p.m. weekdays, noon 'til 11 p.m. Saturdays, same Sundays, with the admission pegged at 65 cents for non-CinemaScope attractions, and 75 cents for CinemaScope. Questions put to Walsh and Jack Finegan, projectionist with the Harrison for 16 years, brought enthusiastic response concerning the boxoffice stimulus of CinemaScope. Pointing out that every CinemaScope production with the exception of "The Robe" had been played to date, the statement was made that grosses had been doubled through the use of wide screen and stereophonic sound. This reply, to considerable degree, would seem to answer the question of investment. To further implement the implication that stereophonic sound for a small theatre was economically sound, the aforementioned Izzy Segal recently signed a stereophonic service contract with Altec Service Corporation for the Harrison, indicating his belief that the special stereophonic equipment is well worth an additional investment to assure continuous peak performance for the benefit of the theatre's patronage. In passing, it has been stated by qualified experts that directional sound in houses as small as the Harrison is frequently more effective than in larger theatres, due to acoustical problems sometimes encountered in the bigger houses.

So this is the story of a 398-seat theatre with CinemaScope and stereophonic sound. a story informatively amplified by the accompanying pictorial displays which illustrate and explain the special service procedures followed by Altec Service Corporation in maintaining this type of equipment for the benefit of exhibitor and patron.



C. A. McCrork, Altec Philadelphia branch manager, approves report of Brown's covering stereophonic service job at Harrison. Walsh is satisfied.



Izzy Segal, who operates the Harrison, registers satisfaction as he discusses final service completion report brought for his approval by McCrork.

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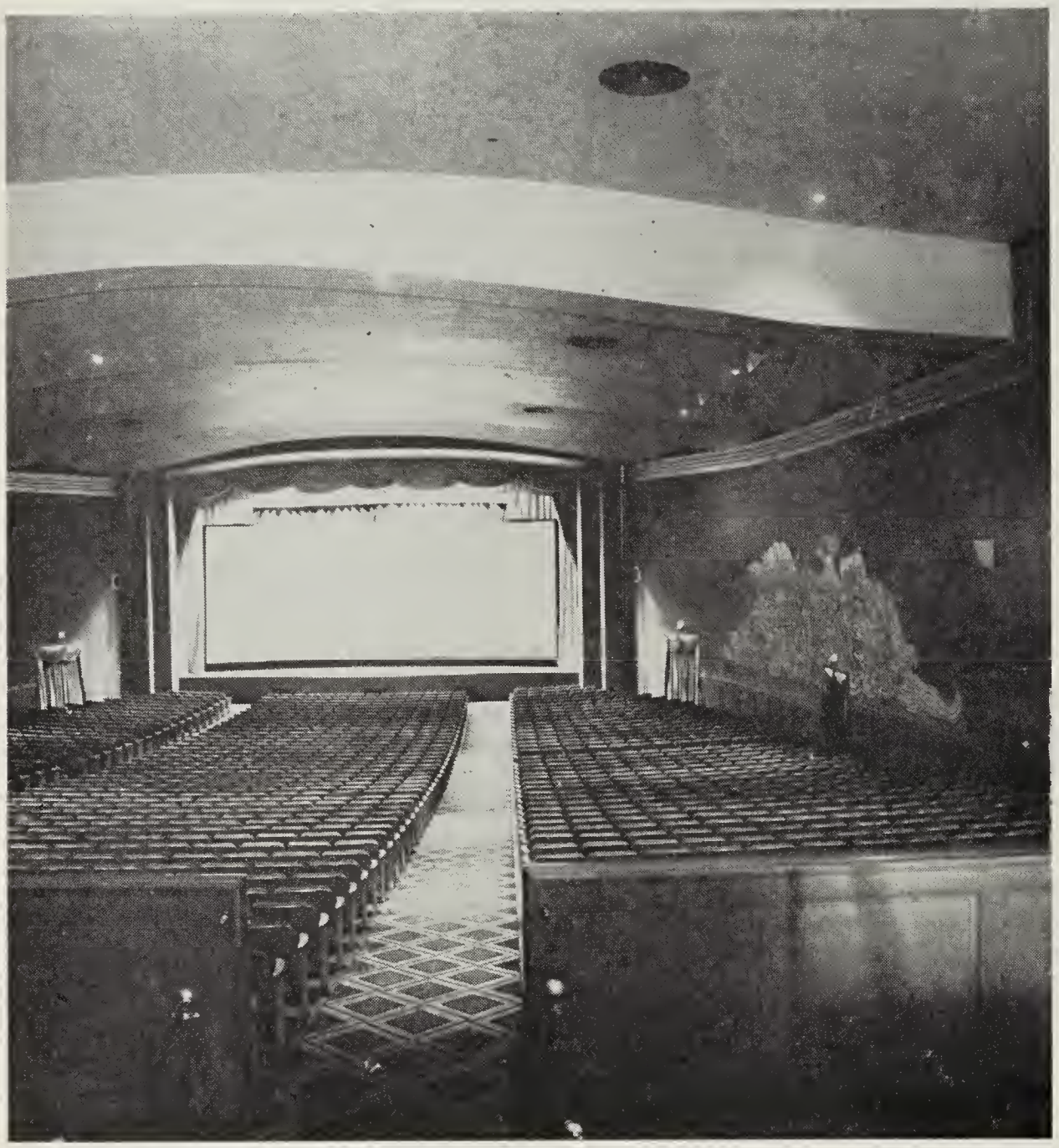
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A Review of What Exhibitors Need to Know About

Stereophonic Sound Equipment



The Fairmont, Cleveland, recently installed a Motiograph stereophonic sound system. Notice the speakers along the sides of the auditorium walls which are used to supply off-screen sound effects.

Although 20th-Fox has agreed to permit the showing of its CinemaScope films utilizing either a single magnetic track, a single optical track in addition to the full four track sound system, there are still many exhibitors who are convinced of the boxoffice value of full stereophonic sound and would like to know more about the equipment and installation. Therefore, we are offering portions of a booklet prepared by 20th Century-Fox that contains much of this information.

Magnetic sound tracks should be used with CinemaScope principally because of the simplicity of the reproducing equipment and for the better technical performance which is required due to the use of somewhat narrower tracks and demands of stereophonic sound. Stereophonic recording requires that at least three tracks be used. Magnetic sound, of course, has its own peculiar problems in the field. In general, it can be said that with reasonable care, and under the customary circumstances in projection booths, the use of magnetic tracks need cause no alarm.

Although tests of magnetic film have been made to determine its susceptibility to erasure or the introduction of noise by deliberate exposure to the usual electrical apparatus, such as transformers, motors, generators, and rectifiers, and no serious effects have been found, it is wise to avoid subjecting the magnetic tracks to strong electric fields. Obviously, by deliberate intent magnetic tracks could be ruined, but for that matter so can optical tracks.

CinemaScope single film releases will provide three principal tracks for the stereophonic sound, and a fourth track of somewhat lesser, but adequate technical performance, for effects which are to be supplied to the auditorium, or surround loudspeakers.

Loudspeaker Systems Behind Screen

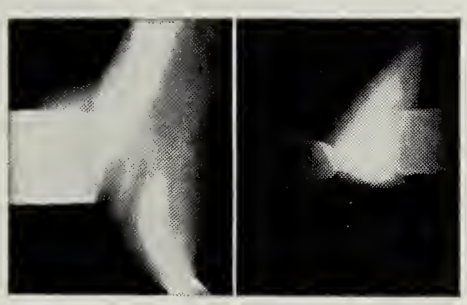
The three loudspeakers should be identical types of approximately the same sensitivity. The reason for this is obvious if the reader will consider that the voice quality of an actor should not change unnaturally as he moves across the screen. In order that the studio sound department may record the dialogue or sounds in their proper space relation within the picture frame, it is important that the loudspeaker locations within the screen frame be known. This fact demands standardization of speaker locations, and for CinemaScope release we have adopted the standard that the center-to-center distances between loudspeakers shall be equal to one-third of the screen width. Another way of stating the same specification is that with the CinemaScope ratio of 2.55 to 1, the center-to-center distances between loudspeakers shall be 0.85 times the picture height. In cases where there is a serious physical limitation, this specification can be modified by 10 per cent, but preferably to the wide spacing rather than a narrow spacing. The center line of the high frequency unit should be located between one-half and two-thirds of the picture height. In some cases, in order to obtain proper spacing, it has been expedient to leave off the outer wings, or baffles, of some of the current models of loudspeakers. Also, if it is necessary to have the low frequency sections a little closer than the specification, the high frequency units can usually be moved outward from the center line of the low frequency units. In the use of these expedients good judgment must prevail since, obviously, it is possible to overdo these compromises.

Generally speaking, loudspeaker installations for certain recent releases have placed the speakers further apart than specified, and if this difference does not exceed 10 per cent between the ideal and the actual conditions, then no re-location of the speakers need be made for exhibiting the various product. The reader may wonder how sounds can be made to localize at or beyond the edge of the screen when there is no loudspeaker located in these regions, but with true stereophonic sound this is readily done. Loudspeakers kept within the boundaries of the screen permit the recording engineer to provide close-up quality of sound whenever required. Off-stage sounds are achieved by the natural perspective effects and the manner in which the relative loudnesses of the channels vary as the sound source moves laterally away from the picture scene.

For good performance of the high frequency unit, the horn mouth should be as close to screen as possible and since there is a definite relationship between high frequency and low frequency units for correct phasing at the crossover frequency, this usually demands that the low frequency units also be placed close to the screen. Hence, with curved screens the low frequency units will usually be pointing slightly toward the center of the audience. Ideally, the high frequency units should be twisted around to point directly out rather than be "toed in," and insofar as it



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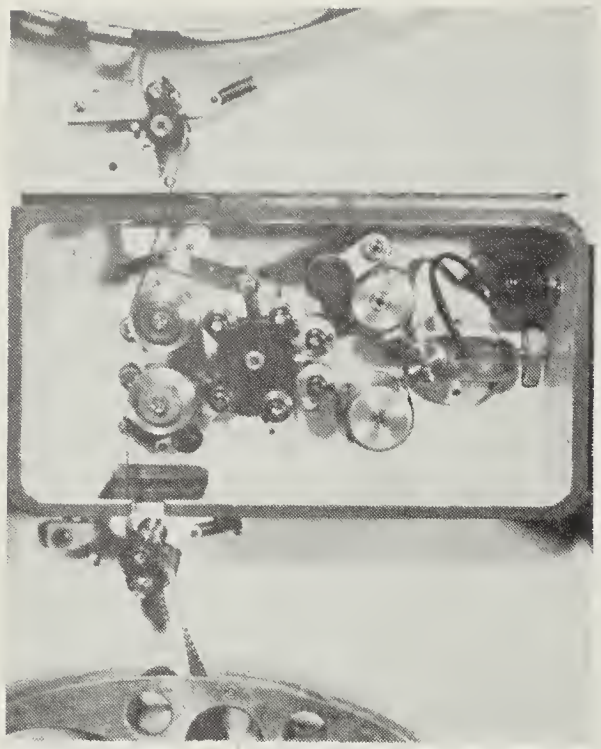
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THE PICTURE IS LIGHT — This is a fact exhibitors should know and remember. Every tone of light and shadow, every hue and shade of color on the screen are contained in the light *behind* the film. The film itself cannot *add to* the picture. It creates the screen-image only by filtering or *holding back* certain elements of the projection light.

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Close-up view of a 4-runner soundhead mechanism made by Ballantyne. Parts are all standard so that replacement presents no problem.

is possible, covering the seats at the far side front and on the near side, but favoring the latter if a compromise must be made.

The customary check for speaker unit phasing should be performed.

After the initial adjustment, according to the specifications, the sound distribution from each of the loudspeakers should be checked throughout the house, and, if necessary, the high frequency unit twisted or tilted to obtain a suitable distribution. The final test on the loudspeaker placement consists of reproducing material from each of the loudspeakers in turn and checking throughout the house to see that the sound directivity is not affected by some peculiar acoustic situation. A circumstance which must be avoided is sometimes caused by peculiar acoustics whereby reflected sound occurs from the opposite wall, the result being insofar as the audience is concerned, as though the sound originated from the opposite side of the screen than that which was intended. In general, it is better to use high frequency horns whose distribution just fits the house rather than have excessive spread. If the loudspeakers must be occasionally moved, the proper locations should be marked, or some other provision made so that they can be readily returned to the desired placement.

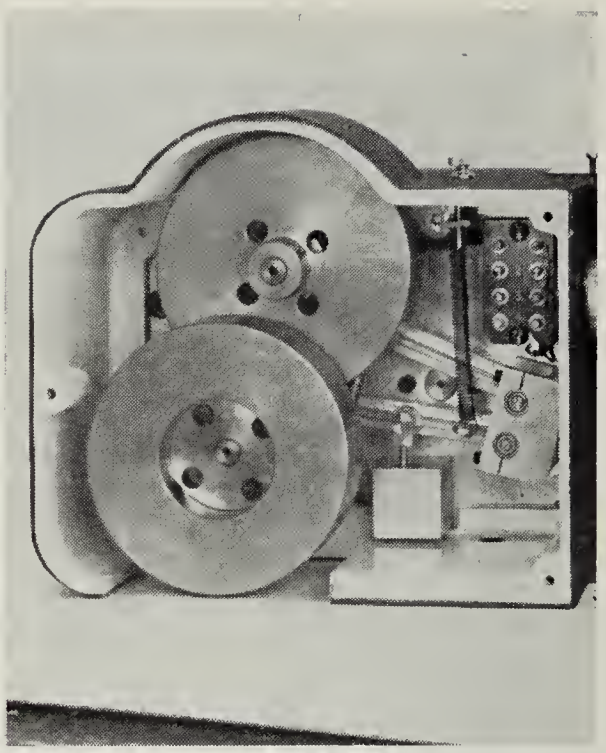
Surround Auditorium Loudspeaker Systems

When loudspeakers are installed upon the walls of a theatre to reproduce effects which are intended to surround, or encompass the audience, great care must be exercised to assure that uniform distribution of signal is obtained, that no large part of the audience hears effects from a definite source unless such intent is deliberate in the production, and that loudspeaker units are selected which will reproduce the effects with some reasonable fidelity.

Generally, and particularly in theatres with mezzanines or balconies, the surround loudspeakers must be placed close



These two racks contain RCA high powered sound amplification equipment. First rack powers auditorium speakers, the second stage speakers.



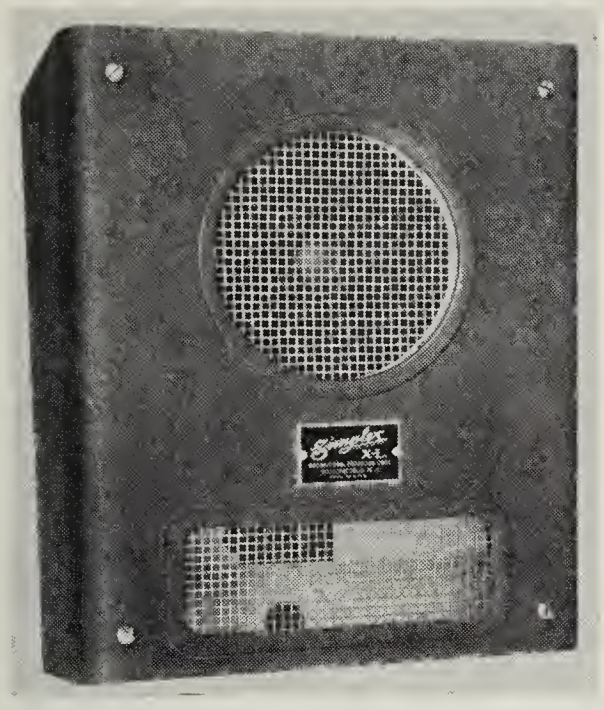
A rear view of the Westrex R9 Stereophonic Reproducer showing the two flywheels, and the output terminals for four magnetic sound tracks.

to the audience seated at the sides, and because of this closeness, reproduce the audio signals as discrete sources rather than as a surround. This can only be corrected by using sufficient numbers of loudspeakers, each having proportionately low input, but having a total sound output power sufficient to fill the auditorium. This philosophy does not forbid the use of any particular group of side, or rear, speakers for extreme directional effects; each kind of effect merely determines the circuit design and amplifier requirements. It is suggested that the left side, right side, and rear speakers be wired as separate groups, and each group brought to the amplifier rack as separate circuits. With this circuit arrangement all speakers can be driven simultaneously or changes readily made to drive them as independent groups with their own amplifiers. The events of the future will finally dictate the best arrangement.

The reproduction of effects requires a good frequency response, and surround speakers should be chosen which reproduce all significant frequencies reasonably well. Many excellent effects contain considerable amounts of low frequencies, and



The proper positioning of the three behind-the-screen speakers is essential to achieve proper stereophonic sound. Pictured is a view of the speakers set in their proper place at the Mastbaum Theatre, in Philadelphia. Additional effects may be achieved with a fourth channel, and wall speakers.



The Simplex high fidelity full range monitor speaker comes with a large 8 inch speaker unit.

if these are not reproduced the whole reason for the effect is lost. In many instances loudspeakers have been selected for the surround which have too little low frequency response.

Amplifier System

The amplifiers used in each channel should be identical units, and each power amplifier should have a power capacity equal to that demanded by the theatres from a single system such as now being used. This means, of course, that the total power available in the theatre will be three times, or 5 db, greater for stereophonic than for single channel. Since the trend is toward greater power in the theatre to enhance the reproduction of spectacular effects, this added power is gained automatically by the installation of stereophonic sound equipment. The reader may wonder why the power capacity of the individual channels should be capable of filling the house, but will recognize that this is true if he will consider that there are times when effects are principally reproduced by only one of the three channels.

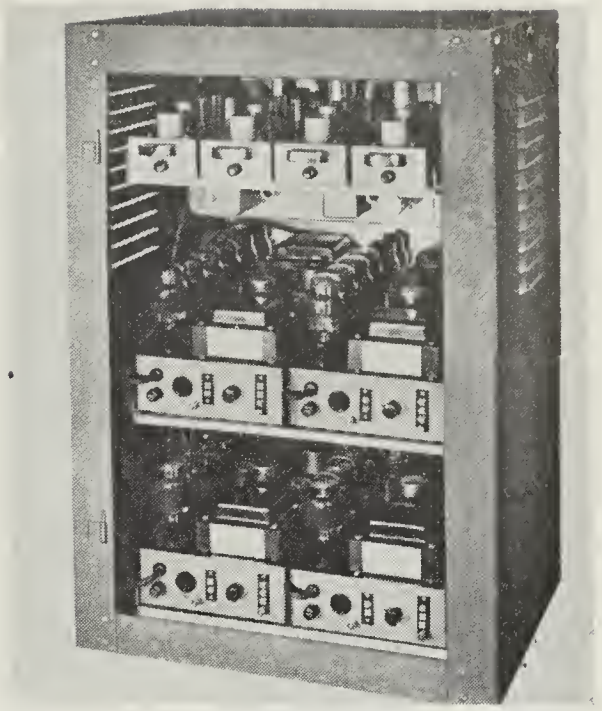
Signal and Control for Surround Effects

Track number 4 (effects and/or control) of the CinemaScope composite release film is intended to furnish the signals for the surround effects. Whenever the theatre is showing a picture which provides surround effects, the track and system noise will exist in the auditorium at all times, with or without signal, unless this noise is somehow suppressed between periods when there is signal. Therefore, a simple control device is being used. This control is operated by superimposing a 12 kilocycle frequency on the effects track when recorded signal exists, i.e., there is a 12 kc present only when the effects are to be reproduced and none at other times. Preceding the power amplifier there are simple separation circuits, control amplifiers, and audio amplifier or relay. All of these units are called "switchers," or "control amplifiers," or "suppressor ampliers."

The separation circuits route the audio signal to the amplifiers and the 12 kc control signal to sharply tuned circuits. In some apparatus there are two such tuned circuits which might require adjustment in the theatre because of speed differences in the machines. The two tuned circuits should be stagger-tuned slightly, i.e., one tuned about 100 cycles below and the other 100 cycles above the optimum output tuning point. With proper adjustment slight speed variations will not cause erractic operation. Some equipments use only a single tuned circuit and this must be adjusted for optimum performance of the control signal. Also, there are units which have a tuned circuit in the audio branch which is intended to remove the 12 kc signal from the audio circuit, and this circuit should be adjusted so that it cuts off very sharply between 7 and 11 kc in order to remove substantially all the 12 kc from the surround speakers.

Suppressor Amplifier

When a control or suppressor amplifier is used the 12 kc signal derived from the separation circuits is amplified and rectified. The rectifier output is used, sometimes in conjunction with another tube to vary the net grid bias on the audio amplier section; this operates to change the gain of the amplifier. The circuits are specified to operate with a minimum 12 kc input voltage of .025 volts; an increase in the 12 kc input does not appreciably increase the gain. As a safety factor the 12 kc control is being recorded to produce .05 volts input. When 12 kc is not present on the track, the audio amplified gain is low and the noise is suppressed. In those equipments using a relay instead of an amplifier, the presence of 12 kc operates the relay to close the audio circuit and when no 12 kc exists the relay opens the circuit. Thus, in either case the control operates as a simple on-off scheme.



A rear view of the audio equipment used in the Magnasync Magnaphonic stereosound system.

It is obvious that the amplifiers preceding the switcher must pass sufficient 12 kc to provide satisfactory operation of the particular model used.

The gain of the effects channel should be adjusted to produce a surround level compatible with the screen horn levels so that the audience feels, or senses the sound from all directions.

Undoubtedly, additional control features and signals will be developed as the need arises. The system described appears to be the simplest and most economical scheme to meet the initial demand.

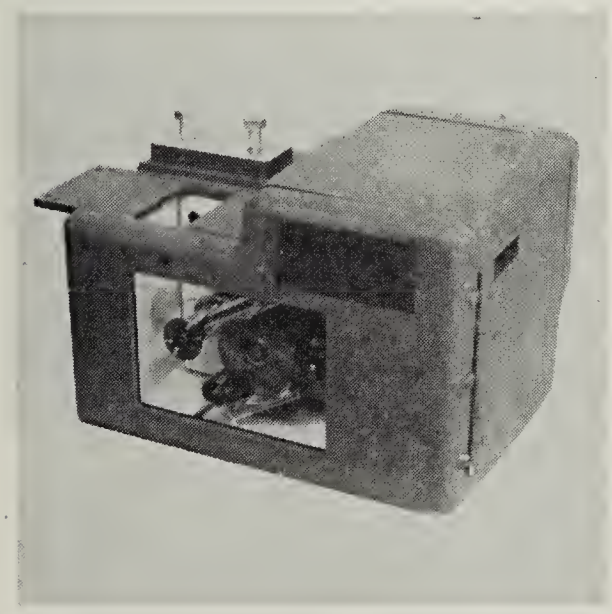
Noise

More attention must be paid to minimizing system noise since the noise signal from all three channels (film and amplifiers) is constant and adds, while the signal output from the three channels is seldom at maximum level simultaneously. Hence, the overall signal-to-noise ratio is sometimes less than that of a single system installation.

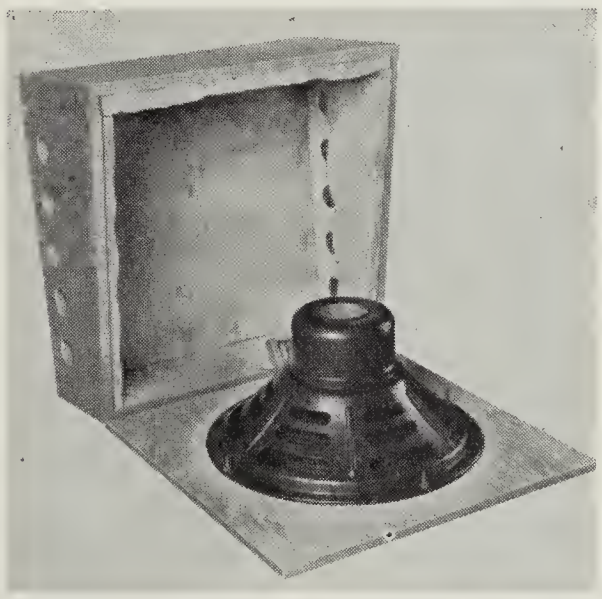
Response

The electrical frequency characteristic

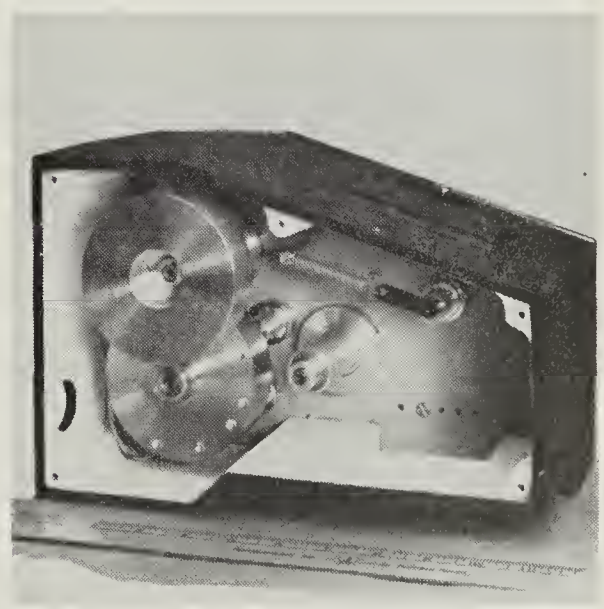
(*Continued on page PT-13*)



The Ampex soundhead fits all modern projectors and does not interfere with their normal operation when CinemaScope film is not being shown.



Auditorium speakers, such as this new model from First-American Products, Inc., are necessary in order to create off-screen stereosound effects.



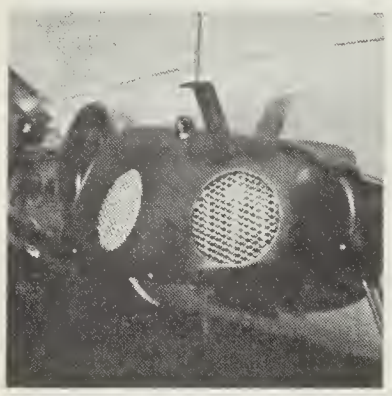
The Motiograph AAA penthouse reproducer is designed to reproduce three or four track stereosound magnetically. Fits on any make projector.

Will It Be 3-In-1 or 2 Single Speakers For

Outdoor Stereophonic Sound

Three-In-One Stereophonic Speakers

Ezell: One of the first drive-in operators to introduce stereophonic sound in an outdoor theatre was the veteran Texas exhibitor Claude Ezell. The Ezell Stereophonic Speaker is manufactured by the Bishop-Green Company and contains three four-inch speakers enclosed in a fiber glass case. The unit has a single volume control and hangs in the car from a neoprene coated steel cable. There is a small hook at the end of the steel cable that attaches the unit to the car. This hook would be placed on the rear view mirror of older cars, and into the air slot of the newer models.

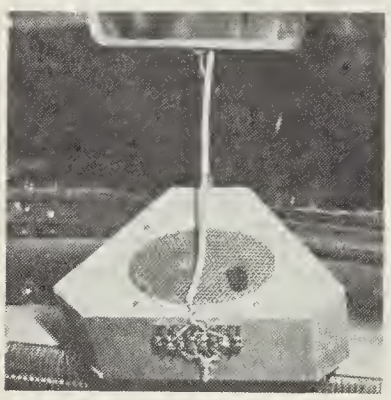


Each of the three speakers receives the sound from a corresponding stereophonic sound channel. The center speaker, which works off the center channel, feeds directly forward. However, the right and left speakers are angled away from the center in order to create directional sound effect.

The Ezell speaker weighs a bit under two and three-quarter pounds, which is less than the combined weights of two standard speakers. It is claimed that any drive-in equipped with wiring for ramp lights, post lights, or in-car heaters can install the stereophonic speakers without any additional wiring.

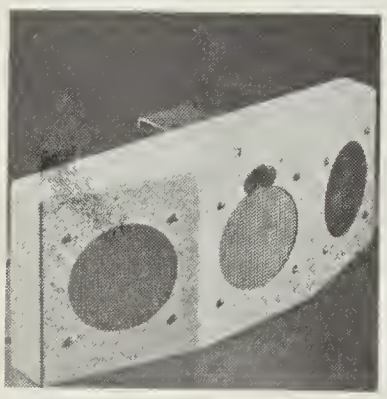
Ezell has installed this system in some of his drive-ins, and the reports appear to be favorable.

Ampex: Another manufacturer who believes that three (speaker) heads are better in one is the Ampex Corporation. The Ampex speaker is triangular in shape, about six inches long at the base with a width and height of approximately four inches.



The speaker unit is enclosed in a lightweight, but sturdy plastic case known as Tenite. The unit is made up of three three-inch speaker cones, and they are so placed that the center one directly faces the occupants of the automobile, while the cones that receive the sound from the left and right channels are so located on the triangle that they face the windshield. The theory behind this placement is that the right and left side sounds will bounce off the windshield, and thus help to create a sensation of being surrounded by sound.

As in the case of the Ezell speaker the Ampex unit also has a cable and a hook so that it may be attached to the rear view mirror of the car.



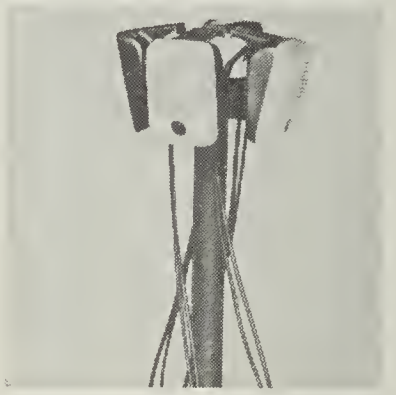
Eprad: The Eprad Theatre Equipment Company has been marketing a single-case three-unit speaker in both a steel and fiber glass design. Like the others, this stereophonic speaker unit for drive-ins has a single volume control with the center speaker facing directly forward and the right and left speakers angled toward the sides in order to achieve the directional sound effect.

With this unit it is necessary to have four wires coming to each junction box for the proper operation. The company reports, however, that experiments have been going on with a method of phasing the center speaker in order to achieve an interesting, although not a true stereophonic effect. The possi-

(*Continued on page PT-23*)

Two Single In-Car Speakers

Motiograph: This company recommends the use of two separate in-car speakers, one located at the left window, and one at the right window. It is said that with the Motiograph recommended system there is generally no necessity to change the present field wiring since most ozoners are presently wired with a 2-conductor No. 14 or No. 12 covered parkway cable, and this cable can be used to carry the sound of the two speakers if the cable is accompanied by a No. 12 copper wire. If the bare copper wire is not now installed, copper rods driven in the earth at each junction box post can be used instead of the bare wires as a ground.

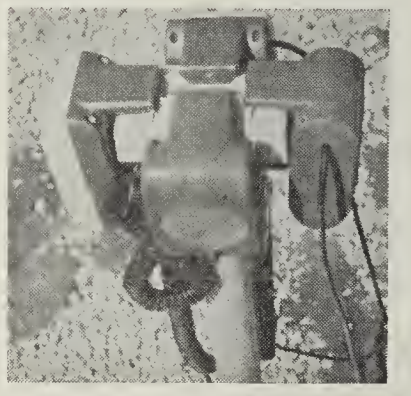


In addition to the additional in-car speakers it is suggested that the following equipment be purchased: two penthouse reproducers, a 4-channel preamplifier, a combination changeover and equalizer panel, and a channel blending unit.

The blending unit channels the sound from the left hand sound track, through the amplification system, into one speaker, while diverting the center and effects track into both speakers. The quality of sound reproduced in this manner is startling in its realism, it is claimed.

Motiograph has announced that it is prepared to furnish its new Rainmaster junction box which will carry four single in-car speakers of practically any make or model. Box also contains two transformers and a seven position terminal strip.

Ballantyne: The Ballantyne Company has put some of its weight behind the two single speaker system for stereophonic sound in drive-ins. There are four speakers on each junction box, which is built to handle two which are colored gray and two which are white and blue. Customers are advised to take two of the same color. One of the speakers has a regular coiled cord, the other the same with a four-foot straight extension.



The speakers are phased in pairs, like speakers on stage in conventional theatres. Underground wiring has three wires: two sound wires, one for each pair of speakers, and a common ground wire. The system is laid out in such a way that in case of trouble through amplifier failure. a switchover will channel all four circuits into one speaker or the other until repairs have been made.

This system has been installed at the Airport Drive-In, Omaha, which is owned by Ballantyne's general manager J. Robert Hoff.



National Theatre Supply: Probably the first one to advocate the use of two ordinary in-car speakers to achieve directional sound in outdoor theatres was National Theatre Supply.

Developed by the International Projector Corporation the NTS system calls for two standard speakers with one marked "Right" and the other marked "Left." The speakers are brought in from the right side of the car. The left speaker is supplied with a long cable that is extended either across the occupant's legs or underneath, and that speaker is placed on the left window of the auto.

(*Continued on page PT-27*)

Low Cost Stereophonic Sound System From Motiograph

NEW YORK—"Motiograph has developed a new low cost 4 channel stereophonic sound system for theatres of 1000 seats or less which is so complete, there is absolutely nothing more to buy in the way of sound equipment," Fred C. Matthews, vice-president of the equipment corporation, disclosed in a letter to Al Lichtman, 20th Century-Fox director of distribution.

The system including cost of installation is $4058, Matthews stated. Components of the system are two pent-house reproducers; four preamplifiers w/tubes and cabinet; four 20-watt power amplifiers; three tubes and cabinet; one suppressor amplifier; one equalization and change-over switch; one system selector switch; one horn switching panel; one gauged fader; one power unit; one monitor amplifier; six auditorium speakers; and three Altec Lansing speaker systems plus cables and cordage.

The availability of a new three-channel system costing $3530 including installation cost was also announced by Matthews in his letter.

Luxuria Screen Installations In Two H.O. Projection Rooms

NEW YORK—The Trans-Lux-Stewart Corporation, manufacturers of "The Luxuria Seamless" new all-purpose screen, announced the installation of two screens, one in the Columbia Home Office Projection Home Office and another in a Paramount Home Office.

Both these rooms are used as a showcase for exhibitors and trade screenings. "The Luxuria Seamless" is an all-purpose screen adaptable for all types of projection—CinemaScope, 2-D, and 3-D. This screen is custom tailored to meet the requirements of any existing sound installation, and sells at competitive prices. "The Luxuria" is entirely seamless in widths up to 90 feet, the company claims.

Stereophonic Sound Equipment

(*Continued from page PT-11*)

of each channel will eventually be standardized, but for the time being it will be satisfactory to state that the overall characteristic from recording through reproductions shall be flat from 50 to 8000 cycles.

The relative response of the channels is more important than absolute or average response. This measurement must be made with a suitable test film because the recording characteristic will have pre-equalization of approximately 6 db at 60 cycles and 3 db at 8000 cycles, both of which are useful to reduce hum and noise difficulties. The amplifier system, if measured independently, will have a frequency characteristic with a slope of 6 db per octave (6 db decrease in signal for each doubling of frequency) except as this characterstic may be modified to take into account the low frequency pre-equalization and high frequency losses.

The mid-band channel gains must be adjusted to within 1 db between the lowest and highest channel.

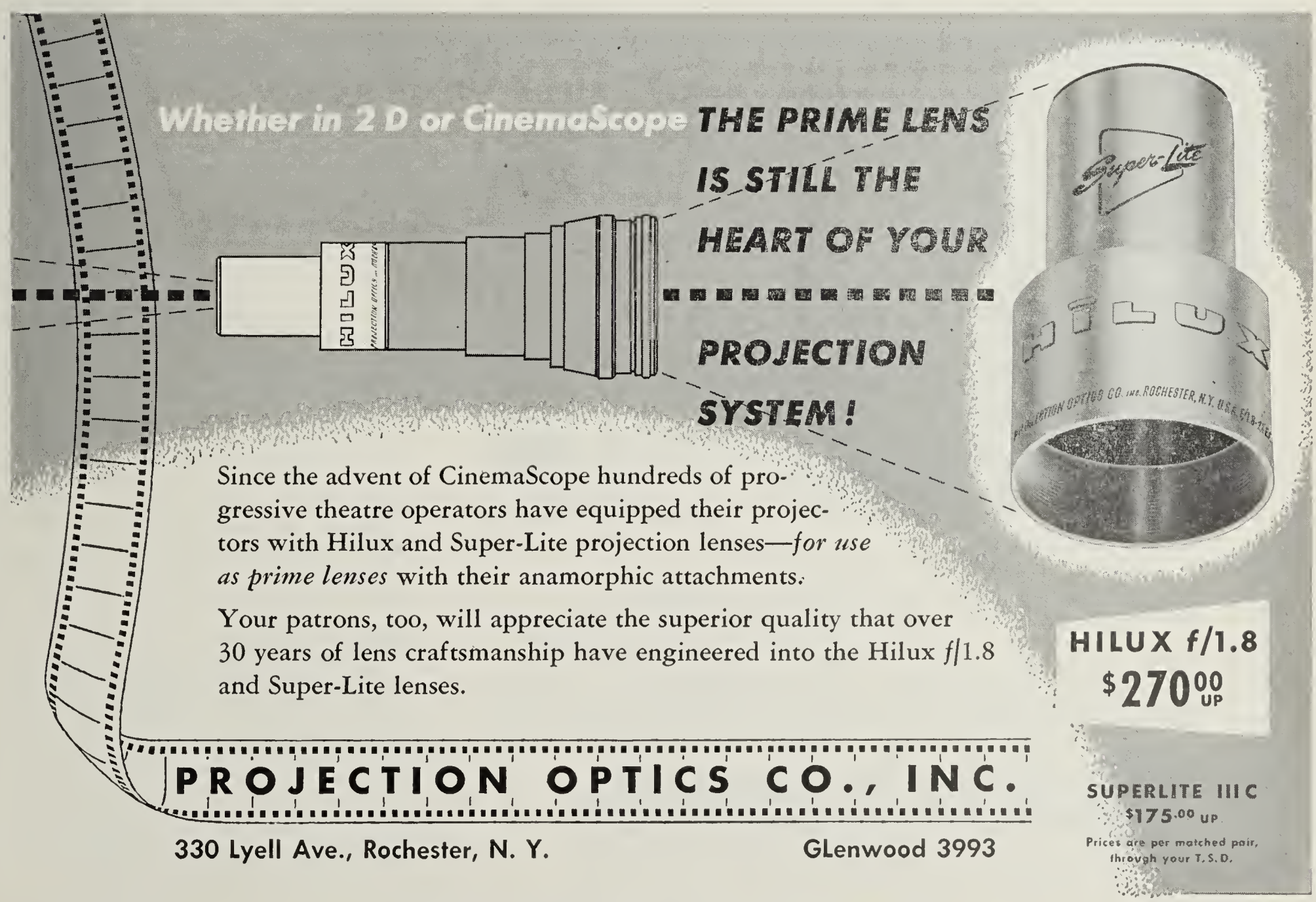
Intimate contact between the magnetic track and the pickup head surface is very important for high frequency reproduction, and any factor, such as distorted film, low film tension or an accumulation of dirt or oxide on the head surface—all of which tend to destroy good contact—must be observed and minimized. Clean the surface with a soft rag or wooden stick. Azimuth should be adjusted for maximum output.

Subjective Tests

Since there is no simple way to determine the efficiency of loudspeaker systems, a final check of the relative channel reproduction should be made by listening tests, comparing the output of each channel independently from a known test film having equal and identical signals on all three tracks. By this subjective test, the channel gains can then be adjusted to have equal output. An excellent method is to use warbled single frequencies, one below the loudspeaker crossover network frequency, and one above. For example, 400 cps and 800 cps would be suitable.

Phasing

The overall phasing should be checked by making a common connection between one wire of each loudspeaker at the input to the dividing network, and with equal and like signals from all three tracks measure voltage between the remaining wire of networks 1 and 2 and networks 1 and 3. The phasing is correct if the voltage read is zero, or very small, compared to signal voltage at any network input.



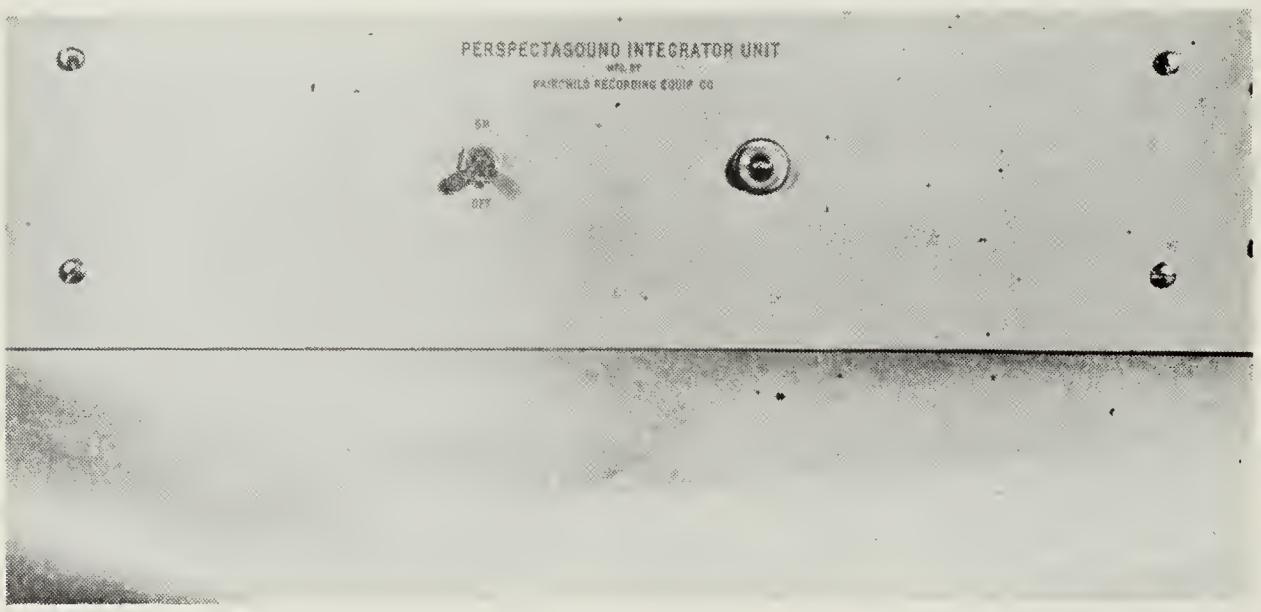
A Review of Some How's What's and Why's of

Perspecta Stereophonic Sound

LAST MONTH the industry was given the opportunity to see and hear the Perspecta Stereophonic Sound system, which utilizes the standard optical track to achieve directional sound. Exhibitor interest in this method, invented by C. Robert Fine, of Fine Sound, Inc., has been high. Presented here is a brief summary of what Perspecta Stereophonic Sound is said to be capable of doing, the equipment requirements, and how it works.

What It Does

The Perspecta system makes it possible for a theatre to reproduce three channel stereophonic sound without magnetically recorded prints, and without any change in standard projection procedures, it is claimed. It is not a switch-over system, which would cause the sound to jump sharply from one speaker to the other. By increasing and decreasing the sound intensity there is a smooth transition as the dialogue or sound effects move from one side of the screen to the other.



Here is a front view of the Perspecta Stereophonic Sound power supply unit that works with integrator unit to control the sub-audible frequencies that monitor intensity and directs sound to proper horn.

How It Does It

Superimposed on the normal optical track are three low-level, low-frequency tones, of 30, 35, and 40 cycles. These low frequency tones act as sub-audible controls which channel the sound into the left, center, or right channels, and the amplitude of the sub-audible frequency control determines the volume at which the sound in each of the three channels is reproduced in the theatre.

Therefore, as a character walks from the left hand to the right hand side of the screen, he will first be heard speaking from the left hand channel in full volume. As he proceeds toward the center of the screen, the volume of his speech decreases in the left hand channel and increases in the center channel until, when he is in the exact center of the screen the full volume emanates from center horn. As he continues to the right hand side of the screen, the volume gradually decreases in the center horn until, finally, the full sound emanates from the right hand horn when the character has reached the extreme side of the screen.

With the Perspecta system it is possible to have sound come from a single horn, or from two horns, or can be split equally among all three. And all this action is said to be accomplished automatically, since the movement of the sound is an integral part of the sound recorded on the optical track.

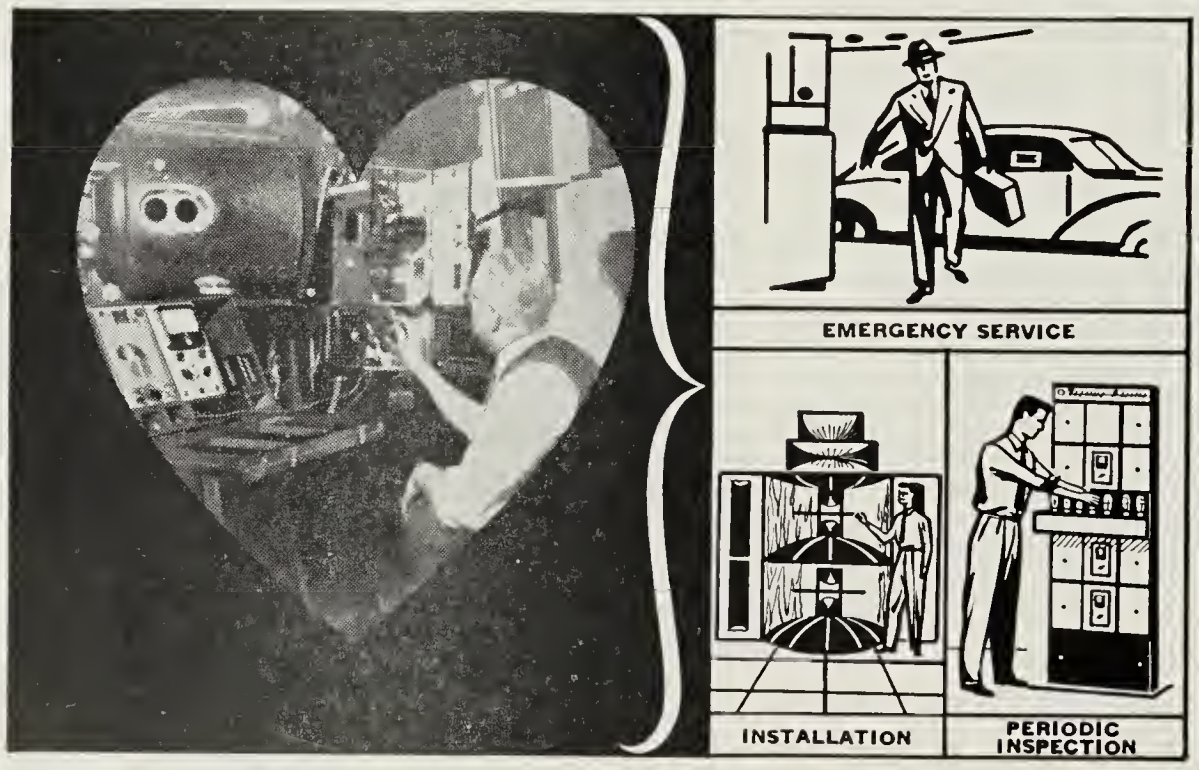
The most vital piece of equipment in the system is the Integrator, which is being produced by the Fairchild Recording Equipment Company. It is the integrator unit that responds to the sub-audible sound controls and automatically channels the sound into the proper horns at the volume desired. The unit is so constructed that it will respond to sounds from 63 cycles upwards, which is well above the maximum 40 cycles that are used as the control frequencies.

The Perspecta Streophonic Sound integrator unit is also so designed that it will switch over to feed the center channel only when a standard optical track, which does not contain the control frequencies, is used, without any effort on the part of the projectionist. And, if for any reason the stereophonic sound system is interrupted, such as may occur when a vacuum tube burns out, the entire sound output will automatically be sent to the center channel and permit the film to be shown without interruption by making use of the regular sound track.

What You Need

An exhibitor already equipped with magnetic stereophonic sound and who wished to install Perspecta Stereophonic Sound, would only require a transfer switch and the Integrator unit. At the present time it would cost approximately $1100 to purchase and install this unit. However, for the theatre operator starting with only the old single channel sound system it is necessary to purchase a multiple gang

(*Continued on page PT-23*)



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RCA Service Company, Inc.
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Glowmeter's New Magniglow Skyfire Drive-In Screen is Impressive at Initial Demonstration

NORTH TONAWANDA, N. Y.—A new drive-in screen to be known as Magniglow Skyfire has been developed and is presently in production, it was announced last week by Agis I. Mihalakis, the dynamic president of the Glowmeter Corporation, developers of the Magniglow Astrolite indoor theatre screen.

An exclusive demonstration of this new outdoor screen material, which was arranged by Mihalakis, indicated that Skyfire will permit outdoor theatres to start their programs at a much earlier hour than is now considered feasible.

The screen's "daylight" qualities were tested in a special room at the Glowmeter plant. A strip of the Magniglow Skyfire was placed over a portion of another drive-in screen material. Four batteries of spotlights were then set up so that their beams played directly upon the front of the screen. A slide projector was used to show a color picture on the dual screen surface, and the first battery of spotlights was turned on. There was no appreciable difference in the quality of the picture seen on the Skyfire portion of the screen, while the image on the other surface was faded and unacceptable for viewing purposes. When the second battery of lights was played upon the screen, Skyfire continued to show an acceptable image, while the portion of the picture projected on the other material all but disappeared. Even after the third and fourth batteries of spotlights were directed at the screen, Skyfire continued to show a visible picture, while the rest of the screen was completely blank.

The key to the new Magniglow Skyfire outdoor screen is said to be based upon an entirely new principle developed by Glowmeter's research staff, headed by research director John Curtin.

Mihalakis believes that with the new screen it would be practical to start the evening performance at a drive-in as soon as the sun was behind the screen tower.

In addition to the test of Skyfire's "daylight" qualities, it was shown how the material was subjected to other trials which illustrated its immunity to the elements, as well as its strength. Here, too, there seemed to be proof that this new material will be well worth the attention and study of ozone operators.

Indoor Screen Improved

A number of improvements have also been made in Glowmeter's Magniglow Astrolite screen for indoor houses. By means of a new method of welding, all seams have now been made completely invisible to the human eye, under normal theatre viewing conditions.

An experimental model of this improved Astrolite screen has been installed in a local theatre which has been used by Glowmeter as a field laboratory. At another exclusive demonstration viewers were unable to detect the presence of a seam while watching a standard black and white feature film, even when seated in the first row.

General improvements have also been made on a number of other features in the screen's construction. Included among these are greater resistance to moisture and rotting, greater endurance, heat and flame resistance, as well as an increase in the light return.

Both the Magniglow Skyfire screen for outdoor theatres, and the Magniglow Astrolite screen for indoor houses are now in production, and details will soon be announced by Glowmeter and the Radiant Manufacturing Corporation, of Chicago, the exclusive distributors of both screens.

Present at the demonstrations were Mihalakis, Curtin, William Russel, Glowmeter sales manager; James Blissel, promotion and advertising manager, and Dr. Peters, Glowmeter's chief chemist.

American Mat Modernizes Plant

TOLEDO, O.—Modernization of the Lima, Ohio plant, which produces Gro-Cord Counter-Tred and Neo-Cord Counter-Tred matting for American Mat Corporation, has been completed, according to D. W. Moor, Jr., president.

Installation of new molds will permit production on 30-inch widths, an average back counter width for which there has, until now, been an unfilled demand, it was said.

These mats, which withstand abuse of excessive traffic and constant turning of heel and sole in a confined area, are made from 80 per cent cotton cord, bound together with rubber compounds, the same materials used in other sizes. They provide a resilient, comfortable, non-skid walking surface and assure complete safety against dangerous slipping. The ridged bottom affords aeration and drainage, making a dry, sanitary walkway where wet floors prevail. They are three-eights of an inch thick and come in rolls of up to 60 lineal feet, according to the manufacturer.

D-I Uses Telephone Answering Device As Tie-In With Bell

MARIETTA, O.—To announce the Spring opening of the Star-Lite 600-car drive-in, J. B. Steadman, general manager, tied in with the local Ohio Bell Telephone Company office in observing the first transmission of voice by wire 78 years ago.

The theatre was equipped with an automatic telephone answering and message receiving machine, the first such installation in the Ohio Valley and the local paper hailed it as "Marietta gets another 'First'." Credit photo showing local commercial manager of the Bell Company, together with installer, the machine and Steadman was also prominently carried with a feature story.

After reading of the achievement hundreds of local people called the theatre just to hear the machine operate. The message they heard . . . "The Star-Lite will open March 17th . . . " and naming the attraction and cast. Steadman uses the device to give attractions and starting time on a 24-hour basis and to also take messages when he is out on the lot away from the telephone.

GREATEST NEWS YET IN THEATRE SOUND!

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Exhibitors with stereophonic sound can switch to Perspecta Stereophonic Sound by installing only an integrator unit, design-engineered by Fairchild. Theatres equipped for conventional sound need only that single miracle unit plus additional power amplifiers, loudspeakers and a multiple gang fader.

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Stereophonic Sound Installations List

Comprehensive Listing By Territory Of Indoor And Outdoor Theatres That Are Equipped With Stereosound

Every exhibitor who has not yet installed stereophonic sound in his theatre has been trying to evaluate the need for such equipment, as it applies to his particular operation. Although there seems to be little doubt that stereophonic sound is superior to single channel sound, there are probably many theatres which will never be able to afford this luxury, for obvious reasons.

Perhaps one of the most efficient methods of finding some of the answers is to take a look at the theatres which have installed stereosound equipment, and see how they have fared.

For this, and other reasons, the staff of the PHYSICAL THEATRE department has compiled a listing of some 3060 theatres, of all sizes, both indoor and drive-in, which have installed stereophonic sound equipment.

It is important to remember that this list does not claim to be complete, but represents the number of theatres that we were able to find up to press time. It is estimated that at the present time there are over 4000 houses which have installed stereophonic sound, and the figure is still rising. However, we feel that this list is complete enough to serve the reader's purposes.

This list is broken down by territory, state, and city. The figure in brackets (000) represents the number of seats, where it is known. A (*) next to a theatre indicates that the equipment has been installed but no record of its playing a stereophonic sound film has been received as yet.

ALBANY EXCHANGE TERRITORY

NEW YORK

Albany—Madison (1315), Palace (3660), Strand (1960); **Amsterdam**—Rialto (1400); Tryon (985), Mohawk (1265); **Cantan**—American (710); **Carthage**—Strand (1265); **Cobleskill** — Park (620); **Cohoes** — Cohoes (1100); **Coaperstown** — Smalley (702); **Ft. Plain** — Smalley (735); **Glens Falls**—Paramount (1200); Rialto (1291); **Gloversville** — Glove (1200); **Gauverneur** — Gralyn (700); **Herkimer**—Liberty (900); **Hudsan**—Cammunity (1500); **Little Falls**—Rialto (1100); **Lawville**—Town Hall (750); **Malone**—Malone (907); **Massena**—Massena (1065); **Norwich**—Colania (800); **Ogdensburg**—Strand (1092); **Oneida**—Kallet (1220)*; **Oneonta**—Oneonta (1100); **Plattsburg**—Strand (1290)*; **Potsdam**—Raxy (1200), Rialto (850); **Rome**—Capitol (2096)*; **Saranac Lake**—Pontiac (787); **Schenectady**—Plaza (2382); **Tray**—Practors (2287), Troy (1934); **Utica** — Olympic (1310), Stanley (2963), Uptawn (1083)*; **Watertown**—Olympic (1000).

ATLANTA EXCHANGE TERRITORY

ALABAMA

Alexander—Bama (630)*, Strand (697)*; **Anniston**—Calhoun (1091), Ritz (1216), Bama D-I (490)*, Midway D-I (350)*; **Athens**—Ritz (565); **Auburn**—Tiger (748), War Eagle (700); **Birmingham** — Alabama (2567), Carver (1000), College (990), Starlight D-I (818)*; **Cullman**—Cullman (426)*, Ritz (825)*; **Dathan**—Martin (1861); **Ensley**—Ensley (864)*; **Enterprise**—Levy (600)*; **Fairfield**—New Fairfield (650); **Florence**—Norwood (——), Shoals (1344); **Ft. Payne**—Dekalb (700); **Gadsden**—Pitman (——), Princess (1119); **Haleyville**—Dixie (700)*; **Hamewood**—Homewood (675)*; **Huntsville**—Grand (854); **Lanett**—Lanett (1180); **Montgomery**—Carver (690)*, Glover (666), Paramount (1525); **Na. Birmingham**—No. Birmingham (850)*; **Opelika**—Martin (2305); **Ozark**—Brackin (902); **Selma**—Wilby (1096); **Shawmut**—Hiway D-I, (410)*; **Sheffield**—Colbert (1200); **Sylacauga**—Martin (1200)*; **Talladega**—Paramount (269)*; **Tray**—Strlite D-I (300); **Tuscaloosa** — Bama (1243); **Tuscumbia** — Tuscumbian (869).

GEORGIA

Albany—State (771)*; **Americus**—Martin (512); **Athens**—Georgia (859), Palace (980); **Atlanta**—Fax (4462), Loews Grand (2044), Gordon (1200), Hilan (700), Madison (600)*, Plaza (843), Rhodes (723); **Augusta**—Imperial (159), Miller (1656), Modjeska (813), Skyview D-I (650); **Bainbridge**—Martin (1960); **Brunswick**—Ritz (782), Sunset D-I (400)*; **Carralltan**—Carroll (915)*; **Columbus**—Brodley (1640), Georgia (1168), Liberty (105)*, Rialto (668)*; **Cordele**—Crisp (1000)*; **Daltan** — Wink (1434); **Decatur** — Decatur (800); **Dauglas** — Martin (1357)*; **Dublin** — Martin (1624)*; **East Paint**—East Point (750); **Elberton**—Elbert (774); **Fitzgerald**—Pine (558)*; **Gainesville**—Royal (784); **Griffin** — Imperial (500)*; **Hartwell** — Emily (400)*; **La Grange**—Lo Grange (995); **Macan**—Bibb (850), Capitol (949); **Marietta**—Strand (976); **Maultrie**—Colquitt (1250); **Rame**—De Soto (1020); **Sandersville**—Pastime (600)*; **Savannah**—Lucas (1485), Weiss (1388); **Statesboro**—Georgia (663); **Summerville**—Tooga (——); **Swainsbaro**—Dixie (665); **Thomasville**—Rase (975); **Tiftan**—Tift (1372); **Valdosta**—Ritz (1382); **Vidalia**—Pal (649); **Warner Rabins**—Wellston (894); **Waycross**—Ritz (670); **West Paint**—Riviera (700).

KENTUCKY

Bowling Green—State (——); **Hopkinsville**—Alhambro (——).

TENNESSEE

Bristal — Paramount (1250); **Chattanaoga** — Brainerd (1000), Tivoli (1781); **Clarksville**—Raxy (600); **Columbia**—Palk (1250); **Elizabethton**—Bonni Kate (586); **Greenville**—Nite Automovies (250)*; **Jahnson City**—Majestic (989); **Kingsport**—State (891), Strand (750); **Knaxville**—Pike (800), Tennessee (1990), Tower (1000); **Maryville**—Druid Hills D-I (500)*; **Nashville**—Colonial D-I (600)*, Loews Vendome (1580)*, Paramount (1863), Tennessee (2000); **Oak Ridge**—Burchfield D-I (400)*, Elza D-I (270)*, Grove (1100), Skyway D-I (300)*; **Shelbyville**—Princess (800).

BOSTON EXCHANGE TERRITORY

MAINE

Bangor—Bijou (1100), Opera House (1400); **Bath**—Opera House (953)*; **Biddeford**—Central (1100), City (1014); **Bridgeton**—State (584); **Calais**—State (870); **Caribou**—Caribou (550), Powers (613); **Ft. Fairfield**—Paramount (450); **Haultan**—Houlton (900)*; **Lewiston**—Ritz (650); **Madawaska**—State (568); **Portland**—State (2058), Strand (2030); **Presque Isle**—State (859); **Rackland**—Strand (600); **Skowhegan**—Strand (968); **Waterville**—Haines (100), State (736); **Winthrop**—Gull (430).

MASSACHUSETTS

Alliston—Capitol (1750); **Amherst**—Amherst (846); **Athal**—Yark (1200); **Attlebaro**—Union (1101); **Bostan**—Trans Lux (764), Center (——), Fenway (1500), Keith Memorial (2907), Loews Orpheum (2890), Loews State (3583), Metropolitan (4100), Paramount (1600), Astor (2450); **Brackton**—Brockton (1800), Colonial (1055); **Brookline**—Coolidge (1274); **Cambridge**—Central Square (1800); **Clinton**—Strand (1111); **Dorchester**—Strand (1800); **Fall River**—Empire (1859); **Fitchburg**—Fitchburg (1700); **Framingham**—Cinema (1500), St. George (1322); **Gardner**—Orpheum (1132); **Gloucester**—North Shore (1200); **Greenfield**—Garden (1877), Victoria (880); **Haverhill**—Colonial (1500), Paramount (1400); **Holyake**—Strand (1109), Victory (1680); **Ipswich**—Strand (700); **Lawrence**—Central (580), Palace (1781); **Leaminster**—Metropolitan (1399); **Lawell**—Strand (1763); **Lynn**—Paramount (2500), Warner (1755); **Malden**—Granda (2260), Strand (1762)*; **New Bedford**—Olympia (2300), State (1708); **Newburyport**—Port (——); **Newton**—Paramount (1268); **No. Adams**—Mohawk (1294), Paramount (1306); **Northamptan** — Calvin (1739); **Norwood** — Norwood (1195); **Orleans** — Orleons (559); **Pittsfield** — Capitol (1330), Palace (1582); **Quincy**—Strand (1606); **Salem**—Paramount (2187), Salem (1000); **Scituate**—Playhouse (778); **Samerville**—Capitol (1750); **Springfiled**—Bing (——), Capitol (1768), Paramount (3755), Poli (2610); **Taunton**—Strand (1200); **Westfield**—Strand (1054); **Winchester**—Winchester (874); **Worcester**—Capitol (200), Pali (3196), Warner (1290), Plymouth (263).

NEW HAMPSHIRE

Ashland—Liberty (239); **Claremant**—Latchis (1150); Daver—Strand (800); **Exeter**—laka (800); **Keene**—Latchis (950); **Laconia**—Colonial (1231); **Lancaster**—Rialto (544)*; **Lebanon**—Opera (850); **Manchester**—Rex (496), State (2130); **Nashua**—Daniel Webster (1122); **Newport**—Latchis (1000); **Penacoak**—Palace (450); **Plymauth**—New Plymouth (530)*; **Portsmouth**—Civic (——).

RHODE ISLAND

Artic—Palace (1000); **Central Falls**—Lafayette (700); **E. Greenwich** — Kent (800); **Naragansett** — Casino (500); **Newport**—Opera (1100), Paramount (1150), Strand (800); **Pawtucket**—Leroy (2445); **Pravidence**—Loews State (3232), Majestic (2149), RKO Albee (2225); **Woonsacket**—Park (1257).

VERMONT

Barre—Paramount (1161); **Brattleboro**—Latchis (1140); **Burlingtan**—Flynn (1400); **Morrisville**—Bijou (430); **Montpelier** — Moonlight (——); **Rutland** — Paramount (959); **White River Junction**—Lyric (688).

BUFFALO EXCHANGE TERRITORY

NEW YORK

Albion—Rialto (892); **Attica**—Astor (500)*; **Auburn**—Auburn (1650); **Batavia**—Dipson's Batavie (1325); **Bath**—Babcock (648); **Binghamtan**—Riviera (1644); **Buffalo** — Amhurst (1106), Bailey (1746), Buffalo (3498), Center (2091), Lafayette (3000), Century (2911), Granada (1802), Kensington (445), Riverside (1376), Rivoli (1520), Seneca (2042), Victoria (1376)*; **Cananadaigua**—Playhouse (1044); Corning-Fox (1438); **Cortland**—State (1733); **Dansville**—Star (600)*; **Dunkirk** — Regent (582); **East Aurara** — Auroro (724); **Elmira Heights**—Heights (700)*; **Elmira**—Elmira (2308); **Endicott**—Elvin (788), State (605); **Geneva**—Geneva



(1868); **Gowanda** — Hollywood (1000); **Hamburg** — Palace (700); **Hornell**—Majestic (770), Steuben (641)*; **Ithaca**—State (1818); **Jamestown**—Sheas (1651), Palace (1669), Winter Garden (1230); **Lackawanna**—Abbott (1400); **Lockport**—Palace (1798); **Medina**—Diana (678); **Mt. Morris**—New Family (654)*; **Newark**—Capitol (1310); **Niagara Falls**—Bellevue (1535), Cataract (1524); **Olean**—Haven (999); Palace (1434); **Oswego** — Oswego (1805); **Rochester** — Paramount (2135), Loews (3581), Palace (2961), Lyell (1356), Madison (1600), Monroe (1180), Riviera (1600), Waring (1200), Webster (1150), **Salamanca**—Seneca (1272); **Syracuse**—Keiths (1075), Loew's State (2902), Paramount (1495); **Tonawanda**—Star (900); **Vestal**—Vestal (——); **Watkins Glen**—Glen (632); **Westfield**—Grand (738)*.

CHARLOTTE EXCHANGE TERRITORY
NORTH CAROLINA

Ahoskie—Richard (637); **Albermarle**—Badin Rd. D-I (400); **Angier**—Angier (422)*; **Asheboro**—Sunset (547); **Asheville**—Imperial (1176); **Benson**—Princess (360)*; **Bessemer City**—King Mt. D-I (——); **Bladenboro**—Wonet (——); **Boone**—Appalachian (997); **Burlington**—Paramount (778); State (701); **Canton**—Colonial (618); **Chapel Hill**—Carolina (1145); **Charlotte**—Carolina (1405); Manor (700), Plaza (550)*; **Clinton**—Clinton (641); **Concord**—Cabaraus (1056)*; **Conover**—Conover (534); **Dunn**—Dunn (596)*; **Durham**—Center (1254); **Edenton**—Taylor (600); **Elizabeth City**—Carolina (900); **Elkin**—Reeves (700); **Fairmont**—Capitol (480)*; **Fayetteville**—Colony (1028), Carolina (859)*; **Forest City**—Griffin (558); **Four Oaks**—Oaks (250)*; **Gastonia**—Temple (732), Webb (800); **Goldsboro**—Paramount (841); **Granite Falls**—Main (512); **Greensboro**—Carolina (1949); **Greenville**—Pitt (864); **Hamlet**—Hamlet (1000); **Havelock**—Cherry (490)*; **Henderson**—Embassy (600); **Hendersonvill**—Carolina (863), New D-I (863)*; **Hickory**—Carolina (878); **High Point**—Center (1286); **Jacksonville**—Iwo Jima (——); **Kannapolis**—Gem (1100); **Kernersville**—Justice (475); **Kinston**—Park (——); **Leaksville**—Grand (506)*; **Lenoir**—Avon (700)*; Center (855); **Lexington**—Carolina (1200)*; **Louisburg** — Louisburg (500); **Lumberton** — Carolina (774)*; **Marion**—Marion (840); **Mayodan**—Mayo (——); **Midway Park**—Midway (538); **Mt. Olive**—Center (400); **New Bern**—Kehoe (572), Masonic (597); **Newton**—State (599); **No. Wilkesboro**—Allen (442); **Raleigh**—Ambassador (1472), Village (750); **Red Springs**—Red Springs (450); **Reidsville**—Rockingham (600); **Roanoke Rapid**—Peoples (1000); **Rocky Mount**—Cameo (525)*, Center (1014); **Salisbury**—Capitol (880); **Sanford**—Center (410)*; Temple (590); **Shelby**—Rogers (850); **Southern Pines** — Caroline (314); **Statesville** — Playhouse (1040); **Tarboro** — Colonial (396); **Taylorsville**—Main (530); **Thomasville**—Palace (771)*; **Valdese** — Colonial (432); **Wallace** — Danca (700); **Washington**—Turnage (640); **Williamston**—Watts (622)*; **Wilmington**—Bailey (1202); **Wilson**—Wilson (700); **Winston Salem**—Winston (1000).

SOUTH CAROLINA

Aiken—Rosemary (750); **Anderson**—State (955); **Bamberg**—Little (415); **Beaufort**—Breeze (600); **Belton-Joy** (220); **Charleston**—Gloria (1420), Riviera (1170); **Columbia**—Palmetto (1447); **Conway**—Carolina (900)*; **Denmark**—Dane (298); **Easley**—Colony (——)*; **Fairfax**—Pal (300); **Florence**—Carolina (971); **Gaffney**—Hamrick (700)*; **Greenville**—Carolina (1118), Plaza (700), Fox (700); **Greenwood**—State (800); **Greer**—Grand (449); **Hartsville**—Center (779); **Johnston**—Johnston (500); **Kingstree**—Anderson (380)*; **Latta**—Latta (375)*; **Mullins**—Anderson (622); **Myrtle Beach**—Gloria (498); **Ocean Drive**—Ocean Drive (490); **Orangeburg**—Carolina (965); **Rock Hill**—Pix (627)*, Stevenson (540); **Seneca**—Oconee (595)*; **Spartanburg**—Carolina (1350); **Summerton**—Gem (279)*; **Sumster**—Carolina (436), Sumter (910); **Walterboro**—Cook (750); **Winnsboro**—Boyd (——)*.

CHICAGO EXCHANGE TERRITORY
ILLINOIS

Aledo—Opera House (435)*; **Arlington Hgt.**—Arlington (770); **Aurora**—Isle (780), Paramount (2016); **Barrington**—Catlow (804); **Belvidere**—Apollo (845)*; **Berwyn**—Berwyn (1664), Ritz (2000); **Cicero**—Olympic (1426); **Bloomington**—Castle (893), Irvin (1043); **Champaign**—Virginia (1819), Coed (752); **Chicago**—Adelphia (999), Alamo (1535), Marbro (3931), Atlantic (2500), Marshall Sq. (1340), Avalon (2398), Belpark (2004), Beverly (1240), Biltmore (1729), Capitol (2456), Central Park (1758), Century Clark (2967), Colony (1500), Commercial (1460), Esquire (1400), Four Star (1668), Imperial (1035), Gateway (2092, Granada 3443), Hamilton (995)*, Jackson Park (1420), Jeffrey (1793), Milo (900), Montclare (1200), Nortown (2086), Ogden (2042), Peoples (1850), Piccadilly (3000), Ramova (1100), Regal (2797), Rockne (1760), State Madison (1912), Senate (2999), Southtown (3202), Empress (1000), State Roseland (——), Chicago (3869), Oriental (3164), State Lake (2649), Woods (1126), Harding (2993), Tiffin (2000), Tivoli (3414), Twin D-I No. 1 (——), Center North (2492), Uptown (4320), Vogue (1642); **Chicago Hgts.**—Lincoln Dixie (1610); **Danville**—Fischer (1071), Time (905); **De Kalb**—De Kalb (——), Egyptian (1600); **Decatur**—Alhambra (400), Avon (975), Lincoln (1389); **Depue**—Palace (260); **Des Plaines**—Des Plaines (950); **Dixon**—Dixon (1140); **Downers Grove**—Tivoli (1400); **Elgin**—Crocker (1396); **Elmwood Park** — Mercury (——); **Evanston** — Varsity (1850); **Freeport**—Freeport (1182), Patio (1159); **Galesburg**—Orpheum (1105); **Geneva**—Geneva (700); **St. Charles**—Arcadia (1000); **Glencoe**—Glencoe (847); **Harvey**—Harvey (876); **Hoopeston**—Lorraine (725); **Joliet**—Mode (746), Rialto (2087); **Kankakee**—Luna (906), Paramount (1287); **La Grange**—La Grange (1362); **Lake Forest**—Deerpath (948); **Lansing**—Lans (803); **LaSalle** — Majestic (400); **Lincoln** — Lincoln (990); **Lombard**—Dupage (900); **Loves Park**—Park (——); **Macomb**—Illinois (933); **Maywood**—Lido (1840); **Monmouth**—Rivoli (879); **Morris**—Morris (800); **Naperville**—Naper (475); **Oak Lawn**—Coral (1000); Oak Park—Lake (1464); **Oregon**—Oregon (400); **Ottawa**—Roxy (1015); **Park Forest**—Holiday (1000)*; **Park Ridge**—Pickwick (1500); **Pecatonica**—Roxy (——)*; **Pekin**—Pekin (1257); **Peoria**—Beverly (936), Madison (1739), Rialto (1525); **Rockford**—Coronada (2556), Midway (1800); **Sterling**—Sterling (1000); **Streator**—Plumb (948); **Waukegan**—Genesee (1865); **Wilmette**—Teatro Del Lago (1082); **Woodstock**—Miller (900); **Zion**—Dune (700).

INDIANA

Culver—El Rancho (292); **Elkhart**—Elco (2063); **Gary**—Palace (2458); **Goshen**—Goshen (792); **Hammond**—Paramount (1992); **Ind. Harbor**—Garden (750), Indiana (1217); **La Porte**—La Porte (1512); **Michigan City**—Liberty (600), Trivoli (1285); **No. Julson**—Gayble (450); **South Bend**—Granada (2387).

CINCINNATI EXCHANGE TERRITORY
KENTUCKY

Ashland — Paramount (1428); **Covington** — Madison (1300); **Frankfort**—Capitol (753); **Harlan**—Margie Grand (600); **Lexington**—Ben Ali (1375); **Martin**—Martin (430); **Paris**—Paris (600); **Richmond**—Madison (600); **Somerset**—Kentucky (400); **Winchester**—Leeds (600).

OHIO

Athens—Athens (892); **Caldwell**—Roxy (400); **Celina**—Celina (——); **Chillicothe**—Majestic (650); **Cincinnati**—Ambassador (650), Covedale (——), Hollywood (754), Hyde Park (585), Albee (3037), Keith (1521), Palace (2616), Monte Vista (750), Valley (——), Westwood (800); **Columbus**—Broad (2350), Ohio (3079), Palace (2989), Grandview (450), Hudson ('00), Moin (1400), Parsons (830), Pythian (500); **Dayton**—Belmont (——); Da Bel (948), Colonial (1714), Keith (2665), Loews Doyton (2208), Victory (1404), Dale (976), Da Vue (914), Far Hills (575); **Fairborn**—Fairborne (——); **Greenville**—State (638); **Hamilton**—Paramount (1768); **Lancaster**—Palace (986); **Mariemont**—Mariemont (——); **Marietta**—Colony (1140); **Middletown** — Paramount (1904), Colonial (855); **Newark**—Midland (1587); **Oxford**—Miami Western (700); **Piqua** — Piqua (900); **Portsmouth** — La Roy (1400); **Springfield**—Regent (1300); **St. Marys**—St. Marys (613); **Troy**—Mayflower (544); **Urbana**—Gloria (858); **Wilmington** — Murphy (954); **Xenia** — Xenia (585); **Zanesville**—Liberty (1374).

WEST VIRGINIA

Beckley—Beckley (800), Lyric (1000); **Bluefield**—Colonial (1200), Granada (1160); **Charleston**—Capitol (1165), Kearse (1919), Virginia (954); **Huntington**—Keith Albee (2720), Orpheum (1346), Palace (1325); **Logan** — Logan (1180); **Northfork** — Freeman (534); **Parkersburg**—Parker (418), Smoot (913); **Pt. Pleasant**—State (300); **War**—Grand (700).

CLEVELAND EXCHANGE TERRITORY
OHIO

Akron—Colonial (1500), Loews (2986), Palace (2080), Strand (1207)*; **Alliance**—Mt. Union (932); **Ashland**—Ashland (1500); **Ashtabula**—Shea (1800); **Avon Lake**—Avon Lake (——)*: **Bedford**—Stillwell (800); **Bellefontaine**—Holland (1400); **Berea**—New Berea (450); **Boardman**—Newport (900)*; **Bowling Green**—Glazel (776); **Bryan**—Bryan (688); **Bucyrus**—Bucyrus (1100); **Canton**—Loew's (2138), Ohio (819), Palace (1877); **Chardon**—Geruga (564)*; **Cleveland**—Colony (1523), Fairmount (1624), Fairview (——), Granada (2144)*, Homestead (1000), Mayland (——), Richmond (1800), Allen (3009), Hippodrome (3465), Palace (3284), State (3446), Stillman (1995), Ohio (1305), Park (3194), Riverside (1700), Shaker (1500), Variety (1980), Vogue (1565), Yorktown (1620); **Columbiana**—New Manos (900)*; **Coshocton**—Sixth Street (861)*; **Cuyahoga Falls**—State (1800); **Defiance**—Valentine (888); **Delaware**—Strand (800); **East Liverpool**—State (885); **East Palestine**—East Palestine (500)*; **Elyria**—Capitol (1100)*; **Euclid**—Lake (——); **Findlay**—Harris (800), State (746); **Fremont**—Paramount (1300); **Girard**—Wellman (500); **Independence**—Willow (——); **Kent**—Kent (968); **Lima**—Ohio (1804), Quilna (975); **Lisbon**—Manos (750)*; **Lorain**—Palace (1685), Tivoli (700); **Mansfield**—Madison (1510), Ohio (1630); **Marion**—Ohio (825), Palace (1548); **Martins Ferry**—Fenray (701); **Massillon**—Lincoln (985), Weslin (808); **Minerva**—Roxy (500)*; **Mt. Vernon**—Vernon (1250); **New London**—Karolyn (298); **New Philadelphia**—Quaker (748); **Newcomerstown**—Ritz (600)*; **Niles**—Robins (802); **Sandusky**—Ohio (638), State (1800); **Shelby**—Castamba (740); **Steubenville**—Capitol (500), Grand (1000)*; **Norwalk**—Norwalk (1100); **Oberlin**—Apollo (850); **Port Clinton**—Clinton (1014)*; **Salem**—State (1000), Paramount (1537); **Tiffin**—Ritz (1300); **Toledo**—Paramount (3408), Rivoli (2455), Valentine (1808), State (1904), Colony (1500), World (1650), **Toronto**—Manos (650)*; **Upper Sandusky**—Star (121); **Van Wert**—Van Wert (800); **Wadsworth**—Strand (599)*; **Warren**—Daniel (900)*, Harris Warren (778), Robins (1350); **Willard**—Temple (575)*; **Willoughby**—Vine (1500); **Wooster**—Wooster (1077); **Youngstown**—Belmont (1200), Paramount (1496), Warner (2594).

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TEXAS

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DENVER EXCHANGE TERRITORY

COLORADO

Arvda—Wadsworth Indoor D-I (——)*; **Aurora**—Fox (673)*; **Baulder**—Boulder (1017); **Canon City**—Skyline (750); **Colorado Springs**—Chief (1041), Ute (1067); **Denver**—Aloddin (1352)*, Denver (2586), Orpheum (2596), Poramount (2096), Centre (——), Esquire (780), Mayon (966)*, Ogden (1216), Tower (1000), Webber (732); **Durango**—Kivo (596); **Ft. Collins**—America (861)*; **Ft. Margan**—Cover (580); **Grand Junctian**—Cooper (1496)*; **Greeley**—Sterling (972); **La Junta**—Fox (797); **Littleton**—Centennial D-I (——); **Langmont**—Fox (694); **Laveland**—Riolto (736)*; **Pueblo**—Moin (921); **Sterling**—Fox (890); **Trinidad**—Fox (720).

NEBRASKA

Alliance—Alliance (955); **McCaak**—Fox (1014)*; **Narth Platte**—Paramount (1192); **Scattsbluff**—Midwest (900); **Sidney**—Fox (666).

NEW MEXICO

Albuquerque—Hiland (1200), Sunshine (1063); **Farmingtan**—Toah (——); **Las Cruces**—Rio Grande (715); **Las Vegas**—Serf (777); **Santa Fe**—Lensic (1031).

SOUTH DAKOTA

Newell—Arcade (300); **Rapid City**—Elks (800).

TEXAS

Dalhart—Mission (600).

WYOMING

Cheyenne—Lincoln (1221); **Laramie**—Fox (812); **Lavell**—Hyort (1001); **Rawlins**—Fox (600); **Riverton**—Acme (529); **Rock Springs**—Rialto (1125); **Sheridan**—Wyoming (799).

DES MOINES EXCHANGE TERRITORY

ILLINOIS

Maline—Illini (1499)*; **Rock Island**—Fort (1623).

IOWA

Ames—Collegian (904); **Audubon**—Rose (360); **Burlington**—Paloce (764); **Carrall**—Corroll (600); **Cedar Rapids**—Iowo (1832), Paramount (2500); **Clinton**—Copitol (1000); **Davenport**—Copitol (2500), Orpheum (2708); **Des Maines**—Des Moines (1697), Orpheum (1630), Uptown (700); **Dubuque**—Grand (600); **Ft. Dodge**—Park (332)*, Rialto (757); **Iowa City**—Englert (1350); **Lake City**—Iowo (500); **Lake Mills**—Mills (527); **Marquette**—Stor (——); **Marshalltown**—Odeon (800); **Masan City**—Cecil (859), Palace (785); **Mascatine**—Uptown (923); **Ottumwa**—Ottumwo (1000); **Waterloo**—Paromount (2000), Waterloo (698); **Webster City**—New Webster (400).

DETROIT EXCHANGE TERRITORY

MICHIGAN

Allen Park—Allen Park (1500); **Almant**—Almont (460); **Alpena**—Moltz (1126); **Ann Arbar**—Stote (1773); **Bad Axe**—Bad Axe (500); **Battle Creek**—Regent (940); **Bay City**—Empire (——), Regent (1273); **Belleville**—Belvil (4B9); **Benton Harbar**—Liberty (1438); **Birmingham**—Birminghom (1401); **Bronsan**—Bronson (606); **Clare**—Ideol (449); **Coldwater**—Moin (750); **Dearborn**—Circle (1496), Dearborn (1498), Colvin (1200); **Detroit**—Atlas (950), Avolon (1967), Beverly (1475), Cinderello (1769), Civic (1445), Delthe (1076), Eastown (2500), Fisher (2715), Adams (1545), Fox (5045), Michigon (4029), United Artists (2024), Great Lokes (1795), Harper (2000), Hollywood (3435), Mercury (2000), Royol (2410), Nortown (998), Norwest (1336), Romono (2020), Redford (2000), Riviero (2766)*, Roxy (1200), Strond (1287), Tower (1442), Vorsity (1496)*, Vogue (1460), Worren (1500), Westown 1700); **East Lansing**—Lucon (1500); **Ecorse**—Harbor (——); **Elk Rapids**—State (414); **Ferndale**—Rodio City (1000); **Flat Rock**—Flat Rock (700); **Flint**—Copitol (1951); **Fremant**—Oz (468); **Grand Rapids**—Midtown (850), Keith's (1731), Mojestic (1135); **Grayling**—Rialto (550); **Grasse Painte**—Woods (2478); **Highland Park**—RKO Uptown (2922); **Holland**—Hollond (819); **Howell** — Howell (500); **Jackson** — Michigon (1739); **Kalamazoo**—State (1811); **Lansing**—Michigon (1753); **Lapeer**—Pix (500); **Melvindale**—Mel (1448); **Monroe**—Monroe (1203); **Mt. Clemens**—Em See (600), Jewell (800); **Muskegan**—N K (1200), Regent (954); **Niles**—Ready (1144); **Owossa**—Copitol (1142); **Oxford**—Oxford (450); **Perry**—Silhouette (——); **Petoskey**—Temple (500); **Plymauth**—Penn (670); **Pantiac**—Oakland (1417); **Port Huran**—Desmond (1302); **River Rouge**—Loncaster (1200); **Royal Oak**—Royal Ook (2000), Washington (1128); **Saginaw**—Temple (2184); **South Haven**—Michigon (——); **Traverse City**—Michigan (1233); **Van Dyke**—Ryon (1366); **Walled Lake**—Loke (630); **Wayne**—Stote (——); **West Branch**—Midstate (446); **Wyandatte**—Wyondotte (1200); **Ypsilanti**—M Woshington (902).

INDIANAPOLIS EXCHANGE TERRITORY

INDIANA

Alexandria—Town (——); **Andersan**—Paramount (1657); **Angala**—Brokow (576), Strand (278); **Batesville**—Gibson (492); **Baswell**—Boswell (410); **Calumbus**—Mode (715); **Elwood**—Vogue (400); **Evansville**—Grand (1011), Mojestic (980), Victory, 2279); **Ft. Wayne**—Embossy (3000), Poromount (2200); **Frankfart**—Roxy (1100); **Franklin**—Fronklin (500); **Garrett**—Gala (530); **Hartford City**—Hortford (916)*; **Huntington**—Huntington (900); **Indianapalis** — Arlington (1100), Fountain Squore (1382), Indiana (3313), Loew's (2474); **Kokomo**—Sipe (1500); **Lafayette**—Mars (1200); **Laganspart**—Logon (1190); **Marian**—Indiana (1271), Paramount (1196); **Muncie**—Rivoli (1803); **Oakland City**—Storm (500); **Peru**—Roxy (1100); **Portland**—Hines (800)*, **Princetan**—Princeton (1200); **Richmond**—State (980); **Syracuse**—Pickwick (350); **Terre Haute**—Indiano (2018); **Unian City**—Grand (500); **Vincennes**—Moon (490); **Wabash**—Eagles (777); **Warsaw**—Lake (932).

KENTUCKY

Louisville—Loew's (3273), Mary Anderson (1028), Rialto (3100).

JACKSONVILLE EXCHANGE TERRITORY

FLORIDA

Appalachicola—Dixie (300)*; **Arcadia**—De Soto (——)*, De Soto D-I (210); **Bartaw**—Ritz (661)*; **Bradentan**—Paloce (997); **Chattahoochee**—Gibson (375)*; **Chipley**—Vonce (475)*; **Clearwater**—Capitol (944), Carib (1050); **Cacoa**—Stote (911); **Daytana Beach**—Daytona (990); **Defuniak Springs**—Ritz (634)*; **De Land**—Athens (1138)*; **Dunedin**—Polms (500); **Ft. Lauderdale**—Florida ,1640), Gatewoy (1500); **Ft. Myers**—Arcade (914), Lee (600); **Ft. Pierce**—Sunrise (1171); **Haines City**—Florida (750)*; **Hialeah**—Essex (1200); **Hallywoad**—Florido (B05); **Jacksonville**—Arcode (1580)*, Edgewood (——), Florida (3155), St. John (1100), Strond (900), Moin St. D-I (700), Southside D-I (——); **Key West**—Islander D-I (650)*, San Carlos (——), Strond (888); **Kissimmee**—Arcode (647)*; **Lake Wales**—State (536); **Lake Worth**—Loke (858)*; **Lakeland** — Polk (2490); **Marathan** — Marathon (——)*; **Marianna**—Macks West D-I (250)*, Mocks East D-I (232)*, Ritz (884)*; **Melbourne**—Van croix (696); **Miami**—Capitol (1234)*, Center (913), Miami (1800), Poramount (2200), Gables (1277), Miracle (——), Porkway (902), Rosetta (981), Tower (1000), Town (472); **Miami Beach**—Cameo (1061), Beach (1800), Corib (2500), Flamingo (——), Lincoln (1021), Surf (670); **Monticello**—Jefferson (500)*; **Naples**—Naples (225); **New Smyrna**—Victoria (512)*; **Ocala**—Marion (902)*, **Orlando**—Beacham (1135), Vogue (700); **Palatka**—Howell (851)*; **Panama City**—Gulf D-I (——), Ritz (1220), Wayside D-I (——); **Perry**—Temple (535)*; **Plant City**—Copitol (709), State (707); **St. Augustine**—Matonzas (1113)*; **St. Petersburg**—Florida (3286), Stote (750); **Sanford**—Ritz (B0B)*; **Sarasata**—Florida (1446); **So. Jacksonville Beach**—Beoch (——)*; **Starke**—Florido (600); **Tallahassee**—Florida (1374); **Tampa**—Fuorilond D-I (300), Dole Mabry D-I (700), Fun Lon D-I (650), Poloce (1381), 20 Century D-I (500); **Tarpan Springs**—Torpon (500)*; **Vera Beach**—Florido (799); **Winter Haven**—Ritz (900); **Palm Beach**—Poramount (1400); **West Palm Beach**—Carefree Center (——), Florido (500), Surf (——).

GEORGIA

Hazelhurst—Jeff Davis (285)*; **Hamerville**—Capitol (——)*; **Sylvester**—Palace (500)*.

BAHAMAS, B.W.I.

Nassau—Capitol (——), Nassou (——)*, Savoy (——).

KANSAS CITY EXCHANGE TERRITORY

ARKANSAS

Siloam Spring—Grond (560).

IOWA

Ft. Madison—Fox (818).

KANSAS

Arkansas City—Burford (1194); **Atchisan**—Fox (950); **Chanute**—Peoples (888); **Clay Center**—Rex (728); **Caffeyville**—Midlond (959); **Calby**—Colby (500); **Concardia**—Grand (760); **Dadge City**—Dodge (1114); **Eldorado**—Eldorado (920); **Emparia**—Granada (1287); **Ft. Scatt**—Fox (752); **Great Bend**—Crest (975); **Hays**—Fox (1000); **Hiawatha**—Chief (694); **Hutchinsan**—Fox (1343); **Iolo**—Iola (888); **Junctian City**—Colonial (1186), Kaw (1010); **Kansas City**—Fairway (702), Granada (1073); **Lawrence**—Granada (922), Jayhowker (893)*; **Liberal**—Tucker (854); **Lyans**—Lyons (546); **Manhattan**—Wareham (905), Campus (787); **Marysville**—Liberty (913); **Newtan**—Regent (636); **Olathe**—Trail (428); **Ottawa**—Ploza (721); **Pittsburg**—Colonial (937); **Salina**—Watson (1454); **Topeka**—Dickson (995), Grand (1262), Jayhawk (1344); **Wellington**—Regent (716); **Wichita**—Meadowlark D-I (868)*, Boulevard (972), Miller (1926); **Winfield**—Fox (800).

MISSOURI

Baaneville—Lyric (661); **Braakfield**—De Graw (756); **Carthage**—Tiger (820); **Excelsiar Springs**—Beyer (999); **Independence**—Granado (1000); **Japlin**—Fox (1179), Glen (——); **Kansas City**—Apollo (1044), Brookside (1084), Esquire (816), Lincoln (1354), Midlond (3573), Orpheum (2036), Tower (2100), Uptown (2043), Plaza (1861), Vista (828); **Kirksville**—Kennedy (984); **Marshall**—Auditorium (697); **Maryville**—Missouri (650); **Maberly**—Grand (870); **Neasha**—Orpheum (500); **Nevada**—Star (720); **Sedalia**—Fox (907); **Springfield**—Gillioz (1438), Tower (877); **St. Jaseph**—Missouri (1411); **Webb City**—Civic (600).

NEBRASKA

Beatrice—Fox (800).

LOS ANGELES EXCHANGE TERRITORY

ARIZONA

Aja—Oasis (450)*; **Glabe**—Globe (648); **Maricopa City**—Pioneer D-I (692)*; **Mesa**—Mesa (944); **Phaenix**—Azteca (990)*, Phoenix D-I (612)*, Fox (1796), Paramount (——), Palms (772), New Vista (730), Riolto (1040), Acres D-I (650)*; **Saffard**—Gila (810); **Tucsan**—Coctus D-I (600), Cataline (836), Fox (1300), Paramount (1075); **Yuma**—Yuma (946).

CALIFORNIA

Anaheim—Fox (1170); **Bakersfield**—Fox (1527), Nile (771); **Banning** — Banning (506); **Brawley** — Brawley (807); **Burbank**—Cornell (——); **Encino**—Encino (——); **Na. Hallywaad**—El Portal (1346); **San Fernanda**—Town (784); **Sherman Oaks**—La Reina (900); **Studia City**—Studio City (880); **Van Nuys** — Panorama (——); **Calexica**—Capitol (1075); **Chula Vista**—Vogue (825); **Corana Del Mar**—Port (——); **Caranada**—Coronado (575); **Culver City**—Culver (1150), Meralta (1000); **Westwaod**—Village (1485); **Las Angeles**—Picwood (——), Fox Florence (1707); **E. Las Angeles**—Golden Gate (——); **Mantebella**—Garmar (1000); **Whittier**—Whittier (1016); **El Cajan**—El Cajon (898); **El Centra**—Crest (——); **Fullertan**—Fox Fullerton (1869); **Glendale**—Fox Alexander (2030), Glendale (1024); **Hemet**—Hemet (632); **Hermasa Beach**—Hermosa (864); **Bell**—Alcazar (1380); **Bellflower**—Nubel (960); **Campton**—Tower (989); **Huntingtan Pk.**—California (1500), Warner Bros. (1468); **Sauth Gate**—Vogue (999); **Indio**—Aladdin (——); **Inglewaad**—Academy (1156), **Fax** (——), United Artists (942); **Las Angeles**—Loyola (1248), Manchester (1668); **Los Angeles C**—Southside (——); **Laguna Beach**—Southcoast (810); **Lakewaad Vil.**—Lakewood (920); **Lancaster**—Antelope (800); **Long Beach**—Belmont (842), Crest (1149), United Artists (2100), West Coast (2110); **Las Angeles**—Belmont (——); **Hallywaad L. A.**—Iris (814), Paramount (3387), Guild (965); **Los Angeles**—Chinese (2048), Egyptian (1538), Loew's State (2404), Los Angeles (2097), Paramount (3387), Ritz (——), United Artists (2100), Warners (2756), Boulevard (2160), Fairfax (1504), Figueroa (1414), Highland (1432), Stadium (1172, Uptown (1715), Westlake (1949), Gilmore D-I (650), Baldwin (——), Leimert (1185), Mesa (1442), Ramona (500)*, Rialto (840); **Beverly Hills**—Wilshire (2296), Beverly (1352); **Ocean Park**—Dome (2189); **Oceanside**—Crest (1000); **Ontaria**—Granada (927), Valley D-I (650)*; **Oxnard**—Vogue (——); **Palm Springs**—Village (——); **Alhambra**—El Rey (861); **Manravia**—Lyric (500); **Pasadena**—Strand (766), United Artists (912), Crown (1962); **Sa. Pasadena**—Rialto (1200); **Pisma Beach**—Pismo (678); **Pomona**—Fox (1752), United Artists (874); **Redlands**—Redlands (1472); **Redonda Bch.**—Redondo (1324); **Riverside**—Fox Riverside (1552); San **Bernardina**—Fox (1854), Ritz (920), California (1780); **San Diega**—Fox (2883)*, California (2020), Loma (1180), North Park (1178), Orpheum (1952)*, State

(1012); **San Luis Obispo**—Fremont (1076); **San Pedro**—Cabrillo (1511), Warners San Pedra (1598); **Santa Ana**—West Coast (1188); **Santa Barbara**—Arlington (1810), Granada (1675); **Santa Maria**—Santa Moria (1236); **Santa Monica**—Criterion (1198); **Santa Paula**—Fox (——); **Taft** — Fox (1078); **Ventura** — Ventura (1130).

NEVADA

Las Vegas—El Partal (725).

MEMPHIS EXCHANGE TERRITORY
ARKANSAS

Arkadelphia — Royol (600); **Augusta** — Lura (380)*; **Batesville**—Landers (637); **Brinkley**—Haven (970)*; **Camden** — Malca (1000); **Crossett** — Crossett (727)*; **El Dorado**—Rialto (1207); **Fayetteville**—Ozark (740); **Forrest City**—Imperial (701)*; **Fort Smith**—Malco (1005), Temple (870), Rex (750)*; **Hot Springs**—Malco (1130), Paramount (714); **Jonesboro**—Strond (1147); **Little Rock**—Capital (1261), Height (850); **Magnolia**—Camea (850); **Malvern**—Ritz (738); **Marianna**—Imperial (659)*; **Mena**—Lyric (540)*; **Monticello**—Dixie (600)*; **N. Little Rock**—Park (700); **Osceola**—Murr (500); **Paragould**—Capitol (819); **Pine Bluff**—Malco (700); **Stuttgart**—Majestic (742); **Warren**—Pastime (525)*; **Wynne**—Imperial (697)*.

KENTUCKY

Fulton—Fultan (772), Orpheum (590); **Henderson**—Kentucky (907); **Mayfield**—Princess (750)*; **Owensboro**—Center (720), Malca (720).

MISSISSIPPI

Booneville — Princess (390); **Cleveland** — Ellis (735); **Columbus**—Princess (950); **Kosciusko**—Strand (680)*; **Louisville**—Strand (545)*; **Philadelphia**—Strand (739)*; **Sardis**—Tower (450)*; **Starkville**—State (643); **Tupelo**—Lyric (896).

MISSOURI

Portageville—Shannan (500); **Senath**—Richmand (480).

TENNESSEE

Bolivar—Luez (508); **Brownsville**—Rice (650)*; **Dyersburg**—Frances (716)*; **Jackson**—Malco (406), Paramount (866); **Memphis**—Crasstown (1400), Hollywood (725)*, Loew's Palace (2095), Malco (2682), State (2566), Warners (1972), Modison (638)*, New Daisy (1200), Park (814), Plaza (1400), Rialta (718)*, Rosewood (800)*; **Parsons**—Rustic (540); **Tiptonville**—Strand (521)*; **Trenton**—Star (300)*.

MILWAUKEE EXCHANGE TERRITORY
MICHIGAN

Iron Mt.—Braumart (974); **Norway**—Riolto (350).

WISCONSIN

Adams—Adams (300); **Appleton**—Rio (1836), Viking (768); **Beaver Dam**—Odeon (795); **Beloit**—Mojestic (986); **Burlington** — Ploza (600); **Cedarburg** — Rivoli (400); **Delavan** — Delavan (675); **Elkhorn** — Sprague (500); **Fond Du Lac**—Fond Du Lac (1600), Retlaw (1123); **Green Bay**—Boy (2035), Orpheum (1114); **Hartford**—Hartford (392); **Janesville**—Jeffris (1044); **Kaukauna**—Rialto (410); **Kenosha**—Kenosha (2082), Orpheum (1404); **Lake Geneva**—Geneva (105); **Madison**—Capitol (2244), Orpheum (2246), Strand (1352); **Manitowoc**—Capitol (1383), Strand (900); **Marshfield**—Relda (500); **Milwaukee**—Airway (——), Avalon (1637), Egyptian (1490), Fox Bay (500), Century (——), Garfield (1947), Modjeska (1134), National (1388), Oriental (2110), Sherman (997), Tosa (——), Tower (1587), Uptown (8112), Vorsity (1419), Towne (1700), Paloce (2437), Riverside (2436), Warner (2431), Wisconsin (2778); **Monrae**—Chalet (620); **Neenah**—Neenah (805); **New London**—Grand (604)*; **Niagara**—Our (400); **Oshkosh**—Oshkosh (1386), Raulf (——); **Racine**—Venetian (1935); **Reedsburg**—Badger (475); **Ripon** — Campus (499)*; **Shawano** — Crescent (472); **Shebaygan** — Sheboygon (1516), Wisconsin (879); **Stevens PT.**—Fox (771); **Walworth**—Walworth (——); **Watertown** — Classic (800); **Waukesha** — Park (864); **Waupaca**—Palace (700); **Wausau**—State (402), Grand (1230); **West Allis**—Paradise (1230); **Wisc. Rapids**—Rapids (410), Wisconsin (800); **Woodruff**—Woods (——).

MINNEAPOLIS EXCHANGE TERRITORY
MINNESOTA

Albert Lea—Broadway (1056); **Alexandria**—Andria (700); **Austin**—Paramount (911), **Sterling** (——), State (440); **Brainerd** — Brainerd (1053); **Clinton** — Clinton (——); **Crookston** — Grand (800); **Duluth** — Granada (800), Nor Shor (1202); **Edina**—Edina (——); **Ely**—Ely (600), State (500); **Eveleth**—Grant (420); **Fairmont**—Nicholas (495)*, Loke (——); **Glenwood**—Glenwood (533); **Granite Falls**—Avalon (540); **Hallack**—Grand (350); **Hibbing**—Lybba (400), State (864); **Hopkins**—(900); **International Falls**—Border (800); **Jackson**—State (655); **Lamberton**—Berton (368); **Luverne**—Palace (590); **Madison**—Grand (550); **Mankata**—State (693), Town (500); **Marshall**—Marshall (——); **Minneapolis**—Camden (598), Nile (944), Porkway (630), Orpheum (2810), Radia City (4013), World (500), Riverview (800), Varsity (804), Uptown (1080); **St. Louis Park**—Park (1200); **Mantevidea**—Video (670); **Monticello**—Monticello (——); **New Ulm** — New Ulm (619); **Owatanna** — State (1000); **Oxbaro** — Oxboro (——); **Pipestane**—Orpheum (650); **Red Wing**—Auditorium (940), Chief (539); **Redwood Falls**—Falls (576); **Richfield** — Richfield (——); **Rabbinsdale** — Terrace (——); **Rochester** — Chateou (1488); **St. Cloud** — Paramaunt (1414); **St. Paul**—Highland (1150), Midtown (449), Orpheum (2183), Paramount (2362), Warld (528), Uptown (1096); **Stillwater**—Auditarium (600); **Thief River Falls**—Falls (747); **Virginia**—Granada (900), Maco (705); **Waseca**—State (500); **White Bear**—Avalan (750); **Willmar**—Willmar (980); **Winona**—State (1166); **Worthington**—State (800).

NORTH DAKOTA

Belfield—Belfield (200); **Bismark**—Dakata (——); **Bottineau**—State (305); **Bowman**—Bawman (——); **Devils Lake**—Lake (726); **Enderlin**—Grand (292); **Fargo**—Fargo (1120); **Grafton**—Zelda (500); **Grand Forks**—Dakota (796)*, Paramount (843); **Jamestown**—Star (482), Grand (619); **Langdon**—Roxy (425); **New Rockford**—Blockstane (410); **Powers Lake**—Lake (150); **Rugby**—Lyric (370); **Wahpeton**—Gillis (650); **Westhope**—Gateway (198); **Williston**—Grand (585).

SOUTH DAKOTA

Aberdeen—Capitol (786); **Brookings**—Callege (500); **Chamberlain**—Stote (250); **Flandreau**—Crystal (400); **Huron**—Huron (644); **Mitchell**—State (——); **Sioux Falls**—Hollywaod (780), State (1352); **Watertown**—Plazo (——).

WISCONSIN

Chippewa Falls—Falls (800); **Eau Claire**—Hallywaad (944), State (1261); **Hayward**—Park (——); **La Crosse**—Hollywood (1200); **Ladysmith**—Miner (——); **Medford**—Avon (494); **New Richmond**—Gem (500); **Phillips**—Norwaad (450); **Rib Lake**—Lake (396); **Rice Lake**—El Laga (578); **Spooner**—Polace (595); **St. Croix Falls**—Auditorium (450); **Stanley**—Stanley (500); **Superior**—Palace (1086).

NEW HAVEN EXCHANGE TERRITORY
CONNECTICUT

Allingtown—Forest (936)*; **Ansonia**—Capital (1668); **Branford**—Branford (993); **Bridgeport**—Beverly (978), Majestic (2246), Merritt (977), Pali (3642), Warner (1332), Rivoli (604); **Stratford**—Hy Way (1000); **Bristol** — Camea (1634); **Cannan** — Calonial (496); **Cheshire**—Chesire (400)*; **Danbury**—Palace (1999); **Darien**—Playhouse (——); **East Hartford**—Eastwaad (939); **East Haven**—Capitol (744); **Elmwood**—Elm (1000); **Essex**—Essex Square (498); **Fairfield**—Cammunity (1020); **Guilford**—Guilford (336)*; **Hartford**—Allyn (1991), Palace (1639), Poli (014), Strand (910), Webster (910); **Jewett City**—State (722); **Meriden**—Meriden (1000), Palace (1666), Capitol (850); **Middletown**—Polace (1099)*; **Milford**—Capitol (799); **Naugatuck**—Salem Playhouse (923); **New Britain**—Palace (1350), Strand (2084); **New Canaan**—Playhause (460); **New Haven**—College (1411), Paramount (2322), Poli (3005), Roger Shermon (2032), White Way (600)*; **New London**—Capitol (1730), Garde (1595), Victory (1050); **Niantic** — Niantic (658); **Norwalk** — Norwalk (986); **So. Norwalk**—Palace (1149); **Narwick**—Lards (984), Palace (1232), Loew Poli (1400); **Ridgefield**—Playhouse (536); **So. Manchester**—State (1360); **Stamford**—Ridgeway (1100); **Stratford**—Stratford (500)*; **Thompsonville** — Strand (980); **Torrington** — Warner (1850); **Waterbury**—Win (639), **Hamiltan** (625), Lido (422), Poli (3419), State (1942), Ville (702)*; **Willimantic**—Capitol (1155).

NEW ORLEANS EXCHANGE TERRITORY
ALABAMA

Andalusia—Martin (1076); **Grove Hill**—Grove Hill (222)*, Waterall D-I (——)*; **Jackson**—Jackson (475)*; **Loxley**—Victory (400)*; **Mobile**—Downtown (1250), Roxy (700), Brookley (960), Soenger (2615); **Opp**—Dixie Land D-I (325)*; **Thomasville** — Thamasville (271)*.

ARKANSAS

Texarkana—Ooklown (1000), Paramount (——).

FLORIDA

Allentawn—Skyline D-I (——)*; **Crestview**—Fox (——); **Ft. Walton**—Star (350); **Niceville**—Niceville (342); **Ocean City**—Ocean City D-I (250)*; **Pensacala**—Ranch D-I (400)*, Florida (550), Saenger (1705); **Valparaiso**—Jet (——).

LOUISIANA

Abbeville—Ritz (1240); **Alexandria**—Don (786), Joy (500), Paramount (800); **Bastrap**—Rose (700); **Batan Rouge**—Lincoln (——), Gordan (1142), Paramaunt (1450), Rex (1200); **Donaldsonville**—Grand (500); **Homer**—Paula (450); **Hauma**—Bijou (950), Park (1325); **Jeanerette**—Avalon (350); **Kinder**—Joy (350); **Lafayette**—Jefferson (850), Pat (350); **Lake Charles**—Lyric (——), Paramount (600), Pitt (——); **Mamau**—Joy (200); **Minden**—Joy (400), Rex (800); **Monrae**—Paramount (1200); **Natchitoches**—Don (820); **New Iberia**—Essanee (960); **New Orleans**—Aereon (1000)*, Beacon (750), Bell (1000), Rivoli (1222), Carver (500), Lakeview (700), Nola (500), Panorama (1600), Laew's State (3335), Orpheum (1660), Saenger (3400), Tivoli (1328); **Narca**—Royal (600); **Plaquemine**—Osage (1000); **Rayne**—Arcadia (900); **Rayville**—Joy (450) **Shreveport** — Broadmoor (849), Dan (——), Strand (1600), Rex (500); **Thibadaux**—Grand (600); **Ville Platte**—Jan (380), Platte (300); **Winnsbaro**—Princess (——).

MISSISSIPPI

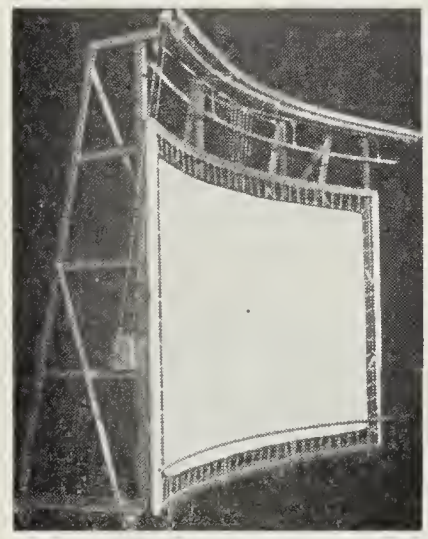
Biloxi—Meyers (800), Saenger (1300); **Clarksdale**—Paramount (900); **Greenville** — Paramount (1000); **Greenwaod**—Leflore (1100); **Gulfport**—Legion (1200), Paramount (700); **Hattiesburg**—Saenger (800); **Jackson**—Paramaunt (700), Lamar (1295); **Laurel**—Arabian (1200); **Meridian**—Royal (536), Temple (1500); **Natchez**—Baker (1100), Ritz (500); **Picayune**—Ritz (1056); **Vicksburg**—Jays Grand (——).

NEW YORK CITY EXCHANGE TERRITORY
NEW JERSEY

Asbury Park—St. James (1558); **Bayonne**—Dewitt (2736), Lyceum (1100); **Bellville**—Capital (1190); **Bergenfield**—Palace (1027); **Bloomfield**—Center (955), Royal (1678); **Bound Brook**—Braak (1261); **Bradley Beach**—Palace (670); **Caldwell**—Park (1100); **Cranford**—Cranford (1209); **Dover**—Baker (1614); **East Orange**—Beacon (1180); **Elizabeth**—Liberty (1521), Regent (2495), Ritz (2791); **Englewaad-Plaza** (1408); **Flemington**—Hunterdan (596); **Fort Lee**—Lee (1500); **Hackensack**—Fax (2230), Oritania (1831); **Harrison**—Warner (1086); **Hightstown**—Hights (748)*; **Hoboken**—Fabian (3027); **Irvington**—Sanford (1734); **Iselin**—Iselin (597); **Jersey City**—Central (1951), Laew's (3187), Stanley (4332), State (2106); **Livingston**—Colony (550); **Manasquan**—Algonquin (594); **Millburn**—Millbu n (956); **Montclair**—Claridge (1333), Wellmant (2137); **Morristown**—Cammunity (1475); **New Brunswick**—State (2076); **Newark**—Central (1293),

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Elwood (1270), Plaza (1133), Branford (2823), Proctor's Palace (2275), State (2589), Paramount (2003), Regent (1840), Ritz (1861), Roosevelt (1714), Stanley (1969), Tivoli (1816); **Newton**—Court Square (524); **Nutley**—Franklin (1180); **Orange**—Embassy (1915), Hollywood (——), Palace (1400); **Palisades Park**—Park Lane (1397); **Passaic**—Central (2357), Montauk (2637); **Paterson**—Fabian (3263), Garden (1193); **Plainfield**—Liberty (900), Strand (1712); **Princeton** — Playhouse (1224); **Ridgewood** — Warners (1534); **Somerville** — Court (1211); **Sparta** — Sparta (498); **Teaneck** — Teaneck (1034); **Tenafly** — Bergen (815); **Union**—Unian (1303); **No. Bergen**—Embassy (2169); **Union City**—Capitol (2129), Lincoln (1736); **Verona** — Verona (——); **Washington** — Washington (800); **Westwood**—Pascack (1700).

NEW YORK

Bronx—American (1998), Castle Hill (1480), Chester (2489), Crest (972), Crotona (2130), Fairmont (2559), Deluxe (1600), Earle (1267), Fordham (2353), Grand (2493), Paradise (3865), Boulevard (2076), Franklin (2937), Freeman (1600), Interbara (1369), Jerome (1660), Laconia (1160), Luxor (1486), Marble Hill (1649), Dale (599), Melba (590), Palace (599)*, Burnside (2218), Loews 167 St. (2401), Park Plaza (2029), Pelham (1762), Post Road (1170), Wakefield (1339), National (2257), Royal (2067), Spooner (1781), David Marcus (1618), Valentine (1442), Ward (1832).

Brooklyn—Albee (3250), Fox (4060), Metropolitan (3580), Ambassador (2009), Avalon (1890), Kingsway (2273), Avenue D (599), Bayridge (1917), Benson (1359), Biltmore (1710), Boro Park (2346), Loews 46 St. (2579), Broadway (2044), Bushwick (2004), Gates (2925), Carlton (1383), Clinton (1644), Colonial (2222), Congress (2177), Alpine (2250), Dyker 14 (142), Oriental (2731), Embassy (1439), Farragut (1465), Granada (1563), Greenpoint (1673), Meserole (2016), Kenmore (3017), Kings (3693), Linden (1349), Madison (2760), Ridgewood (1966), Marine (2146), Brooks (1500), Mayfair (1790), Midwood (1795), Nostrand (995), Oceana (2184), Prospect (2347), Rainbow (1746), Republic (2625), Rialto (1365), Sanders (1535), Brevoort (2030), Kameo (1486), Savoy (2461), Pitkin (2827), Premier (2599), Stadium (1756), Stone (1518), Strand (2894), Sutter (1710), Coney Island (2472), Tilyou (2270), Sheepshead (1892), Walker (2276).

Monhotton — Academy (3517), Commodore (2814), Delancey St. (1744), Alhambra (1332), Loew's 116th St. (1732), Victoria Broadway (811), Avenue B (1759), Beacon (2673), Canal (2284), Caliseum (3125), Inwood (1910), Loew's 175th St. (3444), Colony (886), Cosmo (1150), Hamilton (1857), Rio (2388), Harlem Grand (1432), Jeffersan (1787), Lane (1580)*, Loew's 56th St. (——), Nemo (932), Olympia Broadway (1162), Lyric 42nd St. (1370), New Amsterdam (1727), Regent 7th Ave. (1771), Riverside (1710), Rivera (1718), Loew's 83rd St. (2727), Laew's 72nd St. (2673), Orpheum (560), RKO 86th St. (3131), Lexington (2491), RKO 58th St. (3157), RKO 23rd St. (1813), Sheridan (2342), Capital (4448), Globe (1416), Loew's State (3340), Music Hall (——), Paramount (3650), Rivoli (2094), Roxy (5886), Harris (1024), Selwyn (1012), Thirty Fourth St. (720), Uptown (1442), Waverly (580), Yorktown (955).

Astoria—Astoria (2560), Triboro (3290), Broadway (1251), Grand (1938), Strand (1228)*; **Boyside**—Bayside (1337); **Far Rockoway**—Columbia (1350)*, Strand—(1750); **Flushing**—Keith's Flushing (2929), Praspect (2322), Meadow (——), Roosevelt (1751); **Forest Hills** — Midway (1931); **Elmhurst** — Elmwood (1097); **Forest Hills**—Forest Hills (926); **Jackson Heights**—Jackson (1411), Earle (594); **Jamaica**—Hillside (2653), Merrick (2497), Valencia (3539), Alden (1888); **Maspeth**—Maspeth (1161); **Middle Villoge**—Arion (970)*; **Ozone Park**—Crossbay (1182); **Queens** (2146); **Richmond Hill**—Willard (2183), Lefferts (1614); **Rockowoy Park**—Park (——); **Woodside**—Sunnyside (2013); **Sunnyside**—Bliss (——); **Port Richmond S. I.**—Ritz (2040); **Stopleton S. I.**—Paramaunt (2274); **Amityville, L. I.**—Amityville (734); **Babylon, L. I.**—Babylon (958); **Bay Shore, L. I.**—Bayshore (1571); **Beacon**—Beacon (1100); **Bedford Villoge**—Bedford Playhouse (546); **Bellerose, L. I.**—Bellerose (947); **Bronxville**—Bronxville (1176); **Cedarhurst L**—Central (1154); **Dobbs Ferry**—Embassy (914); **Dover Plains**—Dover (725); **East Hompton**—East Hampton (930); **East Meadows, L. I.**—Meadow Brook (1200); **Elmont, L. I.**—Arga (——); **Formingdale**—Farmingdale (893); **Floral Park, L. I.**—Floral (1654); **Franklin Square**—Franklin (930); **Freeport, L. I.**—Grove (1953), Freeport (1798); **Glen Cove, L. I.**—Cave (1600); **Gt. Neck, L. I.**—Playhouse (1092), Squire (992); **Greenport, L. I.**—Greenport (911); **Haverstraw**—Broadway (883); **Hempstead, L. I.**—Rivali (1855); **Hicksville, L. I.**—Hicksville (——); **Highland Falls**—City (696); **Huntington, L. I.**—Shore (1630); **Islip, L. I.**—Islip (794); **Larchmont**—Larchmont (——); **Liberty**—Liberty (1060)*; **Lindenhurst**—Lindenhurst (——); **Long Beach, L. I.**—Laurel (1531); **Lynbrook, L. I.**—Lynbrook (1751); **Rockville Center**—Fantasy (1587); **Momoroneck**—Playhause (——); **Monhasset, L. I.**—Manhasset (968); **Merrick, L. I.**—Gables (600); **Middletown**—Paramaunt (1468)*, State (1188)*; **Mineola, L. I.**—Mineola (1450)*; **Monroe**—Monroe (800)*; **Monticello**—Rialto (1124)*; **Mt. Vernon**—Loews (2432), Proctors (1879); **New Hyde Park**—Alan (596); **New Rochelle**—Loews (2485); Proctors (2688); **Newburgh**—Ritz (1303); **Northport, L. I.**—Northport (686)*; **Nyack**—Rockland (1638); **Ossining**—Victoria (8060); **Patchogue, L. I.**—Patchogue (1308); **Peekskill** — Paramount (1485); **Portchester** — Capitol (1748), Embassy (1591)*; **Pt. Jeff Station**—Brookhaven (——); **Pt. Washington, L. I.**—Beacon (1570); **Poughkeepsie**—Bardavon (1190); **Riverhead, L. I.**—Suffolk (1009); **Sayville, L. I.**—Soyville (438); **Smithtown, L. I.**—Smithtown (——)*; **Southampton**—Southamption (1102)*; **Suffern**—Lafayette (1197); **Westbury, L. I.**—Westbury (1004); **White Plains** — Colany (600)*, Keiths (3000), Loews State (1830); **Yonkers**—Yonkers (2616), Proctors (2060).

OKLAHOMA CITY EXCHANGE TERRITORY
OKLAHOMA

Ado—Kiva (448)*, McSwain (908); **Alvo**—Rialto (500); **Ardmore** — Tivoli (949); **Bortlesville** — Arrow (928)*, Osage (1024); **Cherokee**—Max (506); **Comonche**—Ritz (410)*; **Duncon**—Palace (750)*; **Enid**—Esquire (1147); **Hinton**—Hintan (400); **Lawton**—Austins D-I (500), Lawton (1000); **Medford**—Mawil (——)*, **Miami**—Coleman (1600); **Normon**—Boomer (357)*, Soaner (1101); **Nowata** — Luxor (350); **Okemoh** — Crystal (700)*; **Oklahomo City**—Criterian (1425), Midwest (1476), Lakeside (——), Plaza (881), Redskin (800), Tower (940); **Perry**—Perry (600)*; **Ponco City**—Pancan (1230), Center (416)*; **Poteou**—Victary (500); **Pryor**—Allred (634); **Ringling**—El Rancha (208); **Sollisow**—Sequoyah (——)*; **Sapulpa**—Criterion (1200); **Sentinel**—Rex (520); **Stillwoter**—Leachman (——); **Sulphur**—Ritz (440); **Tohlequoh**—Thompson (521)*; **Tulsa**—Delman (1150), Orpheum (1362), Peoria (500), Royal (600)*, Tower (760)*, Will Rogers (868); **Watongo** — Rook (620)*; **Weatherford** — Tech (414); **Wetumko** — Redskin (500)*; Woodward — Woodward (808).

TEXAS

Borger—Morley (——); **Dumos**—Evelyn (650); **Pampo**—Crown (420)*, Lanora (1043).

OMAHA EXCHANGE TERRITORY
IOWA

Bottle Creek—Luna (275)*; **Cherokee**—American (650); **Council Bluff**—Strand (992); **Denison**—Ritz (800); **Holstein**—State (300); **Ida Grove**—King (450)*; **Onowo**—Iowa (600)* **Red Oak**—Grand (350)*; **Remsen**—Vogue (250); **Sibley**—Max (——)*; **Sioux City**—Capitol (1700), Hollywood (1146), Orpheum (2648).

NEBRASKA

Atkinson—Miller (250)*; **Auburn**—State (390); **Burwell**—Royal (——)*; **Central City**—State (500)*; **Falls City**—Oil City (628)*, Rivoli (659)*; **Gothenburg**—Sun (400)*; **Grand Island**—Capitol (1180), Grand (362); **Hastings**—Rivoli (1040), Strand (620); **Havelock**—Joyo (387); **Hebron**—Majestic (400); **Kearney**—World (982); **Lexington** — Majestic (404); **Lincoln** — Stuart (1859), Varsity (1100)*; **Neligh**—New Moon (552); **Omoho**—Airport D-I (——), **Orpheum** (2978), State (900); **O'Neill**—Royal (398); **Seward**—Rivoli (400); **St. Paul**—Riviera (395).

SOUTH DAKOTA

Canton—Canton (450)*.

PHILADELPHIA EXCHANGE TERRITORY
DELAWARE

Wilmington—Loew's Aldine (1785), Rialto (725), Warner (1762), Ritz (744).

NEW JERSEY

Atlantic City—Shore (965)*, Colonial (1391), Ocean (1450), Embassy (1405)*, Virginia (947)*, Apollo (1641), Hollywood (1712), Warner (4187); **Audubon**—New Century (1578; **Comden**—Arlo (——), Savar (1732), Stanley (2213), Walt Whitman (1058); **Cape May**—Beach (860)*; **Clementon**—Clementon (1220); **Collingswood** — Collingswood (1197); **Hommonton** — Rivoli (966); **Pitmon**—Broadway (1165); **Solem**—Palace (1076); **Stone Harbor**—Harbor (850)*; **Trenton**—Olden (960), Green wood (761), Lincoln (2342), Mayfair (1000), Strand (676); **Vineland**—Landis (1183); **Westmont**—Westmont (——); **Wildwood**—Shore (1507).

PENNSYLVANIA

Allentown—Boyd (1006), Colonial (1814), 19th St. (900)*; **Ambler**—Ambler (1228); **Ardmore**—Suburban (800), Ardmore (1282); **Ashland**—Roxy (1000); **Berwick**—Strand (777), **Bethlehem Tws.**—Bethlehem D-I (——)*, Boyd (1272), Globe (1469), Palace (1000), College (1382)*; **Bloomsburg**—Capitol (912); **Boyertown** — State (476); **Bristol** — Bristol (648), Grand (1369); **Camp Hill**—Hill (900); **Corbondole**—Irving (1776); **Carlisle**—Carlisle (1316); **Chester**—Boyd (700), State (1003); **Cooldole**—Angelo (280); **Cootesville**—Auditorium (1350); **Conshohocken** — Riant (850); **Doylestown** — County (682); **Drexel Hill** — Waverly (1535); **Easton**—Boyd (1634), State (1824); **Emmaus**—Emmaus (487)*; **Forty Fort**—Forty Fort (892)*; **Gettysburg**—Majestic (1138); **Glenside**—Glenside (775); **Hanover**—Park (1250), Strand (411), State (907)*; **Harrisburg**—Penway (812), Uptown (700), Regent (1530), Senate (1196), State (2106); **Hazelton**—Capitol (2357); **Jenkintown**—Hiway (540)*; **Kingston** Kingstan (885); **Kuhnsville** — Super Skyway D-I (——)*; **Lancoster**—Capitol (1161), Colonial (1256), Kin (1280); **Lansdole**—Lansdale (900); **Lebonon**—Colonial (1255), State (213); **Lehighton**—Classic (475); **Levittown**—Fax (——)*; **Lewistown**—Miller (1242), Rialto (650)*, Embassy (665)* **Lock Haven**—Garden (860); **Media**—Media (1006); **Milton**—Capitol (1126); **Nanticoke**—State (910); **Norristown**—Norris (2360); **Northompton**—Roxy (640)*; **Norwood**—Manor (1253); **Olyphant** — Granada (400)*; **Philadelphio** — Alden (700)*, Avenue (500), Bandbox (220), Orpheum (1526), Benson (800), Benn (1169), Broadway (2037), Center (439)*, Century (900)*, City Line Center (1530), **Caloniol** (——), Commodore (1105), Crest (750), Oxford (1745), Dante (650), Devon (787)*, Earle (2760), Yarktown (966), Erlen (1547), Fairmount (1243), Fernrock (1289)*, Fox (2422), Randalph (2500), Mastbaum (4387), Stanley (2947), Girard (900), Astor (1464), Esquire (1000), Howard (700)*, Iris (1407), Midway (2724), Midtown (1500)*, Kent (1932), Keystone (1700)*, Leader (846)*, Liberty (1372)*, New Mayfair (1100), Merben (500), Model (652)*, Nixon (1870), State (3041), Palace (997), President (1000), Regal (700), Roosevelt (1861), Rackland (670), Logan (1784), Raxy (1800), Sedgewick (1619), Strand, Girard Ave. (400), Strand (1641), Terminal (1000)*, 69th St. (1615), Tower (3119), Viking (1297)*, Wishart (844)*; **Phoenixville**—Colonial (1200; **Pittston**—American (1972); **Plymouth**—Shawnee (1922)*; **Pottstown**—Strand (1082); **Pottsville**—Capitol (2511); **Reoding**—Astor (2057), Colonial (1750), Embassy (2446), Warner (1157), Park (1580), Strand (1551; **Red Lion**—Lion (1038); **Scranton**—Capitol (1803), Comerford (1600), Strand (1489), West Side (1950)*; **Shomokin**—Victoria (1623); **Shenondooh**—Capitol (1400); **Stroudsburg**—Sherman (1140); **Sunbury** — Strand (1104); **Swoyersville** — Roosevelt (600)*; **Taylor** — Thomas (780)*; **Wayne** — Anthany Wayne (1200); **Woynesboro**—Arcade (902); **West Chester**—Harrison, (400), Warner (1565); **Wilkes-Barre**—Comerford (1884), Paramount (2047); **Williamsport**—Capitol (2346), Rialto (1205); **Wyoming**—Wyoming (649)*; **York**—Hiway (989), Strand (1232).

PITTSBURGH EXCHANGE TERRITORY
PENNSYLVANIA

Altoona—Capitol (1141), State (1846), Rivoli (652); **Ambridge**—Ambridge (1324), State (756); **Beover Falls**—Rialta (1000); **Bloirsville**—Penn (——); **Braddock**—Capitol (1571); **Bradford**—New Bradford (1202); **Butler**—Butler (1535), Penn (990); **Carmichaels**—Lund (800); **Chorleroi**—Coyle (1386), Palace (500), State (650); **Cheswick** — Cheswick (——); **Clairton** — State (572); **Clearfield**—Ritz (900); **Du Bois**—Avenue (810); **Ellwood City** — Manos (1047); **Erie** — Plaza (——), Shea's (1434), Warner (2584); **Fronklin** — Kaytan (1027); **Greensburg**—Manos (1787); **Homestead**—Stahl (800); **Indiano** — Manas (1187); **Jeannette** — Manas (877), Kihchel (800); **Johnstown**—Embassy (1417), State (1646); **Kane**—Temple (1051); **Kittonning**—State (600); **Latrobe** — Manas (946); **McKeesport** — Liberty (1198), Memorial (2060); **Meadville**—Park (1503); **Monessen**—Manas (1200); **Mt. Pleosont**—Penn (650); **New Costle**—Hi-Lander (750), Penn (1136); **New Kensington**—Circle (732), Liberty (991); **North Eost**—Keller's (462); **Oakmont**—Oakes (600); **Oil City**—Drake (1967), Latonia (1534); **Pittsburgh**—Arcade (1248), Fulton (1727), J. P. Harris (2106), Loew's Penn (3486), Stanley (3719), Garden (1000), Kenyan (1644), Greater Pitt D-I (——)*, Denis (——), Liberty (——), Sheridan Sq. (1911), Mt. Oliver (——), Perry (1261), South Hills (——), Manor (1215), Roosevelt (1300), Schenley (1716); **Renovo**—Rialta (667); **Ridgwoy**—Strand (937); **Rochester**—Oriental (1280); **Shoron**—Columbia (1734); **Sharpsburg**—Strand (540); **Somerset**—Gavernor (945); **St. Mory's**—St. Mary's (915); **State College** — Cathaum (1064); **Torentum** — Harris (907), Manas (551); **Titusville**—Penn (938); **Uniontown**—State (1500); **Vondergrift**—Casino (681); **Vestoburg**—Vestaburg (——); **Worren**—Library—(1064); **Washington**—Basle (1000), State (1318); **Wilkinsburg**—Rowland (1084).

WEST VIRGINIA

Buckhonnon—Kanawha (675); **Clorksburg**—Ritz (1151), Robinsan Grand (1300); **Elkins**—Manos (1008); **Foirmot**—Fairmont (1567), Lee (574); **Grofton**—Manas (517); **Morgantown**—Metropolitan (1160), Warner (1300); **Philippi**—Lido (225)*; **Weirton**—Cove (——)*; **Wheeling**—Capitol (2630), Rex (1024).

PORTLAND EXCHANGE TERRITORY
OREGON

Albony — Venetian (769); **Astorio** — Liberty (995)*; **Bend**—Tower (966); **Corvallis**—Whiteside (1130); **Eugene**—McDanald (1110), Heilig (815), The Firs (——); **Lebanon** — Park (——)*; **McMinnville** — Mack (680); **Medford**—Holly (1024); **North Bend**—Port (750)*; **Oregon City**—State (500); **Pendleton**—Rivoli (665); **Portland**—Colonial (620), Egyptian (1000), Irvington (650), Hollywood (1491), Roseway (666), Laurelhurst (660), Oriental (2038), Broadway (1832), Liberty (1832), Orpheum (1732), Paramount (3054), 21st Ave. (630); **Prinevile**—Pine (400); **Solem**—Capitol (1151); **Seaside**—Times (620); **Springeld**—McKenzie (593)*; **The Dolles**—Civic (——).

WASHINGTON

Longview—Longview (750); **Voncouver**—Castle (1256).

ST. LOUIS EXCHANGE TERRITORY
ARKANSAS

Blytheville—Ritz (726).

ILLINOIS

Alton—Grand (1037); **Belleville**—Lincoln (1514); **Benton**—Capital (1160); **Cairo**—Gem (907); **Canton**—Capitol (1100); **Corbondole**—Varsity (1057); **Centralio**—Illinois (1071); **Charleston**—Will Rogers (1176); **Du Quion**—Grand (862); **East St. Louis**—Majestic (1767); **Granite City**—Washington (1199); **Herrin**—Marlow (1400); **Jacksonville**—Illinois (1060); **Morion**—Orpheum (1111); **Mattoon**—Mattoon (1130); **Mt. Cormel**—Uptown (730); **Mt. Vernon**—Granada (1200); **Murphysboro**—Marlaw (1400); **Pono**—Roseland (850)*; **Quincy**—Glenn (——), Washington (1493); **Springfield**

—Lincoln (993), Orpheum (2764), Roxy (1100); **Staunton**—Temple (612); **Taylorville**—Capitol (1224); **W. Frankfort**—Strand (828).

KENTUCKY

Paducah—Kentucky (1200).

MISSOURI

souri (1500), Hall (1165); **Festus**—Miller (744); **Macon** Macan (500); **Maplewood**—Maplewood (1353); **Pop-Cabool**—State (405)*; **Cape Girardeau**—Broadway (1211); **Charleston**—McCutchen (600); Columbia—Mislar Bluff—Radgers (1000); **Sikeston**—Malone (800); **St. Louis**—Comet (900), Fax (5037)*, Granada (1566), Hi Way (1190)*, Lindell (1605), Laew's State (3166), St. Louis (3969), Ria (1012), Shenandoah (1331), Tixali (1313), Union (925)*, Victory (1101).

SALT LAKE CITY EXCHANGE TERRITORY
IDAHO

Blackfoot—Raxy (625); **Boise**—Ada (1201), Rialta (570); **Buhl**—Ramana (630); **Burley**—8urley (792); **Caldwell**—American (712), Fox (——); **Emmett**—Ideal (500)*; **Idaho Falls**—Paramaunt (1133); **Jerome**—Voris (728); **Montpelier**—Rich (478); **Nampa**—Pix (688), Majestic (806); **Paul**—Arvon (400); **Pocatello**—Chief (1244), Crest (600); **Rigby**—Rayal (525); **Rupert**—Wilsan (660); **Twin Falls**—Orpheum (731); **Wendell**—Ace (418)*.

MONTANA

Anaconda — Washae (988)*; **Billings** — Fox (1508), Motor Vu D-I (600)*; **Bozeman**—Ellen (854)*; **Butte**—Montona (1171), 8ow (1538); **Deer Lodge**—Rialta (600); **Glendive**—Rase (595), **Uptown** (308)*; **Great Falls**—Rainbaw (800), Civic Center (1822); **Helena**—Marlaw (1200); **Kalispell**—Liberty (650); **Lewistown**—Judith (666); **Livingston**—Strand (678); **Missoula**—Fax (1064); **Sidney**—Centre (——); **Wolf Point**—Liberty (600).

NEVADA

Elko—Hunter (830).

OREGON

Ontario—Centre (750), Pix (500).

UTAH

Cedar City — Cedar (——); **Logan** — Capital (1394); **Ogden**—Egyptian (1166), Orpheum (1037); **Orem**—Scera (800); **Provo** — Academy (752), Paramount (1154); **Richfield**—Huish (850); **Roy**—Riverdale D-I (554)*; **Salt Lake City**—Matar VU D-I (700), Centre (1623), Gem (695), Lyric (1160), Uptown (1380), Villa (——), Utah (1759); **Vernal**—Vernal (600).

WYOMING

Evanston—Strand (693).

SAN FRANCISCO EXCHANGE TERRITORY
CALIFORNIA

Alameda—Alameda (2168); **Antioch**—Stamm (1000); **Auburn** — State (985); **Berkeley** — California (1410), United Artists (1612), U. C. (1510); **Burlingame**—Peninsula (1808); **Carmel**—Galden 8augh Playhause (250)*; **Chico**—Senator (1569); **Concord**—Enean (673); **Corcoran** — Corcoran (672); **Davis** — Varsity (850)*; **Dinuba**—State (1285)*; **Eureka**—Eureka (1607); **Fairfield** — Salano (540); **Fresno** — Crest (——), Hardys (1600), Warners (2169), Sequaia (——), Tower (930); **Greenfield** — Greenfield (——); **Hanford** — Fax (1244); **Hayward**—Hayward (1235); **Hollister**—State (1194); **Jackson**—Amadar (744); **King City**—Reel Joy (490)*; **Lincoln**—Lincoln (1000); **Livermore**—State (609)*; **Lodi**—Lodi (450), Sunset (——); **Madera**—Madera (1320); **Martinez**—State (1120); **Marysville**—State (1664); **Merced**—Merced (1658); **Modesto**—State (815); **Monterey** — State (1429); **Napa** — Uptawn (1254); **No. Sacramento**—Grand (699); **Oakland**—Central (1548), Fax (3335)*, Fruitvale (1224), Grand Lake (2177), Paramount (3434), Raxie (1075), Senator (1624); **Orinda**—Orinda (834*; **Oroville**—State (1529); **Palo Alto**—Stanford (——), Varsity (——); **Paso Robles**—T & D (1454); **Petaluma**—California (1225); **Pittsburg**—Enean (982); **Porterville**—Porter (1200); **Redding**—Cascade (1347); **Redwood City**—Fox (——); **Richmond**—Fox (——), United Artists (1314); **Roseville**—Tawer (1100); **Sacramento**—Village T & C (——), California (1155), Capitol (1177), Senator (2106), Alhambra (1976); **Salinas**—California (1284), Vogue (643); **San Anselmo**—Tamalpais (1145); **San Bruno**—El Camina (961); **San Carlos**—Carlas (727), Laurel (1100); **San Francisco**—Alexandria (1610), Alhambra (1625), El Capitan (2572), El Rey (1831), Fox (4651), Paramount (2646), Warfield (2647), Marina (958), Palace (1421), Parkside (1329), Uptawn (1703)*; **San Jose**—California (1749), United Artists (1178), Garden (812), Mayfair (——); **San Leandro**—Del Mar (1168), Bal (1000); **San Mateo**—Manar (984)*, San Matea (1215); **Santa Cruz**—Del Mar (1521); **Santa Rosa**—Califarnia (1832); **Sonora**—Sonara (560); **Soquel**—Osacales (——); **Stockton**—Califarnia (2172), Stockton (989), State (1482)*; **Susanville**—Sierra (866)*; **Tulare**—Tulare (1438)* **Turlock**—Turlock (1050); **Vallejo**—Crest (——), El Rey (706); **Visalia**—Fax (1334); **Watsonville**—Califarnia (1070), Centre (526); **Yreka**—8roadway (648)I **Yuba City**—Sutter (1000)*.

NEVADA

Carson City—Carsan (412); **Reno**—Majestic (1216), Crest (610).

OREGON

Klamath Falls—Esquire (1025).

HAWAIIAN ISLANDS

Hilo—Palace (——)*; **Honolulu**—Kuhio (——), Waikiki (——)*, Princess (——)*, Hila (——)*, Kaimuki (——)*, Kalihi (——)*, Kahala (——)*, Lihue (——)*, Liliha (——)*, Palama (——)*, Pawaa (——)*, Varsity (——)*, Waipahu (——)*, Wahiawa (——)*.

SEATTLE EXCHANGE TERRITORY
ALASKA

Anchorage—4th Ave. (750); **Fairbanks**—Empress (665); **Juneau**—20th Century (1200); **Ketchikan**—Caliseum (800).

IDAHO

Moscow—Kenwarthy (900); **Lewiston**—Liberty (730).

WASHINGTON

Aberdeen—D R (1472); **Bellingham**—Grand (832), Mt. Baker (1637); **Bremerton**—Admiral (1284), Roxy (749); **Centralia** — Fox (1092); **Ellensburg** — Liberty (702); **Evansvale**—Hi Line (——); **Everett**—Everett Mator Mavie (725), Roxy (700); **Kennewick**—8entan (600); **Lake City**—Lake City (660); **Mt. Vernon**—Lida (505); **Olympia**—State (975); **Pasco**—Liberty (486); **Port Angeles** — Lincaln (950); **Pullman** — Audian (626); **Benton**—Roxy (——); **Richland**—Uptawn (1250); **Seattle**—Admiral (1000), Egyptian (1263), 5 Ave. (2366), Music Box (846), Liberty (1600), Mognalia (1000), Music Hall (2282)*, Poramaunt (3049), Roosevelt (736); **Shelton**—Graham (730); **Spokane**—Fox (2251), Post Street (1300); **Sunnyside**—Liberty (454); **Tacoma**—Music 8ax (1563), Temple (1629); **Toppenish**—Liberty (836); **Walla Walla**—Liberty (875); **Wenatchee**—Liberty (1070), Vitaphone (739); **Wilbur**—Alki (350); **Yakima**—Capital (1561).

WASHINGTON, D. C. EXCHANGE TERRITORY
DISTRICT OF COLUMBIA

Anacostia (896), Apex (1026), Beverly (946), Calvert (990), Ambassadar (1344), Laew's Capital (3432), Laew's Columbia (1174), Metrapalitan (1484), Loew's Palace (2423), Kennedy (958), Langstan (696), Noylar (990), Newtan (1006), Park (——), Penn (1438, Republic (1250), York (852), Sheridan (987), Tivoli (1772), Uptown (1364).

DELAWARE

Milford—Milfard (——); **Millsboro**—Ball (478); **Seaford**—Layton (766).

MARYLAND

Annapolis—Capital (782); **Baltimore**—Belnard (1577), 8oulevard (1369), Braadway (921)*, Crest (1650), Dunbor (768), Edmandsan Village (——), Edgewaad (1072), Linden (884), Lord 8altimare (850), McHenry (1220)*, Century (——), New (1562), Tawne (1500), Northway (679), Paramount (937), Patapasca (925), Pattersan (1188), Met (1320), Regent (1519), Senator (1139), Uptawn (1060), Vilma (1000); **Bethesda**—Bethesda (949), Hiser (500); **Bradbury Hghts.**—Caral (——); **Cambridge**—Arcade (933); **Centerville**—Center (500)*; **Cheverly** — Cheverly (940); **Cumberland** — Maryland (1278), Strand (1400)*; **Damascus**—Druid (420); **Denton** — Dentania (440); **Dundalk** — Strand (900); **Essex**—New (625); **Frederick**—Opera Hause (890), Tivali (1223); **Frostburg**—Lyric (450)*; **Hagerstown**—Henry's (400), Maryland (1417; **Hyattsville**—Hyattsville (901); **Lexington Pk.**—Pork (——); **Middle River**—Aero (690); **Mt. Rainier**—Kaywood (949); **Salisbury**—8oulevard (1100), Wicamica (560); **Silver Spring**—Flower (926), Langley (——), Silver (982); **Takoma Park**—Allen (——); **Vier Mills Village**—Vier Mills (——).

VIRGINIA

Alexandria—Virginia (866); **Blacksburg**—Lyric (757); **Bristol**—Comea (583); **Charlottesville**—Jeffersan (763), Paramaunt (1267); **Chase City**—Mecca (600); **Clifton Forge** — Mosanic (684); **Covington** — Visulite (549); **Danville**—Capital (736); **Del Ray**—Vernan (——); **Falls Church**—Jeffersan (——); **Farmville**—State (629; **Fredericksburg**—Victaria (1177); **Grundy**—Lynwood (576); **Harrisonburg**—State (637), Virginia (1039); **Lexington**—State (708); **Lynchburg**—Paramount (1530), Warner (1001); **Marion**—Lincoln (739), Center (700)*; **Martinsville**—Roxy (504); **Newport News**—Palace (950), Paromaunt (1241), Wythe (588)*; **Norfolk**—Maton (——), Memrase (800), Granby (1188), Norva (1637), State (2114), Rasna (750); **Norton**—Koltown (779)*; **Petersburg**—Century (878); **Portsmouth**—Colony (800); **Pulaski** — Pulaski (845); **Radford** — Radford (500); **Richlands** — Flanory (575); **Richmond** — 8yrd (1396), Loews (2113), State (668), Capital (678), Westover (——); **Roanoke**—American (1999), Grandin (944), Lee (714)*; **Salem**—Salem (676); **Staunton**—Dixie (879); **Suffolk**—Palace (900); **Virginia Beach**—8each (1142); **Waynesbora**—Woyne (600); **Williamsburg**—Williamsburg (562); **Winchester**—Capital (966), Palace (738); **Wytheville**—Millwald (666), Wythe (555)*.

WEST VIRGINIA

Keyser—Keyser (400); **Martinsburg**—Apollo (914).

VANCOUVER EXCHANGE TERRITORY
BRITISH COLUMBIA, CANADA

New Westminster—Calumbia (970); **Vancouver**—Capitol (2076), Vogue (1332); **Victoria**—Fox (430), Odeon (1492), Royal (1467).

CALGARY EXCHANGE TERRITORY
ALBERTA

Calgary—Capitol (1570), Grond (1409); **Camrose**—Kam (400); **Edmonton**—Paramount (1400), Rialta (1203); **Grande Prairie**—Capital (485)*, Gaiety (500); **Lethbridge**—Paramaunt (1000); **Medicine Hat**—Monarch (650)*.

WINNIPEG EXCHANGE TERRITORY
MANITOBA

Winnipeg—Capitol (1963), Garrick (1107).

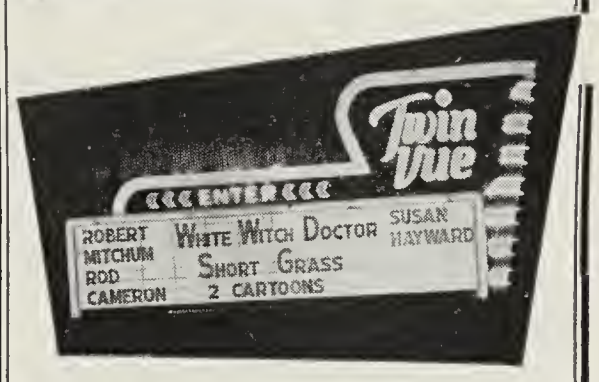
ONTARIO

Ft. William—Capital (1024); **Pt. Arthur**—Paramount (944).

SASKATCHEWAN

Moose Jaw—Capitol (892); **Prince Albert**—Strand (915); **Regina** — Capital (1302); **Saskatoon** — Capitol (1600), Tivali (700).

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ONTARIO

Barrie—Roxy (719); **Belleville**—Belle (839); **Brantford**—Capitol (1618); **Chatham**—Capitol (998); **Cornwall**—Capitol (1224), Palace (959); **Galt**—Capitol (1121); **Guelph** — Paloce (896); **Hamilton** — Capitol (2259), Tivoli (1164); **Kingston**—Capitol (1177); **Kitchener**—Biltmore (907)*, Lyric (1410); **London**—Capitol (1266), Loew's (1742), Odeon (1147); **Niagara Falls**—Seneca (911); **North Bay**—Capitol (1431); **Oshawa**—Regent (972); **Ottawa**—Capitol (2353), Odeon (1539); **Owen Sound** — Classic (738)*; **Peterborough** — Poramount (955); **St. Catherines**—Capitol (1100); **St. Thomas**—Capitol (937); **Sarnia**—Capitol (1108); **Saulte Ste. Marie**—Algoma (942), Biltmore (752)*; **Sudbury**—Capitol (1369); **Timmins**—Victory (1127); **Toronto**—Eglinton (1080), Imperial (3373), Loew's (2096), Odeon-Toronto (2318), University (1556), Nortown (959)*; **Walland**—Capitol (1303); **Windsor**—Capitol (1788); **Woodstock**—Royal (966).

MONTREAL EXCHANGE TERRITORY
QUEBEC

Hull—Cortier (930), Laurier (1200); **Malartic**—Royal (350); **Mont Joli**—Cinema (508); **Montreal**—Francais (1961)*, Granada (1685)*, Montrose (——), Palace (2625), Rivoli (1547)*, Rosemount (1305)*, York (1100)*; **Quebec**—Copitol (1808), Cortier (810), Empire (600)*; **Rouyn**—Capitol (750); **Sherbrooke**—Granoda (1592); **St. John**—Imperial (692); **St. Lambert**—Astor (450); **Thetford Mines**—Parish Holl (800); **Three Rivers**—Capitol (756); **Verdun**—5th Ave. (760), Sovoy (868).

SAINT JOHN EXCHANGE TERRITORY
NEW BRUNSWICK

Bathurst—Copitol (470)*; **Fredericton**—Gaiety (870)*; **Moncton**—Capitol (914), Poromount (1166); **Saint John**—Poramount (1394), Strond (769).

NEWFOUNDLAND

St. John's—Poromount (1195).

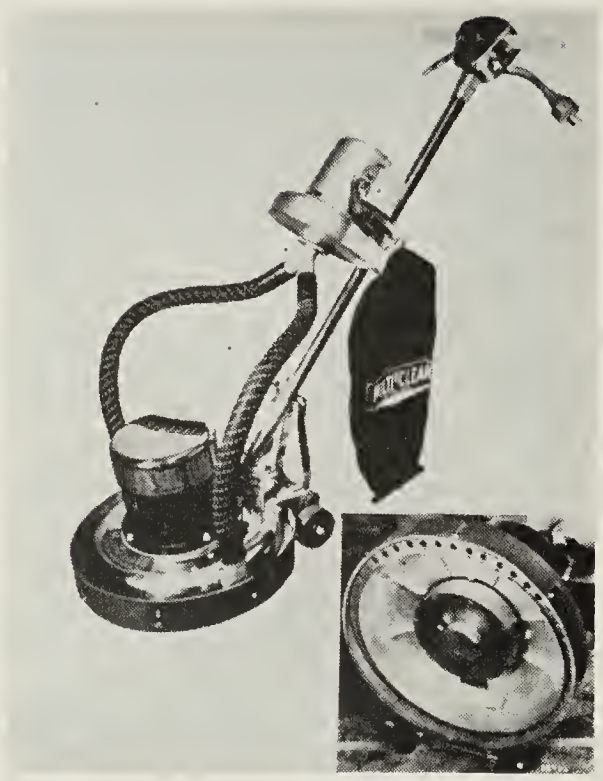
NOVA SCOTIA

Halifax—Capitol (1980), Casino (1018); **Sydney**—Vogue (1075).

Dust Pick-Up Attachment

ST. PAUL, MINN.—A dust pick-up vacuum cleaning attachment for use on Multi-Clean Products, Inc., floor machines while doing light sanding or finish sanding, was recently announced by that firm.

According to the manufacturer, the unit can be put on or taken off a heavy duty floor machine in 10 minutes by the user. The device consists of a detachable vacuum power unit with a one horsepower motor that mounts on the floor machine handle, and a suction ring assembly which clamps to the base of the machine without drilling. Both the vacuum and the machine operate together from the switch lever directly under floor machine handle bar. However, if desired the floor machine can be operated independently, it was pointed out.



This new dust pick-up vacuum cleaning attachment is designed for use when doing light sanding or finish sanding. It can be easily installed.

An adjustable leather shield concentrates suction for thorough vacuum cleaning action. This coupled with the fact that the vacuum unit is capable of a 46-inch water lift provides ample power to pick up all sanding dust completely, it is claimed. Dust bag is easy-empty type, and dust hoses are flexible so that the machine handle remains completely adjustable to comfortable operating position.

Portable Cabinets

CHICAGO—An item which might be of interest to drive-in maintenance staffs is the new line of "See-Thru" small parts drawer cabinets being offered by the General Industrial Company.

The cabinets have non-slip handles and the welded all-steel cabinet is rigidly constructed and is said to be tested to carry a 100-pound load safely. Front doors have padlock hasps. The steel backs of the cabinets have four keyholes for wall hanging.

One model has 24 plastic drawers and one large steel drawer. Dividers for the plastic drawers provide 72 adjustable compartments. Finished in a silver-grey hammer finish, these cabinets are also equipped with rubber feet.

SMPTE To Continue To Supply CinemaScope Test Films

NEW YORK—The Society of Motion Picture and Television Engineers has announced that it will continue to supply CinemaScope picture and sound test films to theatre service engineers and to theatre owners who are equipped to show CinemaScope feature films complete with four-track magnetic sound. SMPTE has been appointed as supplier for these technical test reels.

A full complement of CinemaScope test films has been available from the SMPTE office in New York. Included are—A level balance film used in adjusting all channels for equal volume; A multifrequency test film used for checking the frequency response of all four channels; A flutter test film accurately made to measure variations of the rate at which the film passes through the magnetic reproducer; A loudspeaker phasing test film which carries a warble frequency signal to check the phasing between the high frequency and low frequency speakers on channels one, two, and three; Constant level test film with an accurately placed 8000 cycles per second recording to check azimuth of the magnetic reproducer heads; A channel four test film consisting of a recording of 12,000 cycle and 1000 cycle signals to adjust the automatic switching circuits on the channel four surround speakers and a projector alignment test film containing picture only, used in adjusting the projector aperture plate, positioning of the anamorphic projection lens attachment, the alignment of one projection machine with the other and for positioning the black masking around the screen.

These films have been made available by the SMPTE and price lists are available at their office at 40 West 40th Street, New York, N. Y. Also, arrangements have been made to furnish a loudspeaker balance reel which has recorded identical speech and music on all four tracks and a stereophonic reel with picture, sound and channel four control signal.

New Amplifier Dimmer Control For Lighting Systems

ST. LOUIS—A new magnetic amplifier type dimmer control for theatrical lighting systems has been developed by Vickers Electric division, Vickers, Inc., a unit of the Sperry Corporation.

Use of self-saturating magnetic amplifiers in the dimmer eliminates the need for electronic tubes and permits operation on control currents of very small magnitude and at low voltage, it is claimed.

Dimmer response is instantaneous, without warm-up time, and provides smooth transition of light intensity from full brilliance to complete blackout.

The only moving part in the entire dimmer is a miniature pilot potentiometer with which the operator controls dimming. Pilot potentiometers can be located at one or more convenient control stations, remote from the dimmer units, making Vickers dimmers ideal for remote installation when space is at a premium, according to the manufacturer.

Elimination of electronic tubes and their attendant maintenance and service problems, and use of static type components of rugged construction, result in long life and dependable operation of the new dimmer.

The compact dimmer consists of a power reactor assembly, selenium rectifier units, and a self-saturating magnetic amplifier type pre-amplifier with bias circuit elements.

The load windings of the power reactors are connected in series with the lighting circuit. The control windings are connected to a source of current furnished by a pre-amplifier stage and controlled by the pilot rheostat. Variation of the control current results in an increase or reduction in the voltage across the load windings, thereby reducing or increasing the voltage impressed on the lamp load.

Fairchild Ships Perspecta Integrators To 15 Nations

WHITESTONE, L. I.—Shipments of Fairchild Perspecta Stereophonic Sound Integrators to 15 nations were announced by Sherman M. Fairchild, president of the Fairchild Recording Equipment Company.

The Fairchild company has design-developed, and is in heavy production on, the new stereophonic sound system for theatres which produces three-speaker sound from a single, standard optical sound track.

Initial shipments have been made to Canada, France, England, Sweden, Denmark, Australia, Japan, Brazil, Italy, Finland, Peru, India, Egypt, South Africa, and Germany.

Among many other installations, the Fairchild Perspecta Integrator, heart of the new sound system, was successfully demonstrated recently before the Prime Minister of Australia and at the Cannes, France, Film Festival where it was used with the MGM film, "Knights Of The Round Table."

Three-In-One

(*Continued from page PT-12*)

bility of using the two ordinary sound wires with the addition of a ground to achieve this effect is also being explored.

Summary

At the present time there are two types of 3-in-1 stereophonic speakers available. One favors a unit that has the center speaker facing directly forward and the two side speakers angled a bit to the left and right. The other makes use of the same center speaker location but has the left and right speakers facing toward the windshield. The major problem appears to be necessity of putting in additional wiring as well as having to purchase an entire new set of speakers, since the old speakers can not be used. However, a few outdoor theatres have equipped with this type of speaker and the boxoffice results have been very satisfactory. As usual the final decision will have to be made by the individual exhibitor.

Perspecta Stereophonic Sound

(*Continued from page PT-4*)

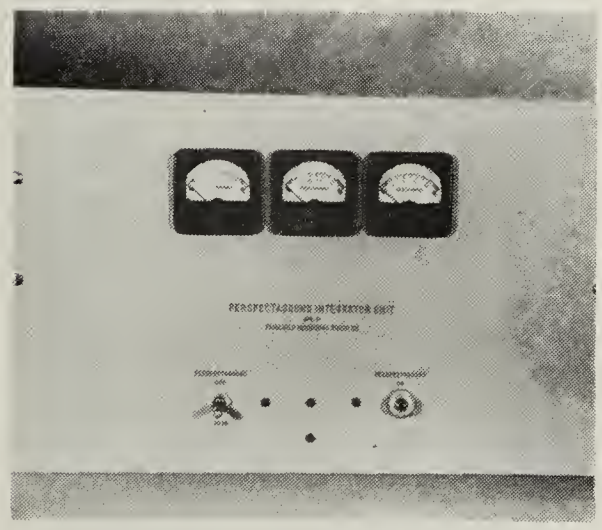
fader, three power amplifiers, and the three behind-the-screen speakers in addition to the integrator. There is no additional wiring and conduit work on the front wall of the projection booth necessary, it is said. Such a complete installation would probably cost about $5000, although it is expected that the price will decrease as the number of installations increases.

Product

As of this writing MGM, Paramount, and Warner Brothers have announced that they will make prints available using the Perspecta Stereophonic Sound system. It appears, therefore, that there will be quite a few pictures on the market which make use of this new form of directional sound.

The first Perspecta Sound releases in this country will be from MGM, it is reported. Paramount has announced that the Bing Crosby Danny Kaye film "White Christmas" will be released with Perspecta prints.

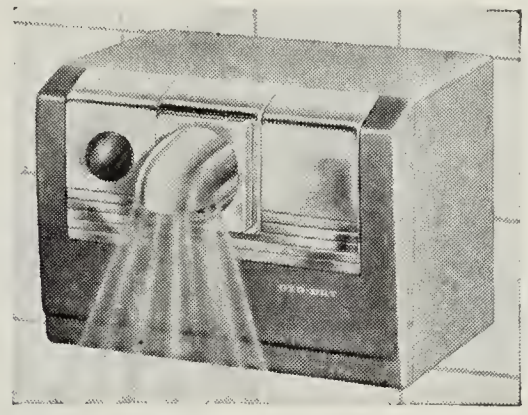
Just what role this single optical track stereophonic sound system will play in the future will have to be decided, as these things always are, by the exhibitors and their patrons.



A front view of the Perspecta Stereophonic Integrator unit, key to the entire system.

Face And Hand Dryer

NEW HAVEN, CONN.—A new high speed electric hand and face dryer with germicidal action called Ozo-Dry Hurricane, is being manufactured by the Michael Electric Company.



OZO-DRY HURRICANE

The unit is equipped with the Westinghouse Odorout Sterilamp and is said to provide simultaneous drying and sterilizing operation. A 2000-watt heating unit, protected by a special fuse, and 6000 rpm blower assure under 30 seconds drying speed, it is claimed.

This dryer is equipped with large push button timer and chrome plated nozzle of swivel design. The push button responding to fingertip or elbow pressure, releases a quick-drying air current which shuts off automatically within 30 seconds. The swivel nozzle can be turned to convenient positions for drying face or hands. The Hurricane comes in grey metallic finish with chrome trim, and is said to be completely rust-proof.

MODERNIZE YOUR PLAYGROUND WITH new MIRACLE WHIRL EQUIPMENT!





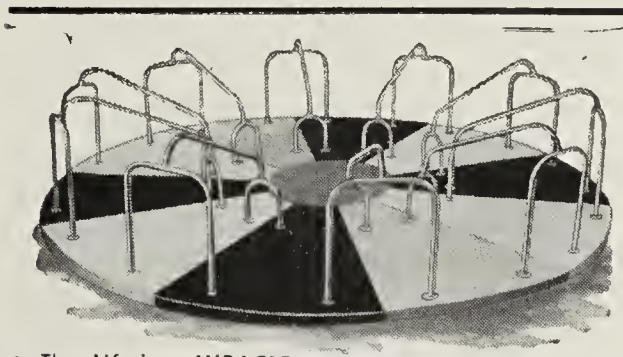
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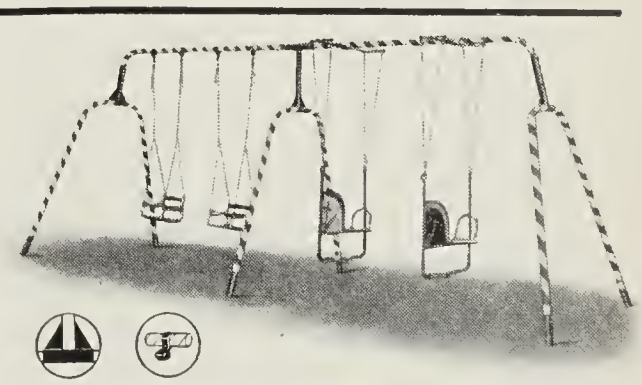
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Safe Drive-In Play Areas Need Safe Play Equipment

ALL over the country, drive-in theatres are installing swings, slides, castle towers and other playground devices to attract the children—and their parents.

Playground areas, usually located in front of the screen tower, are luring the entire family to the ozoners. And, they come early, long before the show starts. They usually park their automobiles on the front ramps, which makes the parking problem easier for the drive-in attendants.

And when healthy youngsters play an hour or so on the playground equipment—swinging, sliding, climbing and see-sawing—they develop a tremendous appetite and thirst. All this, of course, means extra revenue at the drive-in concession stand.

But be sure you have installed sturdy, safe playground devices, to insure against accidents. No drive-in operators want their young customers to suffer injuries on their playgrounds. It's bad publicity, too.

Supervision Necessary

First of all, a playground needs supervision. This is a job that attendants or ushers can do before the movie program starts. Parents also can be encouraged to serve as volunteer supervisors by installing park benches or picnic tables at the play apparatus area. Pa, ma or grandma then can relax, while at the same time keeping a watchful eye on the small fry.

Recreational apparatus should be set up in well-defined protected locations, and the areas used by the very small children should be enclosed.

Proper construction, installation, maintenance and use of swings, slides and other equipment are prime requisites for playground safety.

When purchasing equipment, you will be safe if you specify certified Grade-A malleable frame fittings of the clamp type, tested to 50,000 pounds tensile strength. You should avoid threaded fittings, grey iron fittings or fittings which necessitate drilling the top beams of swing or combination unit frames.

It is also very important that playground equipment be correctly installed, with adequate concrete footings and perfect alignment of all frame members to assure maximum structural strength and rigidity. Detailed but easy-to-read blueprints, which show the ground plans and outline recommended procedures for installing each unit, are furnished by the American Playground Device Company, of Anderson, Indiana.

DRIVE-IN THEATRES

Since a swing is subjected to much stress, it should be set in concrete and tested to see that it is absolutely vertical. Hundreds of playgrounds are replacing their worn, outmoded swing seats with American's patented rubber swing seat. There are no sharp corners, rough edges or massive end castings to cause injury to the child.

Safety Tips

Here are some safety tips for children using swings:

Dont *stand* or *kneel* on swings. Don't *climb* on frames. Don't *jump* off the swing when it is still in motion. Don't *stand* near swings in motion. Don't swing *crookedly*. Don't *hold* a smaller child on your lap while swinging.

The slide provides fun and excitement for the youngster, and it can be safely enjoyed. Steps and braces on the slide should be firm, and should be free from slivers, screws and nails. This problem is eliminated by all-steel slides, for there is no possibility of hazards like those on wooden chute siderails.

Soft, clean, sand should be placed at the bottom of the slide to cushion the landing off the end of the chute. Horseplay has caused some accidents on slides. Dangerous practices to avoid include: Overcrowding on the platform, more than one

(Continued on page PT-27)

HERE IS A QUICK, EASY WAY TO GET FURTHER INFORMATION. JUST CHECK AND RETURN. NO OBLIGATION.

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..... Screen Frames
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.....Construction
.....In-Car Speaker
..... In-Car Heater
.....Insect and Weed Control
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..... Signs, Ramp and Directional
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..... Seats (Walk in)
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For additional information on products advertised in this issue, please check.

- ☐ **AMERICAN PLAYGROUND DEVICE CO.**, Playground Equipment
- ☐ **AMPEX CORP.**, Stereophonic Sound
- ☐ **FAIRCHILD RECORDING EQUIPMENT CO.**, Perspecta Stereophonic Sound
- ☐ **IDEAL SEATING CO.**, Seating
- ☐ **INTERNATIONAL PROJECTOR CORP.**, Projection Equipment
- ☐ **KNOXVILLE SCENIC STUDIOS, INC.**, Curva-Matic Wide Arc Screen Frames
- ☐ **MILLS UNIFORM DIVISION**, Theatre Staff Uniforms
- ☐ **MIRACLE WHIRL SALES CO.**, Playground Equipment
- ☐ **NATIONAL THEATRE SUPPLY**, In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
- ☐ **PROJECTION OPTICS CO., INC.**, Projection Lenses
- ☐ **RAYTONE SCREEN CORP.**, Hi-Lux Screens
- ☐ **RCA SERVICE CO., INC.**, Projection and Sound Service
- ☐ **J. E. ROBIN, INC.**, Rectifiers, Motor-Generators, Screens and Projection Lenses
- ☐ **STRONG ELECTRIC CORP.**, Projection Lamps and Rectifiers
- ☐ **VOCALITE SCREEN CORP.**, Hi-Lite Screens
- ☐ **WAGNER SIGN SERVICE, INC.**, Plastic, Aluminum, Glass and Luminous Letters, Attraction Panels
- ☐ **WESTERN ELECTRONICS CO.**, In-Car Speaker Service

Without charge or obligation, please send me additional information on above checked items.

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THEATRE .....

ADDRESS .....

CITY, STATE .....

RETURN TO
MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

Cut Along Dotted Line

Your Drive-In Insurance Clinic

By Joseph Thanhauser, Jr.

Every owner of a drive-in theatre must carry Workmen's Compensation insurance. This is a matter of law, not choice. This policy protects you in the event your employes are hurt on the job.


THANHAUSER

Most Workmen's Compensation policies are standard and you need little help with this one. Here are a few suggestions on this policy that may be helpful.

1. If your theatre is near a state border and there is a chance that Joe, the general laborer, may be sent into the next state on an errand, have an "all States" endorsement put on your policy. This means that if one of your employes gets hurt in another state, you are covered.

2. The normal Workmen's Compensation policy pays the legal requirement only on medical expenses. For a small price you can add larger limits of medical expense. This may save your pocketbook or conscience a jolt if a good employe is laid up with a bad injury.

In addition to compensation, New York, New Jersey, California and Rhode Island **require** temporary disability benefits. This covers an employe who is hurt or sick **off** the job. This is another required coverage.

Now we come to the essential but not required coverages.

Liability

The first coverage which is as close to a "must" as you can get is liability. Suppose a bad hole forms and you neglect to fill it or mark it. A child or a car falls in. Your liability policy protects you from the results of the neglect of the owner or the employes.

Incidentally, in evaluating this policy, remember this: Suppose a bunch of teenagers in a hot-rod decide to stage an auto race **inside** your theatre. Before you can stop them, they crash into a few cars and a few pedestrians.

The injured people and the owners of the damaged cars sue you. You may not be required to pay because that isn't your fault. But, you must bear the cost of defense, investigation, trial, etc. Your liability policy covers all of these costs.

This policy is of great importance to you and must have certain features.

The first problem is that of limits. Here's what is meant. Suppose a car full of people are hurt on your grounds in an accident. How much will your policy pay for any one person? That's the first limit. How much will it pay for the car full of people? That's the second limit. We generally recommend $25,000 for any one individual and $75,000 for any one accident.

In addition, what about the car? That damage is called "property damage" and here we recommend a minimum of $1,000 for any single accident and $10,000 for all accidents during the policy year.



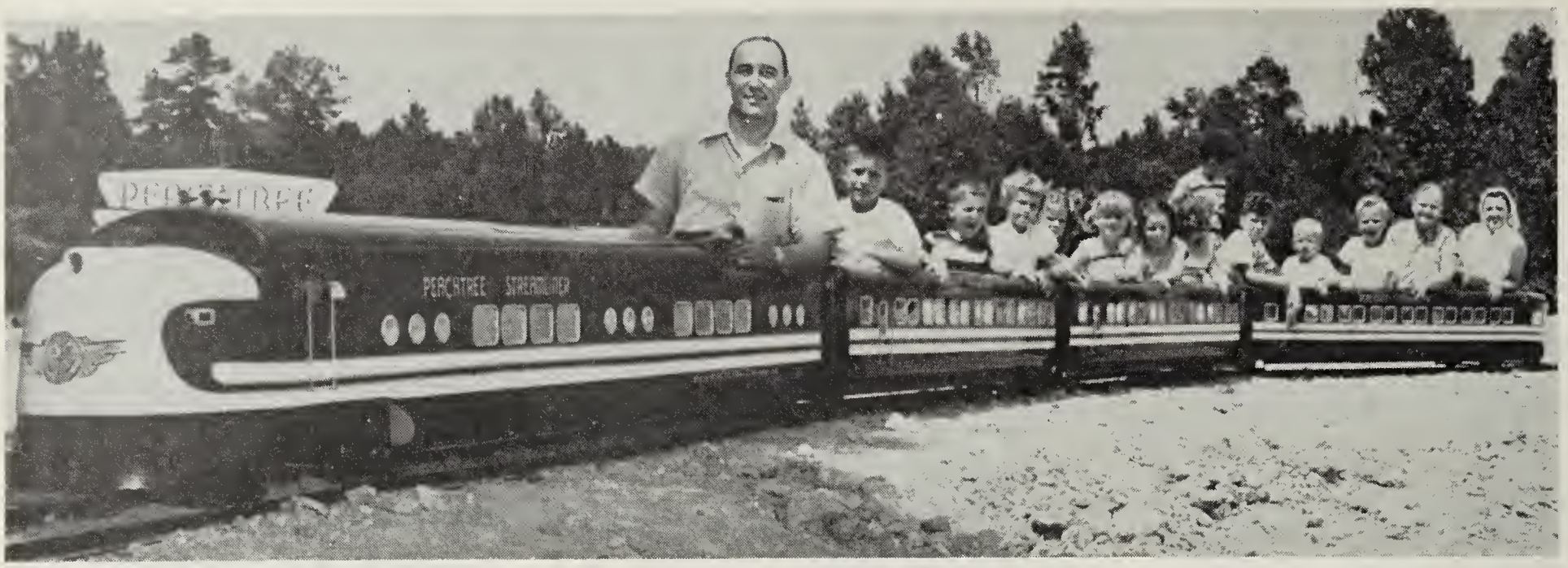
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PLAYGROUND EQUIPMENT

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● It's the *plus* factor that makes American the most respected name in Playground Equipment . . . *Plus* in design—American leads the field. . . . *Plus* in performance—*Approved* Equipment stronger, more ruggedly built to assure a lifetime of perfect repair-free service . . . *Plus* in safety—for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design and performance and unmatched safety.

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE PLAYGROUND & SWIMMING POOL EQUIPMENT



MECHANIZED EQUIPMENT, SUCH AS THIS TRAIN FROM THE MINIATURE TRAIN CO., WILL HELP BRING THE YOUNGSTERS TO THE D-I PLAY AREAS

Drive-In Play Areas Can Be Improved With

Mechanized Rides

THE lure of a drive-in recreation area can be considerably strengthened with the installation of power-driven devices, either alone or in conjunction with standard playground equipment. The latter method seems to be most widely favored because two or three rides are usually the most that the average drive-in can afford, and even this number may prove to be insufficient to hold the continuing interest of children by themselves. Therefore, it is common practice to have available a certain amount of playground apparatus along with whatever mobile devices are installed.

Location

Since the operation of mechanized rides will undoubtedly be accompanied by more noise, due to the movement of the devices and the excited outbursts of the children, than that which crops up in a simple playground area, their location must be carefully selected. As a general rule, they should be set up in situations where there is no possibility that their operation will interfere with adult enjoyment of the show. Some exhibitors have placed these diversions at a reasonable distance away from the parked cars, but still within the theatre area proper. Others have installed them along the highway because of their advertising effect on passersby; such a location is also selected so that they can be operated almost as a separate entity, open to the general public as well as to actual theatre patrons.

Whatever the location, the same safety measures should be taken to protect areas where rides are situated against traffic and other hazards as those followed in safeguarding ordinary playground sites. It is also advisable to set up benches or chairs near these areas so that parents may sit and watch their offspring, if they care to.

Equipment

It never pays to be "penny-wise" and "pound-foolish" in selecting mechanized devices any more than it does in choosing simple playground apparatus. Safety considerations, particularly, should deter the drive-in operator from purchasing an inferior piece of power-driven equipment. Only those which are produced by a reliable manufacturer and adequately tested should be considered. In this connection regular inspections of installations by competent authorities are most helpful in uncovering any unexpected sources of danger. Full liability insurance coverage should, of course, be carried on all recreation operations of this type.

There are many types of amusement rides on the market today suitable for drive-in installations. Among the most popular currently in use are: miniature trains, motorboats, small ferris wheels, carousels, airplanes, buggies, etc. All of these come in a wide variety of sizes and prices, and it is up to the operator to select models which will fit his requirements and purse, while offering as much variety as possible. Children will often want their parents to accompany them on rides, so the equipment chosen should be large enough and sufficiently strong to accommodate adults as well as juveniles.



Equipment like this miracle whirl from Miracle Whirl Sales Co., supplements mechanical rides.

Often it will be possible to incorporate layouts for certain rides, such as miniature trains and motorboats, neatly into the landscaping scheme of the theatre.

Supervision

The very fact that they are mobile requires that mechanical rides be supervised. In spite of thorough safeguards, children often find ways to injure themselves with mechanical devices, and experience seems to indictate that an attendant is required for each single or pair of small rides to see to it that things go smoothly.

Supervisors should be chosen who not only understand the rides, but who also are fond of children and know how to handle them. Qualified women may be employed provided they are granted sufficient authority and not given tasks which tax their strength unduly.

Operating Policies

The question of whether or not to charge nominal fees for rides has been a subject of heated debate since they were first introduced to outdoor theatre recreation areas. There are, of course, valid arguments on both sides.

Drive-in operators who are opposed to charging admissions for rides, contend that they should be regarded as extra services furnished free by the management. They feel that many patrons would be unwilling to pay for the cost of several rides on top of the charge for admission to the theatre. In other words, this group looks upon rides in the same way that roofed theatre operators regard premiums —extras to be given away to patrons, not sold.

On the other hand, drive-in exhibitors in favor of slight charges for rides argue that they should be a source of revenue to the theatre, particularly because of the high initial investment required to purchase the equipment, and appreciable ex-

New Cleaning Material For Projection Lenses

NEENAH, WIS.—A new material for cleaning Polaroid lenses on projection machines was approved recently by two large theatre chains in the Mountain States area. The material, called Kimwipes Disposable Wipes is a product of the Kimberly-Clark Corporation.

It was found that the five by nine inch Kimwipes tissue does an excellent job in getting rid of dust, dirt, oil or any other foreign matter that may come in contact with lenses—Polaroid or regular. Since the tissues are soft and completely nonabrasive, they cannot mar or scratch a lens surface. Furthermore, the creped resilient texture of the material traps and enfolds dust and tiny particles that could otherwise cause scratching in the cleaning process, it was claimed.

Users of this low-cost product agree that the disposable feature is one of its most important advantages. Whereas a cloth may be used several times and collect particles that can prove dangerous, a Kimwipe is used just once, then thrown away.

In a special test, it was also shown that in the case of 3-D films, Kimwipes could be given to the patrons with each pair of Polaroid glasses.

Two Single In-Car Speakers

(*Continued from page PT-12*)

Action on the center track would be heard on both speakers. Action on the left track would also be heard on both speakers, but the volume would be greater on the left speaker. The situation is reversed when the sound is coming from the right track.

Summary

It appears that one of the major advantages of the two individual speaker system is the fact that the existing in-car speakers will not be discarded. In some cases it will also not be necessary to completely rewire.

On the other hand there is the problem of "educating" patrons to select the proper pair of speakers. The extra wire coming across the car may cause some confusion and difficulty. And of course there will be increased danger of a car starting off with either one or both of the speakers still attached to the car.

Will it be three-in-one speakers, two individual speakers, or no stereophonic sound in drive-ins at all? These are questions that can only be answered with the passage of time.

penses of operation, insurance, maintenance, and supervision. Furthermore, they feel that in order to be able to provide a variety of rides sufficient to meet the demands of the children, they must have the money to expand their purchases.

The outdoor exhibitor who has installed recreational facilities of any type should be aggressive in promoting them. He should advertise them forcefully in his newspaper copy, handbills, direct mail pieces, etc. Properly exploited the amusement facilities can draw children and their parents with refreshing regularity.

This and That Around the Trade

The new 1954 Drive-In Catalog of Trailer Ideas was recently published by Filmack Trailer Company of Chicago. The new booklet is devoted exclusively to drive-in theatre advertising, exploitation, special stunts, refreshments, and institutional ideas. The literature is free to all drive-in operators, according to the firm . . .

. . . Bell & Howell Company, Chicago, manufacturer of motion picture equipment, won an Academy Award for 47 years of pioneering work in the motion picture industry. Charles Brackett, president of the Academy, presented the Oscar to H. W. Remerscheid, Bell & Howell's vice-president in charge of Western Operations, before a coast-to-coast radio and TV audience . . .

. . . Apco Incorporated, New York, manufacturers of coin operated soft drink cup dispensers and cigarette vending machines, recently announced that it had become a member of the Theatre Equipment and Supply Manufacturers Association . . .

. . . The RCA Service Company reported that it has signed three more major theatre chains to service and maintenance contracts. They are the Inter-Mountain Theatres, Inc, Salt Lake City; the Central States Theatre Corporation, and the Tri-State Theatre Corporation, both of Des Moines, Iowa . . .

. . . Recently in New York for conferences with Loew's International home office executives and indoctrination in the techniques of Perspecta Stereophonic Sound system, components of which are being shipped abroad, were the following MGM executives: Piero Cavazzuti, chief technician of MGM of Italy; Jack Guggenheim, manager of MGM of Switzerland; and Alberto Walker, manager of MGM of Peru . . .

. . . The United States Rubber Company is now in production with a new line of breathable vinyl upholstery for use in seating. Known as Breathable Naugahyde, this material is said to assure complete seating comfort when used over foam rubber cushioning or deep springs. It is currently available in turquoise, grey, dark green, and maroon . . .

. . . It was recently reported that the research division of the New York University College of Engineering is working on the problem of showing three-dimensional films without the need for viewers

. . . The availability of a new anamorphic lens was recently announced in New York by Walter Futter, independent producer. Called VidoScope, the lens is being produced by the Schneider plant in Germany. Futter said that immediate deliveries could be made . . .

. . . Mercen Brugler, president of the Pfaudler Company, Rochester, New York, was elected a member of the board of directors of Stromberg-Carlson Company it was announced recently. Brugler replaces Frank W. Moffett, who retired from membership on the company's board of directors . . .

. . . Miracle Monix is the name of a new method of shampooing and mothproofing carpets in one operation. Made by the Monix Company, Wilmette, Ill., this new product is said to penetrate beneath the surface of the carpet into the fibres to kill off moth larvae that do the greatest damage. One pound of Monix covers 500 square feet, it is claimed. With the warm weather just about here, theatre maintenance staffs should be taking measures to prevent damage to carpeting as a result of moths.

Safe Play Equipment

(*Continued from page PT-24*)

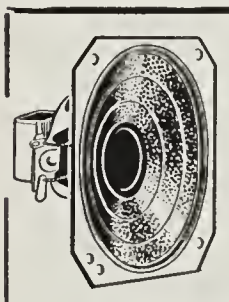
youngster sliding at one time, sliding backwards, and crawling or running up the slide.

One of the finest play-exercise giving pieces of playground apparatus, is the Castle Tower which, when properly installed, maintained and supervised, assures safety while children satisfy that urge to climb. A companion climbing structure is the Castle Walk, which will accommodate as many as sixty youngsters at one time.

Made of only 11/16 inch structural steel pipe, Castle Towers permit the smallest children to get a firm grip and maintain a safe handhold. Extreme carelessness, however, will cause accidents on climbing structures. Here are some safety tips: Don't play tricks on Castle Towers or Castle Walks. Don't step on the hands and feet of other children. Playing tag, jumping up and down, and other show-off tacts may cause bad falls.

The see-saw board is "must" equipment on every playground. Since the see-saw is made of wood, it should be inspected regularly, for badly worn, splintery or cracked boards, which are definitely dangerous to children. Defective boards should be either repaired or replaced promptly.

Children should be advised as follows on the safe use of see-saws: Give warning to person on the other end before getting off. Hold board tightly when getting off and let it rise gradually so child on the other end may get off safely. Keep a firm hold, sit facing each other, and don't bump end of board on the ground. Sit only; don't stand on board. Only two should sit on board at one time.



Complete Speaker Service

To get **COMPLETE DETAILS,** mail us one of your defective in-car speakers. We will rebuild it **FREE OF CHARGE** and return it to you so that **YOU** can **INSPECT** and **TEST** it right **IN YOUR OWN THEATRE!** Mail to:

Western Electronics Co.

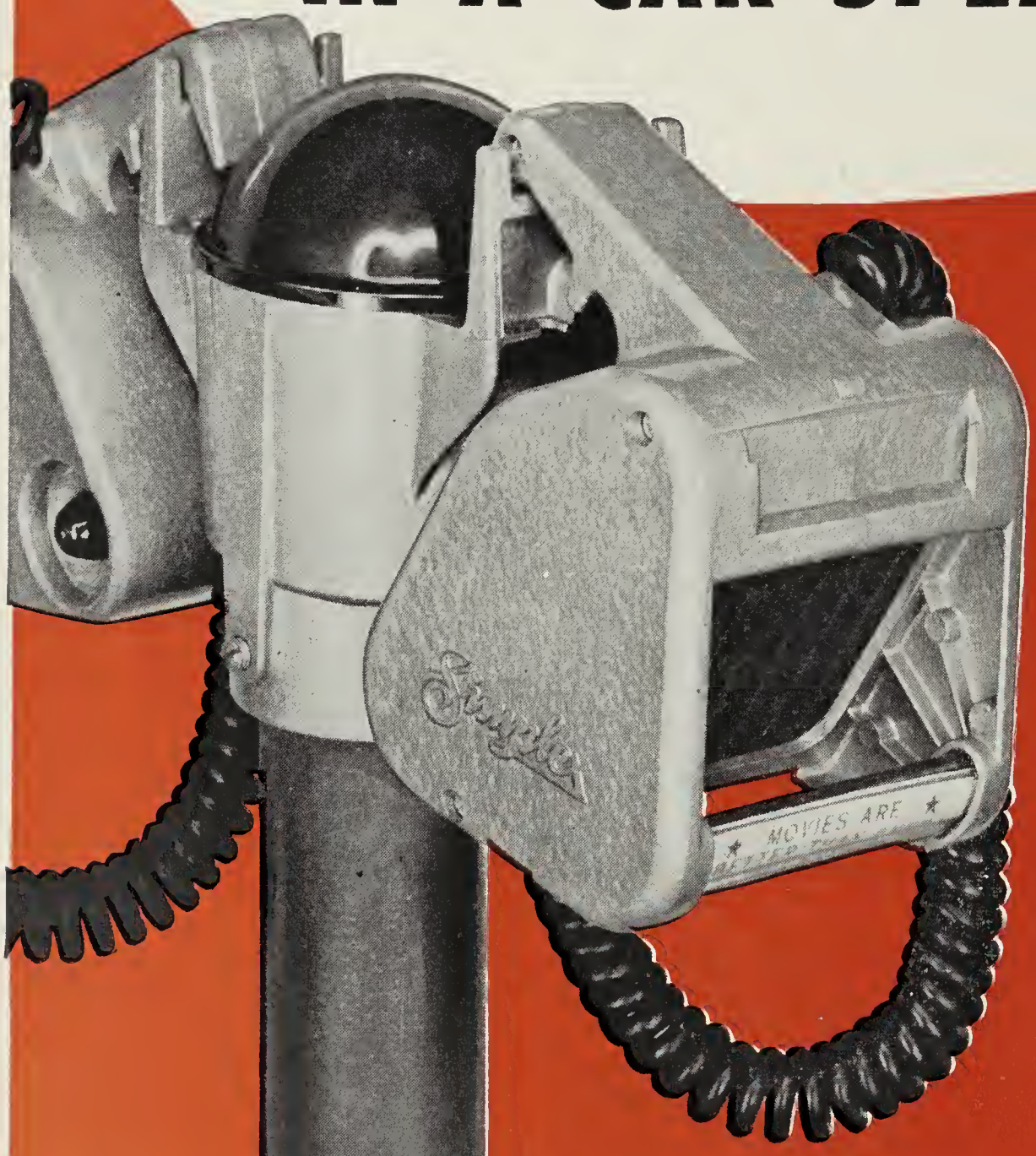
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NEW!

Simplex

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IN-A-CAR SPEAKERS



- Exclusive "WEATH'R'CAP" protection — on the post . . . in the car!
- Durable compact construction! — Rugged diecast aluminum . . . long-lasting enamel finish over zinc chromate!
- Tamper-proof! — Phillips head case screws used throughout!
- Floating speaker unit! — reduces shock . . . minimizes magnet shifting . . . simplifies replacement!
- Four inch speaker! Weatherproof Alnico V Aluminum voice coil speaker!
- "Easy-grip" plastic handle with phosphorescent printed insert!
- Perforated aluminum cone-protector!
- Recessed volume control knob!
- Two-step window bracket for perfect positioning in car!
- Finished in Hammertone Gray and Metallic Blue!
- Choice of straight or Koiled Kord!
- Competitively priced! — proven performance . . . excellent sound response!

Manufactured by
International Projector Corporation

Distributed by
National Theatre Supply

NEWS OF THE Territory

New York City

Crosstown

Joseph Brenner has taken over national distribution of the following films for Distinguished, "Confessions Of A Rogue," "Carnival Of Sinners," "Hoboes In Paradise," "Her First Affair," "Lysistrata," "Midnight In Paris," "Passionelle," "Passionate Spring," "Revenge," "Under The Sun Of Rome," "Wicked Duchess," "Vautrin, The Thief," "Street Of Shadows," "Secrets Of A Ballerina," and "Wrath Of God."

Their second child, a girl, was born to Walter Manley, Republic's special representative in Canada, and Mrs. Manley at Jewish Hospital, Brooklyn.

The re-release French combination of "Bizarre, Bizarre" and "The Devil's Envoys" will be handled in the exchange area by George J. Waldman, according to an announcement by Brandon Films, Inc., national agency.

Food Fair stores and Cinerama will begin a mutual promotion in the Long Island Levittown Food Fair branch on Hempstead Turnpike beginning on June 3. This follows a 20-week successful promotion in the Port Authority store in midtown Manhattan whereby 10 pairs of tickets to a Cinerama performance were awarded weekly to shoppers.

William Moclair took over as temporary manager, Roxy, following the withdrawal of Dick Dickson, managing director. Moclair is Roxy senior floor manager.

Mrs. Marvin Schwartz, the former Barbara Danziger, daughter of Henry Danziger, office manager, Phillips, Nizer, Benjamin, and Krim, became the mother of Nancy Jill, Brooklyn Jewish Hospital.

The Terminal, Brooklyn, is no longer having its buying and booking done by the Island Theatre Circuit. . . . The Strand, Yonkers, is now being operated by Leesal Amusement, Inc., with Brandt doing the buying and booking. . . . The Jersey City, N. J., Fulton is now being operated by the Fulton Amusement Corporation. Wilber Snaper will do the buying and booking.

United Jewish Appeal gave a dinner honoring Al Weiss, manager, Loew's Pitkin, at Celian Mansion, Brooklyn.

The Board of Education, through Mrs. Dorthy Thornton, coordinator, School Museum Program, is currently sponsoring two traveling exhibits of "This Is Cinerama" throughout the high schools in the five boroughs.

E. S. Gregg, vice-president and general manager, Westrex Corporation, returned after visiting Westrex subsidiary company offices in England, France, Sweden, and Denmark.

New Jersey

Hoboken

Charles Guilloud, Sr., 84, pioneer theatre owner and real estate agent, died. He was among the first men in Hudson County to own and operate theatres. During World War I he owned the Palace, but recently was in the real estate business.

New York State

Albany

Stanley Warner Madison became the first neighborhood in the district to announce installation of CinemaScope and the first in Albany to put in a seamless wide-screen, an equipment job costing $8,000. Oscar J. Perrin, connected with show business for 48 years, is manager. Cy O'Toole, Stanley Warner chief sound engineer, New York and New England, and Lou Greene, his assistant, handled the CinemaScope work.

A 20-year-old Albanian denied in Police Court a charge of third degree assault preferred by Angelo John Gottuso, 35, assistant manager, Palace. Gottuso alleged that the man struck him in the face when Gottuso attempted to stop an exit through the Clinton Avenue side doors. Gottuso, who, police said, suffered a laceration on his chin which required two stitches to close, was checking the exits that night when he found the youth trying to leave by one of them. The Palace veteran, highly respected by the Fabian management, was treated at nearby Memorial Hospital.

"Dollar-hungry area newspapers" who make themselves "partners in Hollywood's crime, accepting motion picture advertising that portrays scenes of gross suggetiveness in situation and costume" were the target of a sharply-worded editorial in The Evangelist, official weekly paper of the Albany Catholic Diocese. The publication said that "Sheer hypocrisy is evident in area daily newspapers that editorialize on their participation in and contribution to community welfare, decry delinquency and crime, while at the same time making themselves the willing dupes of Hollywood's almost continuous affronts to Christian and traditional standards of morality and decency."

The Strand spotlighted the 12th anniversary of the founding of the Women's Army Corps by presenting the Army Military Band's orchestra of 47 men and a fashion show, displaying WAC uniforms and other clothes. Satisfaction with the promotion was expressed by Lieutenant Nunn, Staff Sergeant William Foster, Stanley Warner zone manager Charles A. Smakwitz, and Strand manager A. O. La Flamme, who arranged the displays.

Buffalo

Mary Alice Hoffman, booking clerk, MGM, was in New York.

A resolution calling on the Board of Regents to review its licensing of RKO's "The French Line" was defeated by Common Council. The vote was deadlocked at 7-7, with President Elmer Lux simply tendering a present vote because of his industry affiliation. The council was advised by corporation counsel William B. Lasless, Jr., that exclusive jurisdiction in the matter belonged to the state board and that no city ordinance could effectively prevent the film's showing.

A fire disaster involving children was averted when a manager calmly directed more than 150 children out of the house while its projection booth was ablaze. The fire was at the Walden. Damage was estimated at $3,000, and the cause was listed as either a short circuit or defective wiring in a projection machine motor. Firemen credited the quick thinking and calm action of Edward D. Whalen, Lackawanna, manager and co-owner, with averting a panic among the children.



PERKINS THEATRE SUPPLY CO., LTD. • BUFFALO, N. Y.

In Canada: Perkins Electric Company, Ltd., Montreal, Toronto, Moncton, Vancouver.

UA's Peggie Castle and Shawn Smith visited on a nationwide tour. Miss Castle is starred and Miss Smith featured in "The Long Wait," Shea's Buffalo. They were the special guests of the Zonta Club at a luncheon and participated in a variety show at the Veterans Hospital.

William P. Rosenow, Theatre Service Company and Skyway Drive-In Theatres, will move into a new home in Orchard Park.

Dave Miller and U-I won first prize in the Feldman drive. Miller was awarded about $1,200 with each member of the sales staff getting $600. Each booker was given $240. The Millers celebrated with a vacation in Miami, Fla.

Marvin Jacobs, retired, chairman, Variety Club, Tent 7, heart committee, announced that 25 per cent of the opening day gross receipts in the stock car races at Civic Stadium were given to the Children's Hospital building fund campaign. The races were put on by Dewey Michaels, past chief barker, Variety Club, and head, Michaels Circuit.

Joan Leary, United Artists booker, resigned to accept a position as private secretary to Floyd B. Piper, transportation consultant.

—Mrs. Nedra Gray

East Islip

East Islip Theatre, Inc., has been granted a charter of incorporation listing capital stock of $20,000.

Glens Falls

The Dix Drive-In presented Dusty Owens and Cowboys, WWVA, Wheeling, W. Va.

Arthur Canton, Metro division field supervisor, and Steve Pirozzi, Albany-Buffalo exploitationist, arranged a heavy campaign with Palace manager William With for "Executive Suite."

Hamilton

When "Fan Fan The Tulip" and "Crazylegs" played Schine's State, in this home of Colgate University, the first time around, the students were away, so manager Steve O'Bryan saw the possibilities of bringing this combinaton back and did so with success. He sent postal cards to all college personnel and students advising that he was doing this for their benefit. In a program note he said he was bringing back the combination as an experiment; if they were well attended, he would try to repeat other good combinations. The response was so encouraging that O'Bryan intends to repeat the plan with similar bookings with student appeal.

Lowest Prices — Highest Quality

LENSES

SCREENS

STEREO SOUND

Your Ballantyne Rep.

"Doc" Faige

NORPAT, INC.

113 E. 42nd Street, New York City

EYEING THE Exchanges

New York—After a long stretch in the distribution end, United Artists booker Lou Solkoff resigned to try his luck in exhibition. Solkoff, with UA for about eight months, previously was with Bell and RKO.

Paramount—After 13 years with the company, Jerry Frankel resigned to become associated with National Film Service. . . . Ruth Richardson, biller, opened her Rockaway Beach home.

MGM—Birthday wishes go to Saal Gottlieb, district manager, and Rebecca Derderian, cashier department. . . . Selma Harris, payroll department, also is in line for birthday cards. . . . Biller Zena Siegel enjoyed a Connecticut weekend. . . . The buzzing around the office concerns preparations for the June boat ride to Bear Mountain. . . . Salesman Robert Kraus managed to get his golf score into the high 80's.

Allied Artists—Booker Hank Feinstein is passing around pictures of his new Feinsteinette. . . . It's Florida in mid-June for head booker Etta V. Segall. . . . Vivian Sticht, booking department, was off on her annual. . . . New addition Nancy Grossman was formerly with Bell.

Kingston

Walter Reade added a motorized carousel to his free rides at the 9-W Drive-In.

"City Story," produced for the National Council of Churches with many Hollywood actors participating, was shown in State Street Presbyterian Church.



In connection with U-I's "Creature From The Black Lagoon," Paramount, New York City, U-I developed a special promotion around the short subject, "The Four Aces Sing," which had its world premiere. The short features the Decca recording stars and Karen Chandler. The first 50 people in line at the theatre were given records of Miss Chandler's latest Coral, a Decca subsidiary, release, autographed. A second group of 50 Decca "Four Aces" records were distributed to the next 50 people. Robert Shapiro, executive manager, Paramount, is seen here recently with Miss Chandler at her autographing post.

Warners — Rita Levy and husband Howard, MGM salesman, left on their Miami Beach, Fla., respite. . . . Back from the Catskills was booker Manny Gross. . . . Booking clerk Lola Lederman is wearing an engagement ring from Robert Neisenbaum. . . . Head cashier Harry Hummel was saddened by the death of brother Louis.

20th-Fox—Birthday cards went to Lynn Flisser, booker's secretary. . . . A combination luncheon feted secretary Ann Jones' birthday and booker's secretary Ann Buchdahl's farewell. With a four-month leave of absence, the latter plans to visit relatives in Europe. . . . Bess Goldstein Allen received a giant diamond and ruby pendant from husband Alfred in honor of her silver wedding anniversary. . . . News booker Henry Unger was sick. . . . Vacationing was inspectress Angelina Orlando.

Island Theatre Circuit—Sonny Robbins, secretary, flies to Huntington, W. Va., for the Memorial holiday. . . . Former Islander Judy Dallek and husband were visiting. . . . Sonny Robbins had brother Leonard visiting from Memphis. . . . Booker Sid Klein and wife are to spend a holiday weekend at Virginia Beach, Va. . . . Buyer Morty Lightstone came out low man on the bowling team with 155. . . . Booker Leonard Lightstone and buyer Morty Lightstone bought houses in the Long Beach area. The former has been given charge of ushers for services at Long Beach's Temple-Emanuel.

United Artists — Booker's secretary June Hill was back after her appendectomy with an engagement ring from Jack Rogers. . . . The boxoffice department's Ray Liggins was off to Montreal for the Memorial Day weekend. . . . Rose Ascoli, formerly with UA and Columbia, will be married on June 6. Biller Janet Moses and assistant cashier Hilda Frishman attended her bridal shower.

U-I—Print booker Dick Feinstein had a hectic weekend going through army reserve training paces. . . . Contract clerk Terrie Schwartz celebrated her birthday. Brother Ted was discharged from the British army after serving two years in the Suez Canal zone. . . . Booker's secretary Jean Campo was back from her honeymoon. . . . Typist Mary Contos took a leave of absence to spend three months in Greece visiting relatives.

Republic — Salesman Anthony Ricci treated with a box of candy. . . . Maria Arroyo left to become a housewife. . . . Jarad Millan, 16mm. salesman, was away covering Pennsylvania.

Columbia — Contract clerk Frances Taylor will spend the Memorial Day weekend at Beacon, N. Y. . . . Camille Patti, accounting department, enjoyed a Bear Mountain boatride.

RKO—Typist Dolores Smith was sick. . . . Frank Drumm, office manager, was back from a motor vacation.

—J. A. D.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The Check-Up of all features and shorts for an eight-month period

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SECTION 2
Vol. 52, No. 4

MAY 26, 1954

Allied Artists
(Monogram)

**(1952-53 releases from 5301;
1953-54 releases from 5401)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

ARROW IN THE DUST—ACMD—Sterling Hayden, Coleen Gray, Keith Larsen—Fast moving **meledrama is packed with selling angles**—80m.—see Apr. 7 issue—(Technicolor)—(5404).

BEHIND SOUTHERN LINES—W—Guy Madison, Andy Devine, Rand Brooks—**Strictly for the lower half**—51m.—see Jan. 13 issue—(5337).

BITTER CREEK—W—Wild Bill Elliott, Carleton Young, Beverly Garland—**Okeh Elliott**—74m.—see Feb. 24 issue—(5423).

BORDER CITY RUSTLERS—W—Guy Madison, Andy Devine, Isabel Randolph—**Routine series entry for the lower half**—54m.—see Jan. 27 issue—(5438).

DRAGONFLY SQUADRON—ACD—John Hodiak, Barbara Britton, Bruce Bennett—**Names should help Korean War film**—83m.—see Feb. 10 issue—(S-2).

FIGHTER ATTACK—MD—Sterling Hayden, J. Carrol Naish, Joy Page—**Okeh action meller has the angles for the selling**—80m.—see Dec. 2 issue—(Cinecolor)—(5402).

FORTY-NINERS, THE—W—Wild Bill Elliott, Virginia Grey, Henry Morgan—**Standard Elliott**—70½m.—see Apr. 21 issue—(5424).

GOLDEN IDOL, THE—MD—Johnny Sheffield, Anne Kimbell, Paul Guilfoyle—**Usual "Bomba" series entry**—71m.—see Dec. 16 issue—(5315).

HIGHWAY DRAGNET—MD—Richard Conte, Joan Bennett, Wanda Hendrix—**Action show is okeh for the duallers**—70m.—see Jan. 27 issue—(5405).

JACK SLADE—OD—Mark Stevens, Dorothy Malone, Barton MacLane—**Rugged outdoor show offers many selling opportunities**—90m.—see Nov. 4 issue—(5406).

JENNIFER—MYD—Ida Lupino, Howard Duff, Robert Nichols—**Psychological mystery drama will fit into the duallers**—73m.—see Nov. 4 issue—(5407).

LOOPHOLE—D—Barry Sullivan, Dorothy Malone, Charles McGraw—**Suspenseful programmer**—80m.—see Feb. 10 issue—(5414).

PARIS PLAYBOYS—C—Leo Gorcey, Huntz Hall, Veola Vonn—**Okeh "Bowery Boys" entry**—66m.—see Jan. 13 issue—(5418).

PRIDE OF THE BLUE GRASS—D—Lloyd Bridges, Vera Miles, Margaret Sheridan—**Colorful horse racing programmer for the duallers**—71m.—see Feb. 10 issue—(Color)—(5410).

RIOT IN CELL BLOCK 11—MD—Neville Brand, Emile Meyer, Frank Faylen—**Well-made prison meller is packed with angles**—80m.—see Feb. 24 issue—(S-1).

SECRET OF OUTLAW FLATS—W—Guy Madison, Andy Devine, Kristine Miller—**Routine series entry**—54m.—see Feb. 10 issue—(5439).

SIX GUN DECISION—W—Guy Madison, Andy Devine, Gloria Saunders—**Routine western**—54m.—see Dec. 16 issue—(5436).

SON OF BELLE STARR—OD—Keith Larsen, Dona Drake, Peggie Castle—**Okeh programmer for the lower half**—70m.—see July 15 issue—(Color)—(5309).

TEXAS BAD MAN—OD—Wayne Morris, Elaine Riley, Frank Ferguson—**Average outdoor show**—62m.—see Nov. 4 issue—(5335).

TWO GUN MARSHAL—W—Guy Madison, Andy Devine, Carol Mathews—**Average series entry for the lower half**—52m.—see Jan. 13 issue—(5437).

WORLD FOR RANSOM—MD—Dan Duryea, Gene Lockhart, Marian Carr—**Programmer has names to help**—80m.—see Jan. 27 issue—(5408).

YELLOW BALLOON, THE—MD—Andrew Ray, Kathleen Ryan, Kenneth More—**Interesting import**—80m.—see Nov. 18 issue—(English-made)—(5430).

YUKON VENGEANCE—MD—Kirby Grant, Monte Hale, Mary Ellen Kay—**Average outdoor meller**—68m.—see Dec. 16 issue—(5331).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN FURY—Jungle documentary—(Color)—(5411).
BOB MATHIAS STORY, THE—Bob Mathias.
BOWERY BOYS MEET THE MONSTERS, THE—Leo Gorcey, Huntz Hall, Laura Mason.
DESPERADO, THE—Wayne Morris, Beverly Garland.
HOME FROM THE SEA—Neville Brand, Jan Sterling.
JUNGLE GENTS—Leo Gorcey, Huntz Hall, Laurette Luez.
KILLER LEOPARD—Johnny Sheffield.
O'LEARY'S NIGHTS—Yvonne De Carlo, Barry Fitzgerald, David Niven—(Technicolor)—(Made in England)—90m.
TWO GUNS AND A BADGE—Wayne Morris, Beverly Garland.
WANTED BY THE F.B.I.—John Ireland, Dorothy Malone, Keith Larsen.
WEAK AND THE WICKED, THE—Glynis Johns—(English-made).

Astor

CAPTAIN SCARFACE—MD—Barton MacLane, Virginia Grey, Leif Erickson—**For the lower half**—72m.—see Nov. 18 issue

CAT WOMEN OF THE MOON—SFD—Sonny Tufts, Victor Jory, Marie Windsor--**Science-fiction entry will fit into the duallers**—64m.—see Feb. 10 issue—(3-D and 2-D).

CAVALLERIA RUSTICANA—OPD—Mario Del Monico, Richard Torigi, Rina Telli—**Opera film is best suited for the art houses**—60m.—see Jan. 27 issue—(Eastman color)—(English narration).

GIRL ON THE RUN—see Honky Tonk Burlesque

HONKY TONK BURLESQUE (Girl on the Run)—MYMD—Frank Albertson, Richard Coogan, Rosemary Pettit—**Mediocre effort for the exploitation houses**—62m.—see Mar. 10 issue.

LA TRAVIATA—OPD—Licia Evangelistra, Giulio Gari, Frank Valentino—**Good for the art and class spots**—60m.—see Jan. 13 issue—(Eastman Color)—(English narration).

ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Selena Royle—**Exploitation entry will serve on the lower half**—62m.—see Nov. 18 issue—(3-D and 2-D).

THREE STOPS TO MURDER—MYMD—Tom Conway, Mila Parely, Naomi Chance—**Import will fit into the lower half**—76m.—see Apr. 7 issue—(English-made).

TURN THE KEY SOFTLY—D—Yvonne Mitchell, Terence Morgan, Joan Collins—**Average import for the art houses**—81m.—see Feb. 10 issue—(English-made)—(Rank).

TO BE REVIEWED OR IN PRODUCTION

RETURN OF RAFFLES—George Barraud, Carmilla Horn—(English-made).

Columbia

**(1952-53 releases from 501;
1953-54 releases from 601)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

BAD FOR EACH OTHER—D—Charlton Heston, Lizabeth Scott, Dianne Foster—**Fair programmer**—85m.—see Dec. 16 issue—Leg.: B—(624).

BAIT—D—Cleo Moore, Huga Haas, John Agar—**Okeh for the lower half**—79m.—see Feb. 24 issue—Leg.: B—(639).

BATTLE OF ROGUE RIVER—OACD—George Montgomery Richard Denning, Martha Hyer—**Suitable for the lower half**—71m.—see Mar. 10 issue—(Technicolor)—(637).

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—**Reissue will fit into the duallers**—76m.—see May 19 issue.

CHARGE OF THE LANCERS—ACD—Paulette Goddard, Jean Pierre Aumont, Richard Stapley—**Crimean war action film is okeh for the lower half**—74m.—see Dec. 30 issue—(Technicolor)—(625).

DRIVE A CROOKED ROAD—MD—Mickey Rooney, Dianne Foster, Kevin McCarthy—**Programmer will fit into the duallers**—82m.—see Mar. 10 issue—(638).

DRUMS OF TAHITI—MD—Dennis O'Keefe, Patricia Medina, Francis L. Sullivan—**Programmer should benefit from 3-D**—73m.—see Dec. 30 issue—(Technicolor)—(3-D—628)—(2-D—654).

EL ALAMEIN—MD—Scott Brady, Edward Ashley, Rita Moreno—**War meller for the lower half**—67m.—see Dec. 16 issue—(620).

GUN FURY—OD—Rock Hudson, Donna Reed, Phil Carey—**3-D and color may help average outdoor show**—83m.—see Nov. 4 issue—(Technicolor)—(3-D—617)—(2-D—652).

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—**Ladd starrer packs plenty of action**—91m.—see May 19 issue—(Technicolor)—(Made in England).

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—**Romantic drama is best for the art and specialty spots**—63m.—see Apr. 21 issue—(Made in Italy)—(English dialogue)—(636).

IRON GLOVE, THE—MD—Robert Stack, Ursula Thiess, Richard Stapley—**Routine action programmer for the lower half**—77m.—see Apr. 7 issue—(Technicolor)—(634).

IT SHOULD HAPPEN TO YOU—C—Judy Holliday, Peter Lawford, Jack Lemmon—**High rating**—87m.—see Jan. 27 issue—(631).

JESSE JAMES VS. THE DALTONS—OD—Brett King, Barbara Lawrence, James Griffith—**For the lower half**—65m.—see Jan. 27 issue—(Technicolor)—(3-D—629)—(2-D—655).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.
3-D indicates pictures being made in any third dimensional process.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
ACMU—Action musical
ADMD—Adult melodrama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CFAN—Comedy fantasy
CFANMU—Comedy fantasy musical
CMD—Comedy melodrama
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DFAN—Drama fantasy
DMU—Dramatic musical
DOC—Documentary
DOCD—Documentary drama
DOCMD—Documentary melodrama
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
FMD—Farce musical
HISD—Historical drama
MDMU—Melodrama musical
MD—Melodrama
MUC—Musical comedy
MUCD—Musical comedy drama
MU—Musical
MUSAT—Musical satire
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYCM—Mystery comedy musical
MYD—Mystery drama
MYMD—Mystery melodrama
MYMU—Mystery musical
MYW—Mystery western
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
PD—Psychological drama
RD—Religious drama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
ROMDMU—Romantic drama with music
SAT—Satire
SFD—Science fiction drama
SCD—Sex comedy drama
TRAV—Travelogue
W—Western
WC—Western comedy
WCMU—Western comedy musical
WD—Western drama
WMD—Western melodrama
WMDMU—Western melodrama musical
WMU—Western musical

HONEST OPINION



based on KNOWLEDGE!

Here is a summary of the FACTUALLY HONEST Data as originally published in our "Pink Section" REVIEWS. It is ALL of the facts in a nutshell . . . as up-to-date as last Friday!

Check these running times and other data against your records!

JOLSON STORY, THE—BIDMU—Lorry Porks, Evelyn Keyes, William Demarest—Reissue of musical hit should benefit from stereophonic sound—122m.—see May 5 issue—(Technicolor)—(SS).
KILLER APE—AD—Johnny Weissmuller, Carol Thurston, Max Palmer—Routine series entry—68m.—see Dec. 2 issue—(626).
MAD MAGICIAN, THE—MD—Vincent Price, Mary Murphy, Eva Gabar—Okeh pragrommer—72m.—see Mar. 24 Issue—(3-D—640)—(2-D—657).
MASSACRE CANYON—MD—Phil Carey, Audrey Totter, Douglas Kennedy—Okeh programmer—66m.—see Apr. 21 issue—(635).
MIAMI STORY, THE—MD—Barry Sullivon, Luther Adler, Adele Jergens—Suspenseful program meller—75m.—see Apr. 7 issue—(641).
MISS SADIE THOMPSON—DMU—Rito Haywarth, Jase Ferrer, Aldo Ray—Headed for the better grosses—91m.—see Dec. 30 issue—Leg.: B—(Technicolor)—(Made in Hawaii)—(3-D—630)—(2-D—656).
NEBRASKAN, THE—OD—Phil Carey, Raberta Haynes, Wallace Ford—Fair programmer for the duallers—68m.—see Nov. 4 issue—(Technicolor)—(3-D—618)—(2-D—653).
PARATROOPER—MD—Alan Ladd, Leo Genn, Suson Stephen—Ladd storrer has plenty of ongles to ottract—87m.—see Dec. 30 issue—(Technicolor)—(Made in England)—(619).
PARIS MODEL—CD—Paulette Goddard, Marilyn Moxwell, Tom Conway—Average programmer for the duallers—81m.—see Nov. 4 issue—Leg.: B.—(621)
PRISONERS OF THE CASBAH—MD—Gloria Grahame, Cesar Romero, Turhon Bey—Average programmer for the duallers—78m.—see Nov. 4 issue—(Technicolor)—(622).
SINGIN' IN THE CORN—CDMU—Judy Canova, Allen Jenkins, Guinn Williams—Reissue for the lower half—64m.—see Dec. 16 issue—(627).
WILD ONE, THE—MD—Marlon Brando, Mary Murphy, Robert Keith—Rugged meller lends itself to plenty of torrid exploitotion—79m.—see Dec. 30 issue—Leg.: B—(623).

TO BE REVIEWED OR IN PRODUCTION

BLACK DAKOTAS, THE—Gory Merrill, Wando Hendrix, John Bromfield—(Technicolar).
BLACK KNIGHT, THE—Alon Ladd, Patricia Medina—(Technicolar)—(Made in England).
BULLET IS WAITING, A—Jean Simmons, Rory Calhoun, Stephen McNally—(Technicolor).
CAINE MUTINY, THE—Jose Ferrer, Humphrey Bogart, May Wynn, Van Johnson, Fred MacMurray—(Technicolor)—124m.
CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh.
CONGACEIRA—(Brozilian-made)—(English titles).
FATHER BROWN—Alec Guiness, Joan Greenwood, Peter Finch—(English-made).
FIRE OVER AFRICA—Maureen O'Hara, MacDonald Carey—(Made in England, Spain, and Africa)—(Technicolor)
GREAT GREEN OG, THE—Robert Hutton, Gerald Mohr—(3-D).
HUMAN DESIRE—Gloria Grahame, Glenn Ford.
I WAS A PRISONER IN KOREA—Robert Francis, Dianne Foster, E. G. Marshall.
JUNGLE JIM AND THE MOON MEN—Johnny Weissmuller, Jean Byron, Billy Curtis.
JUNGLE MAN-EATERS—Johnny Weissmuller, Karin Booth
LAW VS. BILLY THE KID, THE—Scott Brady, Betta St. John—(Technicolor).
LONG, GRAY LINE, THE—Tyrone Power, Maureen O'Hara—(Technicolor)—(CinemaScope).
MAIN EVENT, THE—Broderick Crawford, Roberta Haynes—(3-D)
MASTERSON OF KANSAS—George Montgomery, Nancy Gates—(Technicolor).
NAKED WORLD, THE—Lex Barker, Eva Gabor, Robert Hutton.
ON THE WATERFRONT—Marlon Brando, Eva Marie Saint, Karl Malden—(632).
OUTLAW STALLION, THE—Phil Carey, Dorothy Patrick—(Technicolor).
PHFFFT—Judy Holiday, Jack Lemmon, Jack Carson—(Technicolor).
PIRATES OF TRIPOLI—Paul Henreid, Patricia Medina—Technicolor).
PROUD ONES, THE—Michele Morgon, Gerard Philips, Carlos Lopez Moctezuma—(Made in Fronce and Mexico).
PUSHOVER—Fred MacMurray, Phil Carey, Kim Novak.
ROUGH COMPANY—Glenn Ford, Barbara Stanwyck, Edward G. Robinsan—(Technicolor)—(CinemaScope).
SARACEN BLADE, THE—Ricarda Montalban, Betta St. John—(Technicolor)—76m.
THEY RODE WEST—Robert Francis, Donna Reed—(Technicolor).
THREE FOR THE SHOW—Betty Grable, Jack Lemmon, Marge and Gower Champion—(Technicolor)—(CinemaScape).
THREE HOURS TO KILL—Dana Andrews, Donna Reed—(Technicolor).
VIOLENT MEN—Randolph Scott, Jocelyn Brondo—(Technicolor).

IFE

(All films are Italian-made)

ANITA GARIBALDI—HISD—Anna Magnani, Raf Vallone, Alain Cuny—Magnani name might help this in the art houses—95m.—see Feb. 10 Issue—(English titles).
APPOINTMENT FOR MURDER—MD—Umberto Spadaro, Delia Scala, Andrea J. Bosic—Average import for the Italian and art spots—90m.—see Mar. 24 issue—(English titles).
DESTINATION MATRIMONY—CD—Eduardo De Filippo, Titina De Filippo, Anna Maria Ferrero—Fair Italian import for the art houses—96m.—see Jan. 27 Issue—Leg.: B—(English titles).
ETTORE FIERAMOSCA—COSMD—Gino Cervi, Mario Ferrari, Elisa Cegani—Dreary Italian swashbuckler is best for Italian audiences—91m.—see Nov. 4 issue—(English titles).
FLAMES OF LOVE—ROMD—Lea Padovani, Leonardo Cortese, Sandro Rufini—Sentimental love tale for the Italian spots—82m.—see Dec. 16 issue—Leg.: B—(English titles).
FUGITIVE IN TRIESTE—MD—Jacques Sernas, Massimo Girotti, Doris Duranti—Routine import for the Italian spots—83m.—see Feb. 10 issue—Leg.: B—(English titles).
GENOESE DRAGNET—MD—Charles Rutherford, Lianello Carrell, Cesare Danova—Routine import for Italian spots—106m.—see Feb. 24 issue—(English titles).
GOLDEN COACH, THE—D—Anna Magnani, Odoardo Spadaro, Nada Fiorelli—Colorful entry should appeal to the art and specialty spots—105m.—see Jan. 27 issue—(Technicolor)—(English dialogue).
GREATEST LOVE, THE—D—Ingrid Bergmon, Alexander Knox, Ettore Giannini—Bergman name will have to make the difference—113m.—see Jan. 27 issue—(English dialogue).
HELL RAIDERS OF THE DEEP—D—Eleonora Rossi Drogo, Pierre Cressoy, Girolamo Manisco—Exploitable import—93m.—see May 19 issue—Leg.: B—(Dubbed in English).
HIS LAST 12 HOURS—FAN—Jean Gabin, Mariella Lotti, Elena Altieri—Good import for the art houses—89m. see Feb. 24 issue—Leg.: B—(English titles).
JOURNEY TO LOVE—CD—Umberto Spadaro, Vera Carmi, Enzo Stajola—Pleasant Italian import—95m.—see Nov. 4 issue—(English titles).
LA FAVORITA—OPD—Sofia Lazzaro, Gino Siniberghi, Paolo Silveri—Good opera entry for the art houses—78m.—see Nov. 4 issue—(English titles).
LUCKY FIVE, THE—CD—Eudardo De Filippo, Aldo Fabrizi, Titina De Filippo—Uneven import is best for the art spots—85m.—see Dec. 2 issue—(English titles).
LURE OF THE SILA—MD—Silvana Mangano, Amedeo Nazzari, Vittorio Gassman—Routine import has the ongles for the selling—74m.—see Jan. 13 issue—Leg.: B—(Dubbed in English).
MELODY OF LOVE—MUCD—Giacomo Rondinella, Marlo Fiore, Nadia Gray—Pleasant fare for the Italian spots—96m.—see May 5 issue—(English titles).
MY HEART SINGS—CMU—Ferruccio Tagliovani, Franca Marzi, Riccarda Billi—Minor comedy for the Italian and art spots—99m.—see Apr. 7 issue—(English titles).
SECRET ASSIGNMENT—MD—Vivi Gioi, Massima Serato, Carlo Ninchi—Fair spy thriller for the art and Italian spots—116m.—see Apr. 7 issue—(Engilsh titles).
SENSUALITA—D—Eleonora Rossi Drago, Amedeo Nazzari, Marcello Mastroianni—Foir import has plenty of exploitation ongles—72m.—see May 19 issue—Leg.: C—(Dubbed in English).
TARANTELLA NAPOLETANA—MUC—Claro Bindi, Clara Crispo, Vittorio Crispo—Weak musical for the Italian spots—86m.—see May 19 issue—(Gaevacolor)—(English titles).
TORMENTO—ROMD—Amedeo Nazzari, Yvonne Sanson, Giuditta Rissone—Dreary tale is best for the Italian spots—98m.—see Jan. 13 issue—Leg.: B—(English titles).
UNKNOWN LOVER, THE—MD—Massimo Girotti, Milly Vitale, Eduardo Cionelli—Import is best suited for the Italian spots—104m.—see Nov. 18 issue—Leg.: B—(English titles).
WHITE HELL OF PITZ PALU, THE—D—Hans Albers, Adrian Hoven, Liselotte Pulver—Routine art house presentation—98m.—see Dec. 16 issue—(Swiss-made)—(Dubbed in English).

TO BE REVIEWED OR IN PRODUCTION

AIDA—Sophia Loren, Lois Maxwell, singers and ballet of Rome Opera House—(Ferraniacolor).
HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzori—(Dubbed in English)—(105m.).
NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvvette Chauvire—(Pathe Color).
TOO YOUNG FOR LOVE—Marina Vlady, Pierre Michel Beck, Aldo Fabrizi—(Dubbed in English).

Lippert

(1952-53 releases from 5201
1953-54 releases from 5301)

BLACK GLOVE, THE—MYMD—Alex Nicol, Eleanor Summerfield, John Salew—Interesting import for the duallers—84m.—see Mar. 10 issue—(English-made)—(5305).
BLACKOUT—MYMD—Dane Clark, Belinda Lee, Betty Ann Davies—Import is okeh for the lower half—87m.—see Mar. 24 issue—(English-made)—(5309).
COWBOY, THE—DOC—Narroted by Tex Ritter, Bill Conrad, John Dehner, Larry Dobkin—Unusual documentary has plenty of merit—69m.—see Jan. 13 issue—(Eastman Color)—(5308).
FANGS OF THE WILD—MD—Charles Chaplin, Jr., Onslow Stevens, Margia Dean—Routine programmer for the lower half—71m.—see May 19 issue—(5311).
FIGHTING MEN, THE—MD—Rossano Brazzi, Claudine Dupuis, Eduardo Cianelli—Slow moving import for the lower half—63m.—see Jan. 27 issue—(Italian-made)—(Dubbed and narrated in English)—(5222).
HEAT WAVE—MD—Alex Nicol, Hillary Brooke, Sidney James—Okeh programmer for the lower half—68m.—see May 19 issue—(English-made)—(5310).
HOLLYWOOD THRILLMAKERS—MD—James Gleason, Bill Henry, Theila Darin—For the lower half—60m.—see Feb. 10 Issue—(5321).
IRON MASK, THE—COSD—Douglas Fairbanks, Belle Bennett, Marguerite De La Motte—Reissue oddity may fit into the lower half—72m.—see Nov. 18 issue—(5313).
LIMPING MAN, THE—MD—Llayd Bridges, Moira Lister. Alan Wheatley—Okeh for the lower half—76m.—see Jan. 13 issue—(English-made)—(5318).
MAN FROM CAIRO, THE—MYMD—George Raft, Gianno Maria Canale, Massimo Serato—Import will fit into the lower half—82m.—see Dec. 2 Issue—(Made in Italy)—(5302).
MR. ROBINSON CRUSOE—ACD—Douglas Fairbanks, William Farnum, Earle Brown—Reissue will fit into the lower half—69m.—see Nov. 18 issue—(5314).
NORMAN CONQUEST—MD—Tom Conway, Eva Bartok, Joy Sheltan—For the lower half—79m.—see Nov. 4 issue—(English-made)—(5303).
QUEEN OF SHEBA—COSMD—Leonara Ruffo, Gino Cervi, Gino Leurini—Gaudy spectacle has the angles—99m.—see Nov. 18 issue—(Italian-made)—(Dubbed in English)—(5325).
SHADOW MAN—MYMD—Cesar Romero, Kay Kendall, Edward Underdown—Import will fit into the lower half—77m.—see Dec. 2 issue—(English-mode)—(5316).
SINS OF JEZEBEL—COSD—Paulette Goddard, George Nader, John Hoyt—Biblical droma has plenty of angles for the selling—74m.—see Nov. 4 issue—Leg.: B—(Ansco Color)—(5225).
TERROR STREET—MD—Dan Duryea, Elsy Albin, Ann Gudrun—Import will fit into the lower half—83m. see Jon. 13 issue—(English-made)—(5304)
WE WANT A CHILD—D—Ib Schonberg, Ruth Breinholm, Jorgen Efenberg—Sex drama should have interest for restricted or segregated audiences—76m.—see May 5 issue—(Swedish-mode)—(Dubbed in English)—(5324).
WHITE FIRE—MD—Scott Brady, Mary Castle, John Blythe—Sharply paced import has names to help—82m.—see Jan. 13 issue—(English-mode)—(5317).

TO BE REVIEWED OR IN PRODUCTION

BIG CHASE, THE—Lon Choney, Glenn Langan, Adele Jergens—(5327).
DEADLY GAME, THE—Lloyd Bridges, Finlay Currie, Simone Silva—(English-made)—(5402).
MONSTER FROM THE OCEAN FLOOR—Anne Kimbell, Stuart Wade—(5328).
PAID TO KILL—Dane Clark—(5326).
RACE FOR LIFE, A—Richard Conte, Mari Aldon—(English-made)—(5403).
RIVER BEAT—Phyllis Kirk, John Bentley—(5329)—73m.
SIEGE, THE—(5323).
TERROR SHIP—William Lundigan—(5330).
THUNDER PASS—Dane Clark, Dorothy Patrick, Andy Devine—(5405).
UNHOLY FOUR, THE—Paulette Goddard—(5401).

Metro

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

EASY TO LOVE—CMU—Esther Williams, Van Johnson, Tony Martin—Aquatic musical should account for itself okeh—95m.—see Nov. 18 issue—(Technicolor)—(410)—(1.66-1)—(SS).
ESCAPE FROM FORT BRAVO—OD—William Holden, Eleanor Parker, John Forsythe—Good outdoor show—98m.—see Nov. 18 issue—(Ansco Color)—(409)—(1.75-1)—(SS).
EXECUTIVE SUITE—D—William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch—High roting—104m.—see Feb. 24 issue—(423)—(1.75-1).
FLAME AND THE FLESH—D—Lana Turner, Pier Angeli, Carlos Thompson—Nome drow will hove to make the difference—104m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in Italy)—(421)—(1.75-1).
GIVE A GIRL A BREAK—CMU—Marge and Gower Champion, Debbie Reynolds—Minor musical will fit into the duallers—82m.—see Dec. 16 issue—(Technicolor)—(412)—(SS).
GREAT DIAMOND ROBBERY, THE—C—Red Skelton, Cara Williams, James Whitmore—Skelton starrer will fit into the lower half—69m.—see Dec. 16 issue—(414)—(1.75-1).
GYPSY COLT—D—Donna Corcoran, Ward Bond, Frances Dee—Programmer is best suited for young people, family trade—72m.—see Feb. 10 Issue—(Ansco Color)—(Print by Technicolor)—(419)—(1.75-1).
JULIUS CAESAR—D—Marlan Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr—High rating, meritorious offering—121m.—see June 17 issue—(422)—(SS).
KISS ME KATE—MUC—Kathryn Grayson, Howard Keel, Ann Miller—Well mounted production of hit musical has the ongles—111m.—see Nov. 4 Issue—Leg.: B—(Ansco Color)—(Print by Technicolor)—(2-D—3-D)—(408)—(1.75-1)—(SS).
KNIGHTS OF THE ROUND TABLE—COSD—Robert Taylor, Ava Gardner, Mel Ferrer—Impressive CinemaScope production is headed for the better money—115m.—see Dec. 30 issue—(Eastman Color)—(CinemaScope)—(Made in England)—(413).
LONG, LONG TRAILER, THE—C—Lucille Ball, Desi Arnaz, Marjorie Main—Highly amusing comedy should be aided by stars' TV drow—96m.—see Jan. 13 issue—(Ansco Color)—(Print by Technicolor)—(416)—(1.75-1)—(SS).
MEN OF THE FIGHTING LADY—DOCD—Van Johnson, Walter Pidgeon, Louis Calhern—Well-made all-male war film shapes up as an exploitable opportunity—80m.—see May 19 issue—(Ansco Color)—(Print by Technicolor)—(425)—(1.75-1).
PRISONER OF WAR—D—Donald Reagan, Steve Forrest, Dewey Martin—Grim war tale can stand plenty of selling—81m.—see Apr. 7 issue—(427)—(1.75-1).
QUO VADIS—HISD—Robert Taylor, Deborah Kerr, Leo Genn—High rating—168m.—see Dec. 16 issue—(Technicolor)—(Made in Italy)—(411)—(1.75-1).

RHAPSODY—D—Elizabeth Taylor, Vittorio Gassmon, John Ericson—Women's draw, plus musical appeal, should make the difference—115m.—see Feb. 24 issue—Leg.: B—(Technicolor)—(420)—(1.75-1).
ROSE MARIE—ROMMDMU—Ann Blyth, Howard Keel, Fernando Lamas—CinemaScope musical drama packs plenty af entertainment—104m.—see Mar. 10 issue—(EastmanColor)—(CinemaScope)—(418).
SAADIA—MD—Cornel Wilde, Mel Ferrer, Rita Gam—Name values should be factor in the selling—87m.—see Jan. 13 issue—(Technicolor)—(Made in French Morocco—(415)—(1.66-1)—(SS).
TENNESSEE CHAMP—CD—Shelley Winters, Keenan Wynn, Dewey Martin—Pleasing entry for the small towns and neighborhoods—73m.—see Feb. 24 issue—Leg.: B—(Ansco-Color)—(Print by Technicolor)—(417)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

ATHENA—Jane Powell, Debbie Reynolds, Vic Damone—(Technicolor)—(CinemaScope).
BEAU BRUMMEL—Stewart Granger, Elizabeth Taylor—(Color)—(Made in England).
BETRAYED—Clark Gable, Lana Turner, Victor Mature—(Eastman Color)—(428)—(1.75-1).
BIG MIKE—Gig Young, Jane Greer, Robert Horton.
BRIGADOON—Gene Kelly. Cyd Charisse—(Ansco Color)—(Print by Technicolor)—(CinemaScope).
COBWEB, THE—Lana Turner, Robert Taylor, Grace Kelly.
CREST OF THE WAVE—Gene Kelly, Jeff Richards—(Made in England).
DEEP IN MY HEART—Jose Ferrer, Merle Oberon, Doe Avedon—(Technicolor)—(CinemaScope).
GLASS SLIPPER, THE—Leslie Caron, Michael Wilding, Ballets de Paris—(Technicolor).
GREEN FIRE—Stewart Granger, Grace Kelly, Paul Douglas—(Color)—(CinemaScope)—(Made in Columbia).
HER TWELVE MEN—Greer Garson, Robert Ryan, Rex Thompson—(AnscoColor)—(Print by Technicolor)—(429)—(1.75-1)—91m.
INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Sadler's Wells Ballet, Tamara Toumanova—(Technicolor)—(Made in England).
JUPITER'S DARLING—Esther Williams, Howard Keel, George Sanders—(Technicolor)—(CinemaScope).
LAST TIME I SAW PARIS, THE—Elizabeth Taylor, Van Johnson, Donna Reed—(Technicolor).
MANY RIVERS TO CROSS—Robert Taylor, Eleanor Parker, Victor McLaglen.
ROGUE COP—Robert Taylor, Janet Leigh, George Raft.
SEVEN BRIDES FOR SEVEN BROTHERS—Jane Powell, Howard Keel—(AnscoColor)—(CinemaScope)—(426).
STUDENT PRINCE, THE—Edmund Purdom, Ann Blyth, John Ericson—(AnscoColor)—(CinemaScope)—(424)—109m.
VALLEY OF THE KINGS—Robert Taylor, Eleanor Parker, Carlos Thompson—(Eastman Color)—(Print by Technicolor)—(Made in Egypt)—(1.75-1).

Paramount

(1952-53 releases from 5200
1953-54 releases from 5300)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

ABOUT MRS. LESLIE—D—Shirley Booth, Robert Ryan, Marjie Millar—Star draw should make the difference—104m.—see May 5 issue—Leg.: B—(5321).
ALASKA SEAS—MD—Robert Ryan, Jan Sterling, Brian Keith—Routine meller may be aided by names—78m.—see Jan. 27 issue—(5313).
CASANOVA'S BIG NIGHT—COSF—Bob Hope, Joan Fontaine, Basil Rathbone—Better than average Hope starrer—86m.—see Mar. 10 issue—(Technicolor)—(5316).
CEASE FIRE—ACD—Captain Roy Thompson, Jr., Carporal Henry Goszkowski, Sergeant Richard Karl Elliott—Korean war film has plenty of selling angles—75m. see Nov. 18 issue—(Made in Korea)—(3-D—5308)—(2-D—5328)—(SS).
ELEPHANT WALK—D—Elizabeth Taylor, Dana Andrews, Peter Finch—Distinguished film deserves plenty of attention—103m.—see Apr. 7 issue—(Technicolor)—(Partly made in Ceylon)—(5317).
JIVARO—MD—Fernando Lamas, Rhonda Fleming, Brian Keith—Fair meller—91m.—see Jan. 27 issue—(Technicolor)—(2-D and 3-D)—(5311).
KNOCK ON WOOD—F—Danny Kaye, Mai Zetterling, Torin Thatcher—High rating Kaye starrer—103m.—see Apr. 7 issue—(Technicolor)—(SS)—(5319).
LIVING IT UP—MUC—Dean Martin, Jerry Lewis, Janet Leigh—High roting comedy—95m.—see May 5 issue—(Technicolor)—(5320).
MONEY FROM HOME—F—Dean Martin, Jerry Lewis, Marjie Millar—Martin and Lewis draw will make the difference—100m.—see Dec. 2 issue—(Technicolor)—(3-D—5310)—(2-D—5330).
NAKED JUNGLE, THE—MD—Eleanor Parker, Charlton Heston, Abraham Sofaer—Tense meller is loaded with selling angles—95m.—see Feb. 24 issue—(Technicolor)—(5315).
RED GARTERS—WMU—Rosemary Clooney, Jack Carson, Guy Mitchell—Different type musical western will need plenty of help—91m.—see Feb. 10 issue—Leg.: B—(Technicolor)—(5314).

TO BE REVIEWED OR IN PRODUCTION

BRIDGES AT TOKO—RI—William Holden, Frederic March, Grace Kelly, Mickey Rooney—(Technicolor).
CATCH A THIEF—Gary Grant, Grace Kelly—(Technicolor)—(VistaVision)—(Made in France).
CONQUEST OF SPACE—Eric Fleming, William Redfield, Georgiann Johnson—(Technicolor).
COUNTRY GIRL, THE—Bing Crosby, William Holden, Grace Kelly.
HELL'S ISLAND—John Payne, Mary Murphy—(VistaVision).
MAMBO—Silvana Mangano, Shelley Winters, Vittorio Gassman—(Made in Italy).
REAR WINDOW—James Stewart, Grace Kelly, Wendell Corey—(Technicolor).
RUN FOR COVER—James Cagney, John Derek, Viveca Lindfors—(Technicolor)—(VistaVision).
SABRINA—William Holden, Humphrey Bogart, Audrey Hepburn.
SECRET OF THE INCAS, THE—Charlton Heston, Robert Young, Nicole Maurey—(Technicolor)—(5318)—101m.
STRATEGIC AIR COMMAND—James Stewart, June Allyson—(Technicolor)—(VistaVision).
3 RING CIRCUS—Dean Martin, Jerry Lewis, Zsa Zsa Gabor—(Technicolor)—(VistaVision).
ULYSSES—Kirk Douglas, Silvana Mangano, Anthony Quinn—(Technicolor)—(Made in Europe)
WE'RE NO ANGELS—Humphrey Bogart, John Derek—(Technicolor)—(VistaVision).
WHITE CHRISTMAS—Bing Crosby, Danny Kaye, Rasemary Clooney—(Technicolor)—(VistaVision).

RKO

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

APPOINTMENT IN HONDURAS—MD—Glenn Fard, Ann Sheridan, Zachary Scott—For the duallers—79m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor)—(406).
BADMAN'S TERRITORY—W—Randolph Scott, Ann Richards, George "Gabby" Hayes—Scott name should help reissue—98m.—see May 5 issue.
BEST YEARS OF OUR LIVES, THE—D—Myrna Loy, Frederic March, Dana Andrews—Reissue retains plenty af timeliness—170m.—see Dec. 30 issue—(452)—(1.75-1).
CARNIVAL STORY—MD—Anne Baxter, Steve Cochran, Lyle Bettger—Colorful meller is packed with selling angles—94m.—see Mar. 24 issue—Leg.: B—(Agfa Color)—(Print by Technicolor)—(Made in Germany)—(412)—(1.75-1).
DANGEROUS MISSION—MD—Victor Mature, Piper Laurie, Vincent Price—Fair programmer—75m.—see Mar. 10 issue—(Technicolor)—(3-D—410)—(2-D—430)—(1.75-1).
ENCHANTED COTTAGE, THE—D—Robert Young, Dorothy McGuire, Herbert Harshall—Reissue has names to appeal to women—91m.—see Mar. 10 issue—(472).
FRENCH LINE, THE—CMU—Jane Russell, Gilbert Roland, Arthur Hunnicutt—Exploitation angles should be an important factor in the selling—102m.—see Jan. 13 issue—Leg.: C—(Technicolor)—(3-D—407)—(2-D—437)—(1.75-1).
KILLERS FROM SPACE—SFD—Peter Graves, James Seay, Barbara Bestar—Science-fiction entry will fit into the lower half—71m.—see Feb. 10 issue—(409)—(1.85-1).
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—Cary Grant, Myrna Loy, Melvyn Douglas—Names should help reissue—93m.—see Apr. 7 issue—(473).
PETER PAN—CAR—Voices of Bobby Driscoll, Kathryn Beaumont, Hans Conreid—High rating Disney—77m.—see Mar. 10 issue—(Technicolor)—(492).
PINOCCHIO—CAR—Disney cartoon reissue has the angles—87m.—see Mar. 10 issue—(Technicolor)—(493).
RACHEL AND THE STRANGER—DMU—Loretta Young, William Holden, Robert Mitchum—Reissue has the names to help—79m.—see Jan. 27 issue—(469).
ROB BOY—MD—Richard Todd, Glynis Johns—Action-packed swashbuckler has the angles for the selling—82m.—see Dec. 2 issue—(Technicolor)—(Made in England)—(Disney)—(494).
SAINT'S GIRL FRIDAY, THE—MD—Louis Hayward, Naomi Chance, Sidney Tafler—Import will fit into the lower half—68m.—see Mar. 24 issue—Leg.: B—(English-made)—(411).
SEA AROUND US, THE—DOC—High rating documentary—61m.—see Mar. 10 issue—(Technicolor)—(403).
SHE COULDN'T SAY NO—C—Robert Mitchum, Jean Simmons, Arthur Hunnicut—Pleasing comedy—89m.—see Jan. 27 issue—(408)—(1.75-1).
SILVER LODE—OMD—John Payne, Lizabeth Scott, Dan Duryea—Standard outdoor show—80m.—see May 19 issue—(Technicolor)—(413).
SPANISH MAIN, THE—MD—Maureen O'Hara, Paul Henreid, Walter Slezak—Reissue has the names to help—100m.—see May 5 issue—(Technicolor).
TALL IN THE SADDLE—W—John Wayne, Ella Raines, George "Gabby" Hayes—Reissue has Wayne name to help—88m.—see Mar. 10 issue—(471).
THEY WON'T BELIEVE ME—D—Robert Young, Susan Hayward, Jane Greer—Reissue has the names to help—94m.—see Apr. 7 issue—(474).
VALLEY OF THE SUN—W—Lucille Ball, James Craig, Dean Jagger—Reissue has the names to help—78m.—see Jan. 27 issue—(470).

TO BE REVIEWED OR IN PRODUCTION

AMERICANO, THE—Glenn Ford, Arthur Kennedy, Cesar Romero, Ursula Thiess.
BIG RAINBOW, THE—Jane Russell, Richard Egan, Gilbert Roland—(Technicolor)
CONQUEROR, THE—John Wayne, Susan Hayward—(Technicolor).
GIRL RUSH—Rosalind Russell—(Technicolor).
HEAVY WATER—Documentary on World War II—(Norwegian-made)
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)
NIGHT MUSIC—Linda Darnell, Dan Duryea, Faith Domergue—(Eastman Color).
SINS OF ROME—Massimo Girotti, Ludmilla Tcherina, Yves Vincent—(Italian-made)—(Dubbed in English).
SON OF SINBAD—Dale Robertson, Sally Forrest, Vincent Price, Lili St. Cyr—(Technicolor)—(2-D and 3-D)—(1.75-1).
SUSAN SLEPT HERE—Dick Powell, Debbie Reynolds—(Technicolor)
WHERE THE WIND DIES—Cornel Wilde, Yvonne DeCarlo (Technicolor)—(SuperScope).

Republic

(1952-53 releases from 5201; 1953-54 releases from 5301)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

FLIGHT NURSE—MD—Joan Leslie, Forrest Tucker, Arthur Franz—Interesting Korean war film should be aided by merchandising angles—90m.—see Nov. 4 issue—(5301).
GERALDINE—MUC—John Carroll, Mala Powers, Jim Backus—Pleasant musicol—90m.—see Dec. 16 issue—(5302).
HELL'S HALF ACRE—MD—Wendell Corey, Evelyn Keyes, Elsa Lanchester—Okeh melodroma has names to help 91m.—see Feb. 10 issue—Leg.: B—(Made in Hawaii)—(5304)
JOHNNY GUITAR—ODMU—Joan Crawford, Sterling Hayden, Mercedes McCambridge—Crawford draw will be the most important factar in the selling—110m.—see May 5 issue—(Trucolor)—(5307).
JUBILEE TRAIL—ODMU—Vera Ralston, Joan Leslie, Forrest Tucker—Lavishly produced outdoor drama has the angles—103m.—see Jan. 27 issue—(Trucolor by Consolidated)—(5303).
LAUGHING ANNE—MD—Wendell Corey, Margaret Lockwood, Forrest Tucker—Interesting melodroma has the angles—90m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in England)—(5305).
MAKE HASTE TO LIVE—D—Dorothy McGuire, Stephen McNally, Mary Murphy—Suspenseful drama has names to help—90m.—see Apr. 7 issue—(5306).
PHANTOM STALLION—W—Rex Allen, Slim Pickens, Carla Balenda—Routine series entry—54m.—see Apr. 21 issue—(5331).
RED RIVER SHORE—W—Rex Allen, Slim Pickens, Lyn Thomas—Okeh series entry—54m.—see Dec. 30 issue—(5234).
SAVAGE FRONTIER—W—Allan "Rocky" Lane, Eddy Waller, Dorothy Patrick—Routine series entry—54m.—see June 3 issue—(5242).
UNTAMED HEIRESS—C—Judy Canova, Donald "Red" Barry, George Cleveland—For the lower half—70m—see May 5 issue—(5325).

TO BE REVIEWED OR IN PRODUCTION

KERRY DRAKE—William Lundigan, Martha Vickers.
OUTCAST, THE—John Derek, Joan Evans, Jim Davis—(Trucolor)—90m.
SHANGHAI STORY, THE—Edmond O'Brien, Ruth Roman
TOBOR, THE GREAT—Charles Drake, Karen Booth, Arthur Shields—70m.
TROUBLE IN THE GLEN—Margaret Lockwood, Orson Welles, Forrest Tucker—(Trucolor)—(English-made).

20th Century-Fox

(1953 releases from 301; 1954 releases from 401)

BENEATH THE 12-MILE REEF—MD—Robert Wagner, Terry Moore, Gilbert Roland—CinemaScope enhances colorful tale of sponge fishermen—102m.—see Dec. 30 issue—(Technicolor)—(CinemaScope)—(337).
CRY OF THE CITY—MYMD—Victor Mature, Richard Conte, Shelley Winters—Reissue has names to help—96m.—see Mar. 24 issue—(441).
FALLEN ANGEL—MYMD—Alice Faye. Dana Andrews, Linda Darnell—Reissue has names to sell—97m.—see Nov 4 issue—(365).
FOREVER AMBER—COSMD—Linda Darnell, Cornel Wilde, Richard Greene—Reissue has the names to sell—140m.—see Nov. 4 issue—(366).
GORILLA AT LARGE—MYMD—Cameron Mitchell, Anne Bancroft, Lee J. Cobb—Exploitable programmer—84m.—see May 5 issue—Leg.: B—(Technicolor)—(3-D and 2-D)—(406).
HELL AND HIGH WATER—AD—Richard Widmark, Bella Darvi, Victor Francen—Melodramatic sea story is headed for the better money—103m.—see Feb. 13 issue—(Technicolor-DeLuxe)—(CinemaScope)—(403).
HOW TO MARRY A MILLIONAIRE—C—Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne—Highly entertaining comedy is headed for the better money—96m.—see Nov. 18 issue—(Technicolor)—(CinemaScope)—(336).
KEYS OF THE KINGDOM, THE—D—Gregory Peck, Thomas Mitchell, Rosa Stradner—Names should help reissue—137m.—see Dec. 16 issue—(358).
KING OF THE KHYBER RIFLES—MD—Tyrone Power, Terry Moore, Michael Rennie—Should register in the better grosses—99m.—see Dec. 30 issue—(Technicolor-DeLuxe)—(CinemaScope)—(401).
MAN CRAZY—MD—Neville Brand, Christine White, Irene Anders—For the lower half—79m.—see Dec. 30 issue—Leg.: B—(339).
MAN IN THE ATTIC—MD—Jack Palance, Constance Smith, Byron Palmer—Tense program melodrama—82m.—see Dec. 30 issue—Leg.: B—(340).
MISS ROBIN CRUSOE—MD—Amanda Blake, George Nader, Rosalind Hayes—For the lower half—74m—see Nov. 4 issue—(Pathe Color)—(338).
NEW FACES—MUC—Ronny Graham, Eartha Kitt, Robert Clary—Entertaining musical revue should benefit from CinemaScope—98m.—see Feb. 24 issue—Leg.: B—(Color)—(CinemaScope)—(409).
NIGHT PEOPLE—MD—Gregory Peck, Broderick Crawford, Rita Gam—Suspensive meller has the names to help—93m.—see Mar. 24 issue—(Technicolor)—(Made in Germany)—(CinemaScope)—(407).
ORCHESTRA WIVES—MUCD—Glenn Miller and Orchestra, George Montgomery, Ann Rutherford—Reissue has the names ta help—98m.—see May 5 issue—(445).
PRINCE VALIANT—COSMD—James Mason, Janet Leigh, Robert Wagner—Entertaining CinemaScope entry should land in the better maney—100m.—see Apr. 7 Issue—(Technicolor-DeLuxe)—(CinemaScope)—(411).
RACING BLOOD—ACD—Bill Williams, Jean Porter, Jimmy Boyd—Pleasant racing show for the lawer half—76m.—see Mar. 24 issue—(SupercineColor)—(410).
RIDERS OF THE PURPLE SAGE—W—George Montgomery, Lynne Roberts, Mary Howard—Outdoor reissue may be helped by names—56m.—see Mar. 24 issue—(443).

RIVER OF NO RETURN—OACD—Robert Mitchum, Marilyn Monroe, Rory Calhoun—Nome drow will moke the difference—91m.—see May 5 issue—Leg.: B—(Technicolor)—(CinemoScope)—(405).
ROCKET MAN, THE—CD—Charles Coburn, Spring Byington, George Winslow—Okeh programmer for the duollers—79m.—see May 5 issue—(412).
SCUDDA-HOO! SCUDDA-HAY!—D—June Haver, Lon McCallister, Walter Brennan—Reissue has names to help—95m.—see Mar. 24 issue—(440).
SIEGE AT RED RIVER, THE—OD—Van Johnson, Joanne Dru, Richard Boone—Covalry vs. Indions show should have usuol oppeal in action spots—86m.—see Apr. 7 issue—(Technicolor)—(404).
STREET WITH NO NAME, THE—MD—Mark Stevens, Richard Widmark, Barboro Lawrence—Reissue has the nomes to help—91m.—see Mar. 24 issue—(442).
SUN VALLEY SERENADE—MUC—Sonja Henie, John Payne, Glenn Miller—Reissue hos the nomes and angles—86m.—see May 5 issue—(446).
THREE COINS IN THE FOUNTAIN—ROMD—Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdon, Maggie McNomara—Good romontic dromo—102m.—see May 19 issue—(Made in Italy)—(Color by DeLuxe)—(CinemaScope)—(413).
THREE YOUNG TEXANS—W—Mitzi Gaynor, Keefe Brasselle, Jeffrey Hunter—Interesting western—78m.—see Jon. 27 issue—(Technicolor)—(402).
YANK IN THE RAF, A—CD—Tyrone Power, Betty Grable, John Sutton—Reissue hos nomes to sell—97m.—see Nov. 4 issue—(367).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF HAJJI BABA—John Derek, Elaine Stewart, Amonda Blake—(Color)—(CinemaScope).
BROKEN LANCE—Spencer Tracy, Richard Widmark, Katy Jurado, Robert Wagner, Jean Peters—(Color by DeLuxe)—(CinemaScope).
DEMETRIUS AND THE GLADIATORS—Victor Mature, Susan Hayward, Michael Rennie — (Technicolor-DeLuxe) — (CinemaScope).
EGYPTIAN, THE—Edmund Purdom, Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi—(Technicolor)—(CinemaScope).
GAMBLER FROM NATCHEZ, THE—Dale Robertson, Debra Paget, Kevin McCarthy—(Technicolor).
GARDEN OF EVIL—Gary Cooper, Susan Hayward, Richard Widmark—(Technicolor)—(CinemoScope).
MATTER OF LIFE AND DEATH, A—Ricardo Montalban, Anne Bancroft—(Made in Mexico).
PINK TIGHTS—Marilyn Monroe, Dan Dailey, Frank Sinatra—(Technicolor)—(CinemaScope).
PRINCESS OF THE NILE—Debra Paget, Jeffrey Hunter, Michael Rennie—(Technicolor)—(414).
RAID, THE—Van Heflin, Anne Bancroft, Richard Boone—(Technicolor).
THERE'S NO BUSINESS LIKE SHOW BUSINESS—Ethel Merman, Dan Dailey, Marilyn Monroe, Donald O'Connor, Mitzi Gaynor, Johnnie Ray—(Technicolor)—(CinemaScope).
WOMAN'S WORLD—Clifton Webb, Fred MacMurray, June Allyson, Cornel Wilde, Van Heflin, Gloria Grahame—(Color by DeLuxe)—(CinemaScope).

United Artists

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

ACT OF LOVE—ROMD—Kirk Douglas, Dany Robin, Robert Strauss—Well-made entry is best for the class ond speciolty spots—108m.—see Dec. 30 isue—Leg.: B—(Made in France)—(Litvak).
ALGIERS—D—Charles Boyer, Hedy Lamarr, Sigrid Gurie—Reissue has the nomes to help—76m.—see Dec. 30 issue—(Wanger).
BEACHHEAD—MD—Tony Curtis, Frank Lovejoy, Mary Murphy—Good octian progrommer—89m.—see Feb. 10 issue—(Pathe Color)—(Print by Technicolor)—(Schenck).
BEAT THE DEVIL—D—Humphrey Bogart, Jennifer Jones, Gina Lollobrigida—Name draw will hove to make the difference—92m.—see Mar. 10 issue—Leg.: B—(Made in Europe)—(Santana-Romulus)—(1.75.1).
BEAUTIES OF THE NIGHT, THE—CDFAN—Gerard Philipe, Martine Carol, Gino Lollobrigida—Amusing import for the ort houses—84m.—see Apr. 7 issue—Leg.: B—(French-made)—(English titles)—(Lopert).
CAPTAIN JOHN SMITH AND POCAHONTAS—AD—Anthony Dexter, Jody Lawrence, Alan Hale, Jr.—Okeh programmer for the lower half—76m.—see Dec. 2 issue—(Pathecolor)—(Wisberg-Pollexfen)—(1.66.1).
CHAMPION—MD—Kirk Douglas, Marilyn Moxwell, Arthur Kennedy—Nome strength should help reissue—99m.—(see Apr. 21 issue)—(Kramer).
CONQUEST OF EVEREST, THE—DOC—Interesting mountoin climbing documentory is best for the closs and art spots—79m.—see Dec. 16 issue—(Technicolor)—(English-mode)—(Countryman).
DRAGON'S GOLD—MD—John Archer, Hillary Brooke, Noel Crovath—Routine programmer for the lower holf—70m.—see Feb. 10 issue—(Wisberg-Pollexfen).
FAKE, THE—MY—Dennis O'Keefe, Coleen Gray, Hugh Williams—Averoge progrommer for the duallers—70m.—see Nov. 4 issue—(Made in Englond)—(Pallos).
FANFAN THE TULIP—SAT—Gerard Philipe, Gina Lollobrigida, Noel Roquevert—Entertoining comedy import for the ort houses—96m.—see Nov. 18 issue—(French-made)—(English titles)—(Lopert).
GILBERT AND SULLIVAN—BIDMU—Robert Morley, Maurice Evans, Eileen Herlie—High rating for the art ond speciolty spots—105m.—see Nov. 4 issue—(English-made)—(Technicolor)—(Lopert).
GOLDEN MASK, THE—MD—Van Heflin, Wando Hendrix, Eric Portman—Interesting import has names to help—87m.—see Mar. 10 issue—(Technicolor)—(English-mode)—(Mayflower).
GO, MAN, GO!—D—Dane Clork, Pat Breslin, Sidney Poitier—Interesting sports entry—82m.—see Jan. 27 issue—(Leader)—(1.66.1).
HEIDI—D—Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth—High roting children's show—98m.—see Jan. 13 issue—(European-made)—(Dubbed in English)—(Wechsler).
HOME OF THE BRAVE—D—Douglas Dick, Steve Brodie, Jeff Corey—Reissue may hove some oppeol on wor ongles—85m.—see Apr. 21 issue—(Kramer).
LONE GUN, THE—W—George Montgomery, Dorothy Malone, Frank Faylen—Fair western—73m.—see Apr. 7 issue—(Color by Color Corporation)—(Superior)—(1.66-1).
LONG WAIT, THE—MYMD—Anthony Quinn, Charles Coburn, Peggie Castle—Interesting meller—93m.—see May 5 issue—Leg.: B—(Saville)—(1.75-1).
MAN BETWEEN, THE—MD—James Mason, Claire Bloom, Hildegarde Neff—Interesting import for the ort spots—97½m.—see Nov. 18 issue—Leg.: B—(English-made)—(Made in Germany)—(Lopert).
MAN IN HIDING—MD—Paul Henreid, Lois Maxwell, Kieron Moore—Okeh import for the duollers—79m.—see Nov 18 issue—Leg.: B—(English-made)—(Paal).
MOON IS BLUE, THE—CD—William Holden, David Niven, Maggie McNamaro—Well-mode picturizotlon of oduli hit play—99m.—see June 3 issue—Leg.: C—(Preminger-Herbert).
OVERLAND PACIFIC—MD—Jack Mahoney, Peggie Castle, Adele Jergens—Routine progrommer for the lower half—72m.—see Feb. 10 issue—(Color)—(Small)—(1.75.1).
PERSONAL AFFAIR—D—Gene Tierney, Leo Genn, Glynis Johns—Interesting import—82m.—see Jon. 13 issue—(English-made)—(Darnborough).
QUEEN'S ROYAL TOUR, A—DOC—Record of royol tour is best for the ort houses—84m.—see Mar. 24 issue—(Eastman Color)—(English-made)—(Rank).
RIDERS TO THE STARS—SFD—William Lundigan, Herbert Marshall, Martha Hyer—Satisfoctory science fiction show—81m.—see Jan. 27 issue—(Color)—(Tors)—(1.85-1.).
SCARLET SPEAR, THE—MD—John Bentley, Martha Hyer, Morasi—Progrommer will fit into the lower holf—78m.—see Mar. 24 issue—(Technicolor)—(Made in Africa)—(Present-Day).
SHARK RIVER—MD—Steve Cochran, Carole Matthews, Warren Stevens—Everglodes melodromo will fit into the duollers—80m.—see Nov. 18 issue—(Color)—(Rawlins).
SONG OF THE LAND—DOC—Good notural history review for speciolized spots—71m.—see Dec. 2 issue—(Color)—(Harrison-Roberts).
SOUTHWEST PASSAGE—OD—John Ireland, Joanne Dru, Rod Cameron—Okeh outdoor show—75m.—see Apr. 21 issue—(Pathe Color)—3-D and 2-D)—(Small)—(1.66-1).
STRANGER ON THE PROWL—MD—Paul Muni, Joan Lorring, Vittorio Manunta—Chose film is best for the art houses—82m.—see Nov. 18 issue—(Made in Italy)—(Forzano-Calef).
TOP BANANA—F—Phil Silvers, Rose Marie, Danny Scholl—Hilorious force has the ongles—100m.—see Jan. 27 issue—Leg.: B—(Color)—(Popkin).
WHITE MANE—NOV—With Alain Emery; narrated by Frank Silvera—High roting for the ort ond specialty spots—40m.—see Jan. 13 issue—(Color)—(French-made)—(English narration)—(Snyder).
WICKED WOMAN—D—Beverly Michaels, Richard Egan, Percy Helton—Adult entry will fit into the lower holf—77m.—see Dec. 2 issue—Leg.: B—(Greene)—(1.66-1).
WITNESS TO MURDER—MD—Barbara Stanwyck, George Sanders, Gary Merrill—Okeh suspense meller has stors to help—81m.—see Apr. 21 issue—(Erskine)—(1.85-1).
YELLOW TOMAHAWK—MD—Rory Calhoun, Peggie Castle, Nooh Beery—Okeh for the duollers—82m.—see May 19 issue—(Color)—(Schenck-Koch)—(1.75-1).
YESTERDAY AND TODAY—COMP—60-year history of the movies written ond narrated by George Jessel—Interesting progrommer for the lower half—57m.—see Nov. 18 issue—(Greshler)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF ROBINSON CRUSOE—Dan O'Herlihy, Jomes Fernandez—(Pathecolor)—(Doncigers-Ehrlich)—(Made in Mexico).
APACHE—Burt Lancaster, Jean Peters—(Hecht-Lancaster)—(Technicolor).
BAREFOOT CONTESSA, THE—Humphrey Bogart, Ava Gardner, Edmond O'Brien—(Technicolor)—(Made in Italy)—(Figaro).
BEACHCOMBER, THE—Robert Newton, Glynis Johns, Donald Sinden—(Technicolor)—(Rank)—(English-made).
CAPTAIN KIDD AND THE SLAVE GIRL—Tony Dexter, Eva Gabor—(Color)—(Wisberg-Pollexfen)
CASE FILE, F.B.I.—Broderick Crawford, Ruth Roman—(Gardner-Levey).
CHALLENGE THE WILD—Nature documentary—(Eastman Color)—(Graham)—69m.
CROSSED SWORDS—Errol Flynn, Gina Lollobrigida—(Pothecolor)—(Made in Italy)—(Mahon and Vassarotti).
DIAMOND, THE—Dennis O'Keefe, Louis Hayward, Morgaret Sheridan—(3-D)—(Pallos).
FIREBIRD, THE—Ellen Rasch international ballet and opera cast—(Lesser)—(Print by Technicolor).
GOG—Herbert Marshall, Richard Egan, Constance Dowling—(Tors)—(Color)—(3-D)—(1.85-1).
HOBSON'S CHOICE—Charles Laughton, John Mills, Brenda De Branzie—(London)—(English-made).
KHYBER PATROL—Richard Egan, Dawn Addoms—(Color)—(World).
LAWLESS RIDER, THE—Johnny Carpenter, Frankie Darro, Douglas Dumbrille—(Carpenter).
MALTA STORY—Alec Guinness, Jack Hawkins, Muriel Pavlow—(English-made)—(Rank).
MAN IN HIDING—Harry Townes, Irja Jensen—(Made in Canado)—(Feldkamp).
MAN WITH A MILLION—Gregory Peck, Jane Griffiths—(Technicolor)—(Made in Europe)—(Rank).
NIGHT OF THE HUNTER, THE—Robert Mitchum—(Gregory).
OTHELLO—Orson Welles, Michael MacLiammoir, Suzanne Cloutier—(Made in Europe)—(Mercury).
Agnes Moorehead—(Technicolor)—(433).—(2-1).
PURPLE PLAIN, THE—Gregory Peck, Win Min Than—(Made in Ceylon)—(Technicolor)—(Bryan).
RETURN TO TREASURE ISLAND—Dawn Addams, Tab Hunter—(Pathecolor)—(Small).
RING AROUND SATURN—electrically animated pupoets—(Fostman Color)—(3-D)—(Nassour).
SHIELD FOR MURDER—Edmond O'Brien, Marla English—(Schenck-Koch).
SITTING BULL—Dole Robertson, J. Carrol Noish, Mary Murphy—(Color)—(CinemaScope)—(Frank).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STORY OF WILLIAM TELL, THE—Errol Flynn, Bruce Cabot, Antonella Lauldi—(Pathecolor)—(Made in Europe)—(CinemaScope)—(Mahon).
SUDDENLY—Frank Sinatra, Sterling Hayden, Nancy Gates—(Bossler).
TWIST OF FATE—Ginger Rogers, Jacques Bergerac—(Made In France and England)—(Setton).
VERA CRUZ—Gary Cooper, Burt Lancaster, Denise Darcel—(Hecht-Lancaster)—(Made in Mexico)—(Technicolor).
WHITE ORCHID, THE—William Lundigan, Peggie Castle—(Color)—(Le Borg).

Universal-International

(1952-53 releoses from 301;
1953-54 releoses from 401)

(Numerals in brackets indicate maximum aspect ratio in which features con be projected; SS indicates availability of stereophonic sound)

BORDER RIVER—OD—Joel McCrea, Yvonne De Carlo, Pedro Armendariz—Foir outdoor show—80m.—see Jan. 13 issue—(Technicolor)—(409)—(2-1).
BOTH SIDES OF THE LAW—D—Peggy Cummins, Terence Morgan, Anne Crawford—Well-mode import—93½m.—see Jan. 13 issue—(English-made)—(482).
CREATURE FROM THE BLACK LAGOON—SFD—Richord Corlson, Julia Adams, Richard Denning—Well-poced science fiction thriller—79m.—see Feb. 24 issue—(2-D—416)—(3-D—415)—(1.85-1).
DRUMS ACROSS THE RIVER—OD—Audie Murphy, Lisa Gaye, Lyle Bettger—Siondord outdoor show—78m.—see May 19 issue—(Technicolor)—(422)—(2-1).
EGG AND I, THE—C—Claudette Colbert, Fred MacMurray, Marjorie Main—Reissue hos the names ond angles—108m.—see June 2 issue.
FIREMAN, SAVE MY CHILD—F—Spike Jones and the City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens—Zony novelty has loughs ond cornboll humor—80m.—see May 5 issue—(421)—(1.85-1).
FORBIDDEN—MD—Tony Curtis, Joanne Dru, Lyle Bettger—Foir Meller—85m.—see Dec. 2 issue—Leg.: B—(407)—(1.85-1).
GLENN MILLER STORY, THE—BIDMU—James Stewart, June Allyson, Charles Droke—High rating—116m.—see Jan. 13 issue—(Technicolor)—(412)—(2-1)—(SS).
HAMLET—D—Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons—Reissue of Shakespeore classic should have appeal for ort spots—153m.—see Jan. 13 issue (English-made).
MA AND PA KETTLE AT HOME—F—Marjorie Main, Percy Kilbride, Alice Kelley—Usuol series entry—81m.—see Mar. 10 issue—(418)—(1.85-1).
MAGNIFICENT OBSESSION—ROMD—Jane Wyman, Rock Hudson, Barbara Rush—High rating—108m.—see May 19 issue—(Technicolor)—(433)—(2-1).
PLAYGIRL—D—Shelly Winters, Barry Sullivan, Colleen Miller—Names should help entertoining progrommer—85m.—see Apr. 21 issue—Leg.: B—(420)—(1.85-1).
PROJECT M. 7—MD—Phyllis Calvert, James Donald, Robert Beatty—Standord import of jet plane research—79m.—see Dec. 16 issue—(English-made)—(Rank)—(483).
RAILS INTO LARAMIE—OD—John Payne, Mari Blanchard, Dan Duryea—Foir outdoor drama—81m.—see Mar. 24 issue—(Technicolor)—(419)—(2-1).
RIDE CLEAR OF DIABLO—OD—Audie Murphy, Dan Duryea, Susan Cobot—Foir outdoor drama—80m.—see Feb. 10 issue—(Technicolor)—(413)—(2-1).
SASKATCHEWAN—OD—Alan Ladd, Shelley Winters, J. Carroll Naish—High rating oudoor film—87m.—see Feb. 24 issue—(Technicolor)—(Made in Canoda)—(414)—(2-1).
TAZA, SON OF COCHISE—OACMD—Rock Hudson, Barbara Rush, Gregg Palmer—Okeh cavalry versus Indions melodroma—79m.—see Jan. 27 issue—(Technicolor)—(3-D—410)—(2-D—411)—(2-1).
TUMBLEWEED—OD—Audie Murphy, Lori Nelson, Chill Wills—Satisfoctory outdoor show—79m.—see Nov. 18 issue—(Technicolor)—(405)—(1.85-1).
WALKING MY BABY BACK HOME—CMU—Donald O'Connor, Janet Leigh, Buddy Hackett—Pleasant musicol hos the nomes to help—95m.—see Nov. 18 issue—Leg.: B—(Technicolor)—(406)—(1.85-1)—(SS).
WAR ARROW—OD—Maureen O'Hara, Jeff Chandler, Suzan Ball—Name volues should aid fair outdoor show—78m.—see Dec. 16 issue—(Technicolor)—(408)—(1.85-1).
YANKEE PASHA—COSMD—Jeff Chandler, Rhonda Fleming, Mamie Van Doren—Actionful costume meller is looded with selling ongles—84m.—see Mar. 24 issue—(Technicolor)—(417)—(2-1).

TO BE REVIEWED OR IN PRODUCTION

BENGAL RIFLES—Rock Hudson, Arlene Dohl—(Technicolor).
BLACK HORSE CANYON—Joel McCrea, Mari Blanchard, Chill Wills—(Technicolor)—81½m.—(423)—(2-1).
BLACK SHIELD OF FALWORTH, THE—Tony Curtis, Janet Leigh—(Technicolor)—(CinemaScope)—(429).
CAPTAIN LIGHTFOOT—Rock Hudson, Barbara Rush—(Technicolor).
DAWN AT SOCORRO—Rory Calhoun, Piper Laurie, David Brian—(Technicolor)—(430)—(2-1).

DESTRY—Audie Murphy, Mari Blanchard, Lori Nelson—(Technicolor).
FAR COUNTRY, THE—James Stewart, Ruth Roman, Corinne Calvet—(Technicolor)—(2-1).
FIVE BRIDGES TO CROSS—Jeff Chandler; Julia Adams.
FRANCIS JOINS THE WACS—Donald O'Connor, Julia Adams—(427)—(1.85-1).
JOHNNY DARK—Tony Curtis, Piper Laurie—(Technicolor) (424)—(2-1)—85m.
MA AND PA KETTLE AT WAIKIKI—Morjorie Main, Percy Kilbride, Lori Nelson.
MATCHMAKERS, THE—Marjorie Main, Chill Wills—(1.85-1).
NAKED ALIBI, THE—Gloria Grohame, Sterling Hayden, Gene Barry—(431)—(1.85-1).
NEVADA GOLD—Lex Borker, Mala Powers—(Technicolor)—(432)—(2-1).
SHADOW VALLEY—Rory Cahoun, Colleen Miller, George Noder—(Technicolor).
SIGN OF THE PAGAN—Jeff Chondler, Ludmilla Tcherina—(Technicolor).
SMOKE SIGNAL—Dana Andrews—(Technicolor).
SO THIS IS PARIS—Tony Curtis, Gene Nelson, Corinne Calvet—(Technicolor).
STUNTMAN, THE—Bud Abbott, Lou Costello.
TANGANYIKA—Van Heflin, Ruth Roman—(Technicolor)—(425)—(2-1)—81m.
THIS ISLAND EARTH—Bart Roberts, Faith Domergue—(Technicolor)—(2-1).

Warners

(1952-53 releases from 201
1953-54 releases from 301)

(Numerals in brockets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

BOY FROM OKLAHOMA, THE—OD—Will Rogers, Jr., Nancy Olson, Lan Chaney—Fair outdoar shaw—88m.—see Feb. 10 issue—(WarnerColor)—(320)—(1.66-1)
CALAMITY JANE—WCMU—Doris Day, Howard Keel, Allyn McLerie—Entertaining musical—101m.—see Nov. 4 issue—(Technicolor)—(311)—(1.75-1)—(SS).
COMMAND, THE—OACD—Guy Madison, Joan Weldon, James Whitmore—Actianful cavalry vs. Indians entry is aided by CinemaScope—94m.—see Feb. 10 issue—(WarnerColor)—(CinemaScope)—(319).
CRIME WAVE—MD—Sterling Hayden, Gene Nelson, Phyllis Kirk—Okeh meller for the duallers—74m.—see Jan. 13 issue—(308)—(1.66-1).
DIAL M FOR MURDER—MD—Ray Milland, Grace Kelly, Robert Cummings—High rating—105m.—see May 5 issue—(WarnerColor)—(3-D—327)—(2-D—346)—(1.85-1).
DUFFY OF SAN QUENTIN—D—Louis Hayward, Joanne Dru, Paul Kelly—Prisan film for the duallers—78m.—see Feb. 10 issue—Leg.: B—(321)—(1.66-1).
EDDIE CANTOR STORY, THE—BIDMU—Keefe Brasselle, Marilyn Erskine, Aline MacMahon—Entertaining picturization of star's life is replete with merchandising angles—116m.—see Dec. 30 issue—(Technicolor)—(316)—(1.66-1).
FORCE OF ARMS—see Girl for Jae, A
GIRL FOR JOE, A (Farce of Arms)—ROMD—William Holden, Nancy Olson, Frank Lovejoy—Reissue has the names and angles—100m.—(see May 5 issue)—(325).
GUY WITH A GRIN, A (No Time for Comedy)—CD—Jomes Stewart, Rosalind Russell, Genevieve Tobin—Names should help reissue—93m.—see May 5 issue—(326).
HIS MAJESTY O'KEEFE—MD—Burt Lancaster, Joan Rice, Andre Morell—Highly entertaining adventure yarn—92m.—see Jan. 13 issue—(Technicolor)—(Made In the Fiji Islands)—(315)—(1.66-1).
HONDO—AD—John Wayne, Geraldine Page, Ward Bond—Gaod Wayne—83m.—see Dec. 2 issue—(Warner-(Color)—(3-D—312)—(2-D—349)—(1.85-1).
LITTLE CAESAR—MD—Edward G. Robinson, Douglas Fairbonks, Jr., Glenda Farrell—Reissue should have appeal far the action spots—80m.—see Feb. 10 issue—Leg.: B—(317).
LUCKY ME—MU—Doris Doy, Robert Cummings, Phil Silvers—Pleasing comedy with music is packed with selling angles—100m.—see Apr. 21 issue—(Warner-Color)—(CinemaScope)—(324).
NO TIME FOR COMEDY—see Guy With a Grin, A
PHANTOM OF THE RUE MORGUE—MYMD—Karl Malden, Claude Dauphin, Patricia Medina—Well-made horror shaw—84m.—see Mar. 10 issue—(WornerColor)—(Print by Technicolor)—(3-D-322)—(2-D—348).
PUBLIC ENEMY—MD—James Cagney, Jean Harlow, Joan Blondell—Reissue can be exploited—83m.—see Feb. 10 issue—Leg.: B—(318).
RIDING SHOTGUN—OD—Randolph Scott, Wayne Morris, Joan Weldon—Okeh outdoar shaw—75m.—see Mar. 10 issue—(WarnerColor)—(323)—(1.75-1).
THEM—SFD—Jomes Whitmore, Edmund Gwenn, Joon Weldon—Goad science fictian meller—94m.—see Apr. 21 issue—(328)—(1.85-1).
THREE SAILORS AND A GIRL—CMU—Jane Powell, Gordon MacRae, Gene Nelson—Fair musical—95m.—see Dec. 2 issue—Leg.: B—(Technicolor)—(314)—(1.66-1).
THUNDER OVER THE PLAINS—OD—Randolph Scott, Lex Barker, Phyllis Kirk—Okeh autdaor show—82m.—see Nov. 18 issue—(WarnerColor)—(313)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

BATTLE CRY—Aldo Ray, James Whitmore, Van Heflin, Noncy Olson—(WarnerColor)—(CinemaScope).
BOUNTY HUNTER, THE—Randolph Scott, Dolores Dorn, Marie Windsor—(3-D)—(Warner Color)
DRAGNET—Jack Webb, Ben Alexander, Ann Robinson—(WornerColor).
DRUM BEAT—Alan Ladd, Audrey Dalton, Marisa Pavan—(WarnerColor)—(CinemaScope).
DUEL IN THE JUNGLE—Dana Andrews, Jeanne Craine, David Farrar—(Technicolor)—(Made in South Africa ond England)—(331).
EAST OF EDEN—Julie Harris, Jomes Dean, Raymond Mossey—(WornerColor)—(CinemaScope).
END OF THE RAINBOW—Virginia Mayo, Gardan MacRae.
HELEN OF TROY—Rossana Podesta, Jacques Sernas, Torin Thatcher—(WarnerColor)—(CinemaScope).
HIGH AND THE MIGHTY, THE—John Wayne, Laraine Dal, Claire Trevor, star cast—(Warner Calor)—(CinemoScope)—147m.—(329).
KING RICHARD AND THE CRUSADERS—Rex Harrison, Virginia Mayo, Lawrence Harvey, George Sanders—(WornerColor)—(CinemaScope).
LAND OF THE PHARAOHS—Jack Hawkins, Luisa Boni, Dewey Martin—(WarnerColor)—(CinemoScope).
RING OF FEAR—Pat O'Brien, Mickey Spillane, Clyde Beatty—(WarnerColor)—(CinemaScope)—(330).
SILVER CHALICE, THE—Virginia Mayo, Paul Newman, Jack Palance, Pier Angeli—(WarnerColor)—(CinemaScope).
STAR IS BORN, A—Judy Gorland, James Mason, Jack Carson—(Technicolor)—(CinemaScope).
TOP OF THE WORLD—Frank Lovejoy, Steve Cochran.

Miscellaneous

(Distributors' addresses will be furnished on request)

B GIRL RHAPSODY—BUR—Lily, Frenchy La Von, Leon DeVoe—Strictly for the explaitation spots—76m.—see Mar. 24 issue—(Broadway Roadshows).
BIGAMIST, THE—D—Edmond O'Brien, Joan Fontaine, Ida Lupina—Interesting adult drama has names ta help in the selling—79m.—see Dec. 16 issue—Leg.: B—(Filmakers).
BLESSED ARE THEY—D—Dorothy Dube, William Thomason, Timothy Farrell—Strictly for the exploitation spots—63m.—see Jan. 27 issue—(Weiss).
BWANGA BWANGA—AD—Louis Wilson, Frances Dubay—For the exploitation houses—53m.—see Mar. 10 issue—(Famous).
CITY STORY—RD—Worner Anderson, Ann Doran, June Kenney—Suitable for the religious spots—44m.—see May 5 issue—(Bowers).
EGYPT BY THREE—D—Ann Stanville, Jackie Craven, Paul Campbell—Off beat fare is best for art houses or the lower half—77m.—see Apr. 22 issue—(Made in Egypt)—(Filmakers).
HOLLYWOOD NIGHTS—BUR—Jan Wiley, Eddie Dunne, Janet Scot—Routine exploitation entry—69m.—see Feb 10 issue—(Union)
LONELY NIGHT, THE—DOC—Marian Seldes, Charles W. Moffett—Well made clinical study for the art hauses—68m.—see Apr. 7 issue—(Mayer-Kingsley).
MAN OF CONFLICT—MD—Edward Arnold, John Agar, Susan Morraw—Okeh far the duallers—71m.—see Nov. 4 issue—(Atlas).
MUSSOLINI AND HIS LAST MISTRESS—DOC—Dated documentary con be exploited—64m.—see Apr. 7 issue—(Union).
OUR BIBLE—HOW IT CAME TO US—DOC—For the religious spots—90m.—see May 19 issue—(American Bible Society).
OUT OF THIS WORLD—TRAV—Interesting color tour of Tibet—75m.—see May 5 issue—(Made in Tibet)—(Color)—(Kupferman).
SALT OF THE EARTH—D—Rosauro Revueltas, Will Geer, Juan Chacon—Uneven effort may appeal ta same art houses—94m.—see Mar. 24 issue—(Independent Productions).
SIDESHOW BURLESQUE—BUR—Lonnie Young, Miller and Leeds, Nanette—Rautine expalitation shaw—69m.—see Mar. 10 issue—(Phoenix).
STORMY, THE THOROUGHBRED—DOCD—M. R. Voldez, Robert Skene, George Swinebroad—Featurette is goad as an added attraction—45m.—see Mar. 24 issue—(Technicolor)—(Buena Vista—Disney).
VIOLATED—MD—Wim Holland, Lili Down, Mitchell Kowal—For the exploitatian and art spats—73m.—see Dec. 16 issue—Leg.: C—(Palace).
WONDER VALLEY—ROMD—Gloria Jean, John Fontoine, Mirna Liles—Best far small towns and rural areas—73m.—see Dec 16 issue—(Eostman Color)—(Liles).
WORLD WITHOUT END—DOC—Interesting documentory has limited scope—56½m.—see Moy 19 issue—(Mode in Mexico and Siam)—(United Nations).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADMIRAL USHAKOV—ACD—I. Perecezev, B. Livanov, O. Zhizneva—Okeh far art and Russian spots—104m.—see Mar. 10 issue—(Russian-made)—(English titles)—(Artkino).
ANA-TA-HAN—AD—Akemi Negishi, Suganuma, Sawamura—Import has plenty of exploitation angles—90m.—see May 19 issue—(Japanese-made)—(English narrotion)—(Arias).
ANNAPURNA—DOC—Maurice Merzog, Louis Lachenal, Jean Couzy—High rating dacumentary—58m—see Jan. 13 issue—(Color)—(Print by Technicolor)—(French-made)—(English narration)—(Union).
APRIL 1, 2000—SAT—Hilde Krahl, Joseph Meinrod, Karl Ehmann—Pleasant satire for the art hauses—84m.—see Mor. 10 issue—(Austrian-made)—(English titles)—(Lewis).
ATTACK FROM THE SEA—HISD—I. Pereverzev, G. Yudin, V. Druzhnikov—War film is suitable for the Russian spots—88m.—see May 19 issue—(Mogicolor)—(Russian-made)—(English titles)—(Artkino).
BATTLE FOR CHINA—DOC—Russian propaganda film has little appeal—88m.—see Dec. 2 issue—(Magicolor)—(Russian-Chinese-made)—(English narration)—(Artkino).
BODY SAID NO, THE—CMD—Michael Rennie, Yolande Donlon, Hy Hazell—Minor British import far the lower half—77m.—see Dec. 16 issue—(English-made)—(Hyams-Kramer).
BOMBAY WATERFRONT—MD—John Bentley, Patricia Dainton, Peter Grawthorn—Mediocre impart—71m.—see Feb. 24 issue—(English-Made)—(Union).
CONQUEST OF CONSTANTINOPLE, THE—HISD—Nobar Terziyan, Edvare Yeretzyan—Dreary historical spectacle—95m.—see May 5 issue—(Turkish-made)—(English titles)—(Dogu).
COSSACK BEYOND THE DANUBE, A—OPC—I. Patorzhinsky, M. Litvinenko-Bolgemut, E. Chavdar—Rautine Russian impart—95m.—see Mar. 10 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
CHUK AND GEK—CD—Yura Chuckunov, Andrei Chilikin, V. Vosilyeva—Pleasant Soviet entry—52m.—see Feb 24 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).
CRIMES OF PARIS—MY—Raymond Souplex, Jean Debucourt, Nicole Cezannes—Okeh for the art and specialty spats—74½m.—see Feb. 24 issue—(French-mode)—(Dubbed in English)—(Hakim).
DARING CIRCUS YOUTH—NOV—Overly long circus film—72m—see Feb. 24 issue—(Mogicolor)—(Russian-made)—(English norrotion)—(Artkino).
DEATH IS A MOCKERY—D—Donald Houston, Katherine Byron, Bill Kerr—Mediocre British impart—73m.—see Dec. 30 issue—(English-made)—(Realart).
DIARY OF A COUNTRY PRIEST—D—Cloude Laydu, Nicole Maurey, Andre Guibert—Import shauld appeal to the art hauses—95m.—see Apr. 21 issue—(French-made)—(English titles)—(Brandon).
FINAL TEST, THE—C—Robert Morley, Jack Warner, Adrianne Allen—Gaod camedy impart far the art houses—84m.—see Feb. 24 issue—(English-made)—(Continental).
FOLLY TO BE WISE—C—Alastoir Sim, Roland Culver, Elizabeth Allen—Fair impart for the art houses—91m.—see Jon. 27 issue—(English-made)—(Fine Arts).
GAY SWORDSMAN, THE—AD—Maria Canale, Franca Marzi, Peter Palermini—Routine swashbuckler import far the lower half—73m.—see Dec. 2 issue—(French and Belgian-made)—(English dlologue)—(United International).
GRAPES ARE RIPE, THE—C—Gustav Knuth, Camilla Spira, Eva Ingeborg Scholz—Pleasant camedy far the art and German spats—92m.—see Nov. 4 issue—(German-made)—(English titles)—(Casino).
HAPPY CHILDHOOD—DOC—Soviet propaganda entry has limited appeal—38m.—see May 19 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
HOLLY AND THE IVY, THE—D—Ralph Richardson, Celia Johnson, Margaret Leighton—Good art house entry—80m.—see Feb. 24 issue—(English-mode)—(Pace-maker).
HORSE'S MOUTH, THE—CFAN—Robert Beotty, Mervyn Johns, Ursula Howells—Amusing art hause entry—77m.—see Feb. 24 issue—(English-made)—(Mayer-Kingsley).
HOUSE OF THE ARROW, THE—MY—Oscar Homolka, Yvonne Furneoux, Robert Urquhart—High rating made)—(Strotford).
INTIMATE RELATIONS—D—Harold Warrender, Marian Spencer, Ruth Dunning—Adult import with sex theme can be sold—86m.—see Jan. 27 issue—(English-made)—(Adelphi).
JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Neil Hayes—Fair biography for the religious and art spats—77m.—see Apr. 21 issue—(Eastman Color)—(English-mode)—(Methodist Church-Rank).
KETO AND KOTE—CMU—M. Dzhaparidze, V. Kraveishvili, P. Amiranashvili—Mediocre Soviet import—87m.—see Apr. 21 issue—(Russian-made)—(English titles)—(Artkino).
KHAMISHIA—FIVE TALES FROM ISRAEL—COMP—Sharona Aron, Shoshano Rovid, Avraham Tene—Competent Israeli import far the art spots—110m.—see May 19 issue—(Israeli-made)—(English dialogue)—(Israel-American).
LA LUPA (THE SHE WOLF)—D—Kerima, Ettore Manni, May Britt—Goad impart for the art, specialty, and explaitatian spats—91½m.—see Feb. 24 issue—Leg.: B—(Italian-made)—(English titles)—(Levey).
LEO TOLSTOY—DOC—Interesting dacumentary for the art and Russian houses—43m.—see Apr. 7 issue—(Russian-made)—(English narration)—(Artkino).
LOVERS OF TOLEDO, THE—D—Alida Valli, Pedro Armendariz, Francoise Arnoul—Minar impart for the art hauses—75m.—see Apr. 21 issue—(French-Italian-made)—(English dialogue)—(Hakim).
MADAME DE . . .—D—Charles Boyer, Donielle Darrieux, Vittorio De Sica—Name draw should help delicate woman's show in the art spots—105m.—see Feb. 24 issue—(French-made)—(English titles)—(Fronco-London).
MAXIMKA—D—Tolya Bovykin, Boris Andreyev, Mark Bernes—Interesting Saviet import—65m.—see Nov. 4 issue—(Russion-made)—(English titles)—(Magicolor)—(Artkino)
MEN ARE CHILDREN TWICE—CDMU—Mervyn Johns, Clifford Evans, Maureen Swanson—Pleasing import far the art spots—74m.—see Apr. 7 issue—(English-made)—(Stratford).
MISTRESS OF THE MOUNTAINS—D—Vivi Gioi, Adriano Rimoldi, Camillo Pilotto—Sotisfactary impart far the art houses—90m.—see Dec. 16 issue—(Italian-made)—(English titles)—(Davis)
MOMENT OF TRUTH, THE—D—Michele Morgan, Jean Gabin, Walter Chiari—Names should help at the art hauses—87m.—see Moy 19 issue—(French-made)—(English titles)—(Arlan).
MONTE CARLO BABY—CROM—Audrey Hepburn, Jules Munshin, Cara Williams—Hepburn name should help import—70m.—see Dec. 16 issue—(English-made)—(Made in France)—(Filmakers).
ON THE BANKS OF THE VOLGA—DOC—Routine dacumentary far the Russian spots—39m.—see May 5 issue—(Mogicolor)—(Russian-mode)—(English narrotion)—(Artkino).
OVERCOAT, THE—CD—Renato Rascel, Yvonne Sanson, Giulio Stival—Moving impart far the art hauses—93m.—see Nov. 4 issue—Leg.: B—(Italian-made)—(English titles)—(Times).

PASSIONATE SENTRY, THE—C—Nigel Patrick, Valerie Hobson, Peggy Cummins—Light British import for the art and class spots—85m.—see Nov. 4 issue—(English-made)—(Fine Arts)

PATH TO THE KINGDOM—RD—Dominique Blanchar, Julia Caba Alba, Tomas—Fair religious film for the Spanish and Catholic spots—92m.—see Dec. 30 issue—(Spanish-made)—(English titles)—(Master).

PICKWICK PAPERS, THE—CD—James Hayter, James Donald, Kathleen Harrison—Good for the art and class spots—109m.—see May 5 issue—(English-made)—(Mayer-Kingsley).

PIT OF LONELINESS—see Strange Conduct.

PLEASURE GARDEN, THE—FAN—Hattie Jacques, John Le Mesurier, Jean Anderson—Novelty is best suited to the art houses—38m.—see Feb. 10 issue—Leg.: B—(English-made)—(Mayer-Kingsley).

QUEEN'S ROYAL TOUR, THE—DOC—Interesting documentary for the art spots—68½m.—see Apr. 7 issue—(Eastman Color)—(Print by Technicolor)—(English-made)—(Stratford).

RIMSKY-KORSAKOV — BIDMU — Grigori Belov, Nikolai Cherkassov, A. Borisov—Good musical biography for the art and Russian spots—85m.—see Apr. 7 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

SECRET DOCUMENT—VIENNA — MD — Renee Saint-Cyr, Frank Villard, Howard Vernon—Fair spy thriller for the art houses—90m.—see Feb. 10 issue—(French-made)—(English titles)—(Davis).

SINS OF PARIS—D—Madeleine Lebeau, Henri Vilbert, Yves Furet—Good import for the art and exploitation houses—91m.—see May 5 issue—(French-made)—(English titles)—(Arlan).

SPELL OF IRELAND, THE—TRAV—Okeh for Irish audiences—77m.—see May 19 issue—(Color)—(16mm. only)—(Celtic)

SPICE OF LIFE, THE—SAT—Noel-Noel, Bernard Blier, Marguerite Deval—Good comedy for the art houses—71m.—see Jan. 13 issue—(French-made)—(English titles)—(Mayer-Kingsley).

STRANGE CONDUCT (Pit of Loneliness)—D—Edwige Feuillere, Simone Simon, Yvonne De Bray—Most suitable for the art and exploitation spots—84m.—see Dec. 16 issue—(French-made)—(English titles)—(Davis).

STREETWALKER, THE—D—Richard Burton, Richard Greene, Kathleen Harrison—Slow moving British import for the art houses—82m.—see Apr. 7 issue—(English-made)—(Brenner).

UNCLE WILLIE'S BICYCLE SHOP—C—Cecil Parker, Eileen Herlie, Donald Wolfit—Pleasing English import for the art spots—80m.—see May 5 issue—(English-made)—(Stratford).

WARNING TO WANTONS—ROMD—Harold Warrender, Anne Vernon, David Tomlinson—Okeh for the art and specialty houses—105m.—see Dec. 16 issue—(English-made)—(Bell).

WILL ANY GENTLEMAN . . . ?—F—George Cole, Veronica Hurst, Heather Thatcher—Okeh British farce for the art spots—84m.—see Dec. 30 issue—(Technicolor)—(English-made)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company—Ed.)

Columbia

Two Reel COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed in Pink Section
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie in the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)		17m.	
6416	(June 17)	Two April Fools (Clyde)			

ASSORTED FAVORITE REPRINTS (6)

6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730

COMEDY FAVORITE RE-RELEASES (6)

6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jan. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706

SERIALS (4)

6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Rajders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739

THE THREE STOOGES (8)

6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)	E	16m.	3730
6407	(May 13)	Musty Musketeers	F	16m.	3758
6408	(June 3)	Pals and Gals			

THE THREE STOOGES (3-D)

6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614

One Reel

CANDID MICROPHONES (6)

6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4	F	10m.	3753
6555	(May 20)	No. 5			

COLOR FAVORITES (15)

Technicolor

(Reissues)

6601	(Sept. 24)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Feb. 11)	Way Down Yonder in the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar 31)	The Egg Yegg	F	7½m.	3707
6610	(May 13	The Way of All Pests	G	7m.	3731
6611	(May 27)	Amoozin But Confoozin	F	7m.	3730
6612	(June 17)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(June 24)	The Disillusioned Bluebird	B	7m.	3750

MR MAGOO (6)

(Technicolor)

6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722

MUSICAL SPECIAL (1)

( )	( )	Autumn in Rome	G	8m.	3750

SCREEN SNAPSHOTS (12)

(Series 33)

6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hollywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Hollywood Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood	F	10m.	3758
6859	(June 10)	Hollywood's Invisible Man			

THRILLS OF MUSIC (8)

(Reissues)

6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731
6956	(June 3)	Skitch Henderson and Orch.	G	10m.	

TOPNOTCHERS (2)

6901	(Apr. 15)	Canine Crimebusters	G	10m.	3758
6902	(May 27)	Push Back the Edge		10m.	

UPA ASSORTED CARTOONS (4)

(Technicolor)

6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Flying Trapeze	G	7m.	3758
6504	(June 17)	Fudget's Budget			

UPA CARTOON SPECIAL (2)

6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631

WORLD OF SPORTS (12)

6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Battling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards	F	9m.	3758
6808	(May 20)	World Soccer Champions		10m.	
6809	(June 24)	Diving Cavalcade			

MGM

One Reel

CARTOONS (8)

(Technicolor)

(T-J-Tom and Jerry)

W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Boy	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750
W-543	(June 19)	Sleepytime Squirrel			
W-544	(July 10)	Homesteader Droopy	G	7m.	3758

CINEMASCOPE MUSICALS

(Technicolor)

( )	( )	Overture to the Merry Wives of Windsor	G	8½m.	3673
( )	( )	Poet and Peasant	G	9m.	3715
( )	( )	The Jubilee Overture	E	9½m.	
( )	( )	The Thieving Magpie			

FITZPATRICK TRAVELTALKS (8)

(Technicolor)

T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715

GOLD MEDAL REPRINT CARTOONS (8)

W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707

MUSICAL SPECIAL (1)

		Capriccio Italien	G	10m.	3543

PETE SMITH SPECIALTIES (10)

S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Ain't It Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
( )	( )	Safe At Home			

Paramount

Three Reel

CALLING SCOTLAND YARD FEATURETTES (6)

(English-made)

5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730

One Reel

CARTOON CHAMPIONS (6)

(Technicolor) (Reissues)

S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S13-6	(Oct. 2)	Naughty But Mice	G	7m.	3615

CASPER CARTOONS (8)

(Technicolor)

B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Cosper Genii	G	7m.	3747
B13-6	(July 16)	Puss'n Boos			

GRANTLAND RICE SPORTLIGHTS (12)

R13-1	(Oct 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nov. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751
R13-10	(June 18)	The Men Who Can Take It			

HEADLINER CHAMPIONS (6)

(Reissues)

A13-1	(Oct 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623
		HERMAN AND KATNIP (4) (Technicolor)			
H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace			
		NOVELTOONS (6) (Technicolor)			
P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jan. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hair Today, Gone Tomorrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret	F	7m.	
P13-6	(July 30)	The Oily Bird			
		PACEMAKERS (6)			
K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Society Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	What's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751
		POPEYE CARTOONS (8) (Technicolor)			
E13-1	(Oct. 2)	Popeye—The Ace of Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy		6m.	
E13-6	(July 2)	Bride and Gloom			
		TOPPERS (6)			
M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncommon Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751
M13-6	(July 9)	In Darkest Florida			

RKO

Three Reel
WALT DISNEY REISSUE

43601	(Feb. 19)	Pecos Bill	G	25m.	3682
		Two Reel **EDGAR KENNEDY REISSUES (6)**			
43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614
		LEON ERROL REISSUES (6)			
43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614
		RAY WHITLEY REISSUES (2)			
43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615
		SPECIALS (8)			
43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler		16m.	
		SPORT SPECIALS (2)			
43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Basketball Headliners	F	15m.	3747
		COLOR SPECIALS (1)			
43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584
		TRUE-LIFE ADVENTURES (2) (Technicolor)			
43301	(Aug. 14)	Prowlers Of The Everglades	G	32m.	3602
		MY PAL REISSUES (2)			
43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615
		One Reel **SCREENLINERS (13)**			
44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683
44205	(Jan. 8)	Report on Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate	G	8m.	3758
44208	(Apr. 2)	Mission Ship	G	11m.	3758
44209	(Apr. 30)	Black Power		9m.	
44210	(May 28)	Untroubled Border		8m.	
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bat Boy	G	8m.	3603
44303	(Oct. 30)	Best In Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents	G	8m.	
44309	(Apr. 16)	International Road Race	G	8m.	
44310	(May 14)	Leather and Lather			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (13) (Technicolor) (C—Chip'n Dale; D—Donald Duck; G—Goofy, M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3668
44106	(Jan. 15)	Spare The Rod	G	7m.	3683
44107	(Mar. 5)	Donald's Diary	F	7m.	3758
44108	(Apr. 7)	The Lone Chipmunks	G	7m.	
44109	(Mar. 19)	Dragon Around			
44110	(Apr. 9)	Grin and Bear It			
44111	(Apr. 30)	The Social Error			
44112	(May 21)	Chips Ahoy			
		WALT DISNEY MARQUEE MUSICALS (6) (Technicolor)			
44001	(Apr. 23)	Two for the Record (Benny Goodman)	E	8m.	3758
44002	(May 21)	Johnny Fedora and Alice Blue Bonnet (Andrews Sisters)	E	8m.	3758
44003	(June 18)	The Martins and the Coys (King's Men)			
44004	(July 16)	Casey at the Bat (Jerry Colonna)			
44005	(Aug. 13)	Little Toot (Andrews Sisters)			
44006	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolor)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Pointer	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melody (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels
SPECIALS (1)

5268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490
		SERIALS (4)			
5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt in the African Jungle (reissue)	F	15ep.	3747
		SPORTS SPECIAL (1)			
		Marciano-LaStarza Fight	G	19½m.	3622
		One Reel **THIS WORLD OF OURS (6)** (Trucolor)			
9221	(Apr. 1)	City of Destiny	G	9m.	3511
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS (Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(June)	A Day On A Jet Aircraft Carrier			
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	The Movie Stunt Pilot			
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	8m.	3758
	( )	Fabulous Las Vegas			
	( )	Tuna Fishing			
	( )	American Railroads			
	( )	Piano Encores			
	( )	Calypso Cruise			
	( )	Orient Express			

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		One Reel **SEE IT HAPPEN (6)**			
6401	(Apr.)	Accent on Courage	G	10m.	3731
		SPORTS (6)			
3401	(Apr.)	Touchdown Trophies			
		TERRYTOONS (26) (Technicolor)			
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	( )	The Talltale Teller	F	7m.	3731
5414	( )	Arctic Rivals	F	7m.	3730
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	( )	Gandy Goose in Ghost Town	F	6½m.	3750

United Artists

Three Reel
TECHNICOLOR SPECIAL

	( )	The Royal Symphony	F	26m.	3720

Universal-International

Two Reel
MUSICAL FEATURETTES (13)

9301	(Nov. 12)	Carnival in April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawaiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing	G	15m.	
9307	(June 21)	"Tennessee Ernie" Ford and Molly Bee in Corral Cuties	G	15m.	
		3-D MUSICAL FEATURETTES (1)			
9101	(Nov. 12)	Carnival in April	F	18m.	3691
		SPECIALS (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500 (Color)	G	16m.	
		One Reel **COLOR PARADES (5)**			
9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Royal Mid-Ocean Visit	F	10m.	3707
9383	(Apr 12)	Rolling in Style	G	9½m.	
9384	(May 10)	Fair Today			
9385	(June 14)	Talent Scout	G	9m.	
		VARIETY VIEWS (8)			
9341	(Nov. 16)	Byways To Broadway	G	9m.	3631
9342	(Jan. 4)	Bow River Valley	G	9m.	3683
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Thru Space	G	9m.	3758
		WALTER LANTZ CARTUNES (13) (Technicolor)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Socko in Morocco	G	6m.	3691
9323	(Feb. 15)	A Horse's Tale	G	6m.	3707
9324	(Mar. 15)	Alley In Bali	F	6m.	3730
9325	(May 10)	Under the Counter Spy	G	6m.	
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube	F	6m.	
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
9353	(Mar. 29)	Coo Coo Birds	F	6m.	
9353	(Apr. 26)	Well Oiled	B	7m.	
9354	(May 30)	Overture to Wm. Tell	F	6m.	
9355	(June 28)	Solid Ivory	G	7m.	
9356	(July 26)	Woody the Giant Killer	F	7m.	

Warners

Three Reel
SPECIAL

	(Oct.)	Black Fury (WarnerColor)	E	32m.	3622
		Two Reel **SPECIALS (12)** (Technicolor)			
1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romance Of Louisiana (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Sahara	F	17m.	3646
1004	(Dec. 5)	Don't Forget to Write	F	17m.	3666
1005	(Jan. 9)	Winter Paradise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Monroe Doctrine (Reissue)	E	22m.	3713

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1008	(Apr. 10)	Continental Holiday	G	20m.	3757
1009	(May 15)	Declaration of Independence (reissue)	E	18m.	3757
1010	(July 17)	Silver Lightning			
1011	(June 12)	Frontier Days			
		CLASSICS OF THE SCREEN (6)			
1101	(Sept. 26)	Minstrel Days	G	20m.	3607
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wonderful World	E	20m.	3758
1105	(May 29)	California Junior Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			
		One Reel			
		BLUE RIBBON HIT PARADES (12) (Reissues) (Technicolor)			
1301	(Sept 12)	Old Glory	G	7m.	3603
1302	(Oct 17)	Wolky, Talky, Howky	G	7m.	3607
1303	(Nov. 7)	Birth of a Nation	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fox And Hounds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeaking	F	7m	3666
1308	(Mar. 27)	Hobo Bobo	E	8m.	3699
1309	(Apr. 24)	Gay Anties	F	7m.	3722
1310	(June 5)	The Cat Came Back	G	7m.	3747
1311	(July 10)	One Meat Brawl			
		BUGS BUNNY SPECIALS (8) (Technicolor)			
1723	(Oct 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Rabbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs and Thugs	G	7m.	3747
1727	(May 1)	No Parking Hare	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare			
		(3-D)			
1740	( )	Lumber Jock-Rabbit	F	7m.	3622
		CINEMASCOPE SPECIALS (WornerColor)			
	( )	Coney Island Holiday	G	8m.	3739
	( )	Below the Rio Grande			
		COLOR SPECIALS			
		Aloha Nui (Vistorama)	E	12m.	3624
		JOE McDOAKES COMEDIES (8)			
1401	(Oct. 31)	So You Think You Can't Sleep	F	10m.	3639
1402	(Dec. 19)	So You Want To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So You're Having Neighbor Trouble	F	11m.	3699
1404	(Mar. 13)	So You Wont to Be Your Own Boss	F	8½m.	3707
1405	(May 1)	So You Want to Go to a Night Club	F	10m.	3758
1406	(July 3)	So You Wont to Be a Banker			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		MELODY MASTER BANDS REISSUES (6)			
1801	(Oct. 3)	Desi Arnaz and Band	F	10m.	3603
1802	(Nov. 14)	Hal Kemp and Orch.	E	10m.	3639
1803	(Jan. 2)	Rhythm of the Rhumba	G	9m.	3666
1804	(Feb. 27)	Songs of the Range	F	9m.	3699
1805	(Apr. 17)	Jammin' the Blues	E	10m.	3751
1806	(July 3)	Cavalcade of Dance			
		MERRIE MELODIES (22) (Technicolor)			
1701	(Sept. 5)	A Street Cat Named Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Easy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nov. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cots A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
1708	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frome-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Barking	F	7m.	3691
1713	(Mar. 27)	Design for Leaving	G	7m.	3750
1714	(Mar. 27)	The Cats Boh	G	7m.	3758
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May 8)	Dr. Jerkyll's Hide			
1717	(May 22)	Claws For Alarm			
1718	(June 5)	Little Boy Boo			
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Oily American			
		THE SPORTS PARADE (10) (Technicolor)			
1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mar. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Rio	F	10m.	3758
1508	(June 26)	Off to the Races			
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Work			
		VITAPHONE VARIETIES (7)			
1601	(Sept. 5)	Hit 'Im Again	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Magic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May 8)	Thrills From the Past			
1606	(June 19)	When Sports Were King			

Miscellaneous

America's Untapped Asset (United World)	G	12½m.	3657
Ben and Me (Technicolor) (Disney)	E	21m.	3622
Con-Con (Color) (Von Wolf)	G	18m.	3698
Cinderella's Love Lesson (Eastman Color) (Fine Arts)	G	8m.	3631
Crow And The Fox, The—Cuckoo And The Cock, The (Color) (Artkino)	F	11m.	3707
Crucifixion (Meadow)	G	14m.	3691
Dance For Cynthia, A (Meteor)	F	26m.	3706
Fort McHenry (Hoffberg)	F	10m.	3691
Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
Glass Houses (Meadow)	G	27m.	3736
Glorious Lake Baikal, The (Artkino) (Magicolor)	F	20m.	3656
Going Places (Technicolor) (Handy)	G	9½m.	3750
Heart of Highland, The (Color) (Hoffberg)	G	20m.	3630
Howdy Doody and His Magic Hat (Color) (UPA-Kagron)	G	7m.	3758
In The Pamirs (Artkino) (Sovcolor)	G	32m.	3656
Isaac and Rebecca (Color) (Cornell)	F	20m.	3645
Kilmainham Jail (Mayer-Kingsley)	F	27m.	3622
Life With Caesar (Mayer-Kingsley)	G	16m.	3699
Long Flight, The (BIS)	G	17m.	3713
Look Who's Driving (Technicolor) (Aetna)	E	8m.	3691
Love For Sale (3-D) (Union)	F	10m.	3699
Maid In The Hay (Union)	F	19m.	3607
Martin and Gaston (Color) (Brest)	E	10m.	3715
Mountain of Fire (Color) (IFE)	G	9m.	3739
Once Upon a Day (Color) (Manor)	F	20m.	3699
One Plane, One Bomb (Civil Defense)	E	20m	3622
Open Window, The (BIS)	G	17½m.	3713
Operation Hurricane (BIS)	E	27m.	3722
Painted Fox, The (Color) (Artkino)	F	12m.	3707
Poland 1953 Part IV (Artkino)	F	21m.	3706
Price of Liberty, The (COMPO)	G	10½m.	3715
Prince Philip (Stratford)	G	28m.	3730
Return to Glennoscaul (Mayer-Kingsley)	G	26m.	3698
Siena, City of the Polio (IFE) (Color)	G	12m.	3624
Solar Eclipse, The (Artkino) (Sovcolor)	G	20m.	3639
Song Without Words (IFE)	E	12m.	3623
Soviet Sport No. 7 (Artkino)	F	10m.	3751
Sunday By The Sea (Arlan)	E	13½m.	
Surprise Peaks At Hollywood (Bell)	F	10m.	3667
Telephone Goes To Camp, The (Bell Telephone)	G	13m.	3623
Timber-r-r (Color) (Bell)	F	6m.	3715
Toot, Whistle, Plunk, And Boom (Technicolor) (CinemaScope) (Disney)	E	10m.	3623
Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
USSR Today No. 1 (Artkino)	F	10m.	3723
USSR Today No. 5 (Artkino)	F	10m.	3751
USSR Today No. 18 (Artkino)	G	10m.	3624
USSR Today No. 22 (Artkino)	F	17m.	3631
USSR Today No. 26 (Artkino)	F	11m.	3640
USSR Today No. 31 (Artkino)	F	10m.	3691
USSR Today No. 34 (Artkino)	F	10m.	3707
Valentin Serov (Color) (Artkino)	F	10m.	3706
Where Is Anabel (Bell)	F	19m.	3666
World At Your Feet, The (Tech.) (National Film Board of Canada)	E	9m.	3646
World Skating Championship (Artkino)	F	10m.	3631

THE NATIONAL RELEASE DATE GUIDE

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

APRIL

Pride Of The Blue Grass
L. Bridges, V. Miles, M. Sheridan
(Color)

Arrow In The Dust
S. Hayden, C. Gray
(Technicolor)

MAY

The Forty-Niners
B. Elliott, V. Grey

JUNE

The Desperado
W. Morris, B. Garland

Home From The Sea
N. Brand, J. Sterling

The Bowery Boys Meet The Monster
L. Gorcey, H. Hall, L. Mason

COLUMBIA

APRIL

Jesse James vs. The Daltons
B. King, B. Lawrence, J. Cliff
(Technicolor)
(3-D and 2-D)

Drive A Crooked Road
M. Rooney, D. Foster, K. McCarthy

The Iron Glove
R. Stack, U. Thiess
(Technicolor)

MAY

The Miami Story
B. Sullivan, A. Jergens, B. Garland

Massacre Canyon
P. Carey, A. Totter
(Technicolor)

The Mad Magician
V. Price, M. Murphy, E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban, B. St. John
(Technicolor)

Jungle Maneaters
J. Weissmuller, K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

LIPPERT

APRIL

Fangs Of The Wild
C. Chaplin, Jr., M. Dean

Heat Wave
A. Nicol, H. Brooke
(English-made)

MAY

The Cowboy
Documentary
(Eastman Color)

Monster From The Ocean Floor
A. Kimbell, S. Wade

River Beat
P. Kirk, J. Bentley

JUNE

Terror Ship
W. Lundigan

The Big Chase
L. Chaney, G. Langan, A. Jergens

Paid To Kill
D. Clark

METRO

APRIL

Gypsy Colt
D. Corcoran, W. Bond, F. Dee
(Ansco Color)
(Print by Technicolor)

Rhapsody
E. Taylor, V. Gassman, J. Ericson
(Technicolor)

Executive Suite
W. Holden, B. Stanwyck, W. Pidgeon, L. Calhern, S. Winters, J. Allyson

MAY

Flame And The Flesh
L. Turner, P. Angeli, C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of War
R. Reagan, D. Martin, O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson, D. Martin, K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom, A. Blyth, J. Ericson
(Ansco Color)
(CinemaScope)

PARAMOUNT

APRIL

Casanova's Big Night
B. Hope, J. Fontaine, B. Rathbone
(Technicolor)

MAY

Elephant Walk
E. Taylor, D. Andrews, P. Finch
(Partly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incas
C. Heston, R. Young, N. Maurey
(Technicolor)

RKO

APRIL

Carnival Story
A. Baxter, S. Cochran
(Technicolor)
(Made in Germany)

Mr. Blandings Builds His Dream House

They Won't Believe Me
(Reissues)

The Saint's Girl Friday
L. Hayward,
(English-made)

Pinocchio
(Disney)
(Technicolor)
(Reissue)

MAY

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World

Station West
(Reissues)

Sins Of Rome
M. Girotti, L. Tcherina
(Italian-made)
(Dubbed in (English)

Silver Lode
J. Payne, L. Scott
(Technicolor)

Son Of Sinbad
D. Robertson, S. Forrest, V. Price,
(Technicolor)
(3-D and 2-D)

REPUBLIC

APRIL

Geraldine
J. Carroll, M. Powers, J. Backus

Untamed Heiress
J. Canova, O. Barry, C. Chandler

MAY

Jubilee Trail
V. Ralston, J. Leslie, F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey, E. Keyes, E. Lanchester

20th-FOX

APRIL

Prince Valiant
J. Mason, J. Leigh, R. Wagner
(CinemaScope)
(Technicolor)

The Rocket Man
G. Winslow, C. Coburn, S. Byington

The Siege At Red River
V. Johnson, J. Dru
(Technicolor)

MAY

River Of No Return
R. Mitchum, M. Monroe
(Technicolor)
(CinemaScope)

Three Coins In The Fountain
C. Webb, J. Peters, D. McGuire, M. McNamara
(Color)
(CinemaScope)
(Partly made in Italy)

Gorilla At Large
C. Mitchell, A. Bancroft, L. J. Cobb
(Technicolor)
(3-D and 2-D)

Orchestra Wives

Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiators
V. Mature, S. Hayward, M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget, J. Hunter, M. Rennie
(Technicolor)

The Raid
V. Heflin, A. Bancroft
(Technicolor)

UNITED ARTISTS

APRIL

A Queen's Royal Tour
Documentary
(Color)
(Rank)

The Lone Gun
G. Montgomery,
(Color)
(Superior)

Southwest Passage
R. Cameron, J. Dru,
(Eastman Color)
(3-D)
(Small)

Heidi
E. Sigmund
(Made in Switzerland and Germany)
(Wechsler)

Champion

Home Of The Brave
(Reissues)

MAY

The Long Wait
A. Quinn, C. Coburn, P. Castle
(Saville)

Witness To Murder
B. Stanwyck, G. Sanders, G. Merrill
(Erskine)

The Yellow Tomahawk
R. Calhoun, P. Castle, N. Beery
(Color)
(Schenck-Koch)

Captain Kidd and The Slave Girl
A. Dexter, E. Gabor, A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

U.-INT.

APRIL

Ma and Pa Kettle At Home
M. Main, P. Kilbride

Yankee Pasha
J. Chandler, R. Fleming
(Technicolor)

Rails Into Laramie
J. Payne, M. Blanchard, D. Duryea
(Technicolor)

MAY

Playgirl
S. Winters, B. Sullivan

Fireman, Save My Child
S. Jones and Orchestra, B. Hackett, H. O'Brian

JUNE

Drums Across The River
A. Murphy, L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea, M. Blanchard, C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-made)
(Rank)

WARNERS

APRIL

Riding Shotgun
R. Scott, J. Weldon
(WarnerColor)

Lucky Me
D. Day, R. Cummings, P. Silvers
(WornerColor)
(CinemaScope)

MAY

Dial "M" For Murder
R. Milland, G. Kelly, R. Cummings
(WarnerColor)
(3-D

A Guy With A Grin
(No Time For Comedy)

A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore, E. Gwenn, J. Weldon

OBSERVANCES

May 30—Memorial Day
June 14—Flag Day
June 20—Father's Day

Tanganyika

Land of the hunter ...and the hunted, ruled by a madman's dynasty of terror!



Tanganyika

Savage heart of Africa, challenged by a white hunter's lust for vengeance!





Tanganyika



Forbidden empire, where love was the prize in the most dangerous game of all!

COLOR BY **TECHNICOLOR**

Starring

VAN HEFLIN · RUTH ROMAN
HOWARD DUFF

with JEFF MORROW
JOE COMADORE



DIRECTED BY ANDRE DE TOTH · SCREENPLAY BY WILLIAM SACKHEIM AND RICHARD ALAN SIMMONS · PRODUCED BY ALBERT J. COHEN · A Universal-International Picture

Universal International

"...Pictures with that Universal appeal"

MOTION PICTURE

EXHIBITOR

JUNE 2, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



The arbitration meeting which was held between representatives of distribution and exhibition in New York City last week saw MPAA President Eric A. Johnston making one of the principal addresses.

Joint Committee Will Formulate Arbitration Plan

(page 9)

"Always On Guard"

(editorial)

AND FEATURING: EXTRA PROFITS

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



The Box-Office Sings!

"VALLEY OF THE KINGS"

Flaming COLOR!

M-G-M's mighty production starring

ROBERT TAYLOR · ELEANOR PARKER

CARLOS THOMPSON

With

KURT KASZNAR · VICTOR JORY and SAMIA GAMAL

Written by ROBERT PIROSH and KARL TUNBERG

Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

Photographed in EASTMAN COLOR

Print by TECHNICOLOR

Directed by ROBERT PIROSH

"I'm usually silent, but I've gotta talk now. I watched M·G·M making 'VALLEY OF THE KINGS' over here and I haven't seen anything so exciting in thousands of years. They've really captured the mystery and majesty of this fabulous land of the Pharaohs."

TRADE SHOWS – JUNE 18th

(Except Lafayette, La. *June 22nd)

ALBANY	20th-Fox Screen Room	1052 Broadway	6/18	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/18	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/18	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/18	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/18	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/18	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/18	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/18	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/18	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/18	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	6/18	2:15 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	6/18	2:30 P.M.
CINCINNATI	RKO Palace Theatre Bldg.	16 East Sixth Street	6/18	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/18	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	6/18	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/18	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/18	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/18	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/18	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/18	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/18	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/18	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	6/18	1:30 P.M.	ST. LOUIS	Paramount Screen Room	2949 Olive Street	6/18	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	6/18	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/18	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	6/18	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/18	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/18	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	6/18	1 P.M.
*LAFAYETTE, LA.	Pat Theatre		6/22	10 A.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	6/18	2 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	6/18	2 P.M.					

DEAN MARTIN and JERRY LEWIS

COLOR BY TECHNICOLOR

LIVING IT UP

PARAMOUNT'S JULY FIREWORKS!

It's headed to beat every Martin & Lewis gross to date—because it's their first show based on a smash musical straight from the Broadway stage. A barrage of big production, blazing color, hit songs, gags and fun fired by your top boxoffice stars teamed with scintillating Janet Leigh and sizzle-lating Sheree North.

SONGS

That's What I Like • Champagne and Wedding Cake • Money Burns A Hole In My Pocket Ev'ry Street's A Boulevard In Old New York • You Are The Bravest • How Do You Speak To An Angel • You're Gonna Dance With Me Baby.



Co-starring

JANET LEIGH
Edward Arnold

with

FRED CLARK · SHEREE NORTH

Produced by PAUL JONES · Directed by NORMAN TAUROG

Screenplay by

JACK ROSE & MELVILLE SHAVELSON

From the Musical Comedy HAZEL FLAGG

Book by Ben Hecht • Music by Jule Styne • Lyrics by Bob Hilliard

Based on a Story by James Street

WHEN SHEREE SHAKES THE WHOLE TOWN QUAKES!

Anatomically speaking, boys, the gal's atomic. Stand back while she dances because she hits with a high voltage shock. First time on the screen—for the sensational personality who stopped the show in "Hazel Flagg" and made it the outstanding sell-out it was!

* The Most Powerful National Advertising Campaign In The History of 20th Century-Fox Is Pre-selling



Demetrius and The GLADIATORS

color by TECHNICOLOR

the CINEMASCOPE production

that begins where The Robe left off!

* *Starting May 31 in* LIFE, LOOK, THIS WEEK, AMERICAN WEEKLY, PARADE, PICTORIAL REVIEW and 15 OTHER MAGAZINES!

(TOTAL READERSHIP: 175,114,561)



DATE IT NOW! Play it in genuine

4-TRACK, MAGNETIC, HIGH-FIDELITY, DIRECTIONAL-STEREOPHONIC SOUND

also available in 1-TRACK, HIGH-FIDELITY, MAGNETIC SOUND · 1-TRACK OPTICAL SOUND

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JUNE 2, 1954
VOLUME 52 NUMBER 5

ALWAYS ON GUARD

THOSE INDUSTRYITES who might have believed that the partial vietory gained by the trade as regards the federal admissions tax would also mean a lull in tax aetivity on the state and munieipal levels must have been rudely jolted out of their eomplaeeney by recent developments in New York City.

There is no denying the fact that if the largest city in this eountry should impose a eity admission tax it would undoubtedly influenee the thinking of city fathers throughout the eountry, espeeially in areas where sueh a means of revenue have not yet been explored.

The New York City fight to prevent the tax became one of national importance to the trade as soon as it started.

Vietory for exhibitors certainly would aet as a deterrent to other eity governments as notiee that this business would not take additional taxation without a struggle.

On the other hand, defeat for tradesters would be looked upon as something to be eyed by other money-hungry municipalities.

As always, it has been gratifying to note the manner in whieh all segments of the industry plus allied businesses went to bat to present the trade's ease to the city fathers in Gotham.

Editorial support was also exeellent. The New York World Telegram, for example, said in part, "Baek in 1953, President Eisenhower vetoed a bill that would have exempted movies from the federal taxes. He said that it was unfair and diseriminatory to single out one industry for relief. By the same token, it then should be unfair and diseriminatory to single out the amusement people for speeial eity taxation." The editorial wound up by ealling the proposed tax as unneeessary as it is unfair.

At this writing, the fate of the tax had not yet been settled, but, regardless, the matter is of grave importanee to the entire industry.

FUTURE MANPOWER

THE RECENT ANNOUNCEMENT that Mel Gold, National Sereen Service direetor of advertising, and showman to his fingertips, is leaving this industry to form his own business, with aeeent on TV, is both a personal and an industry loss; a personal loss because we admire the man and his showmanship flare in approaehing any subjeet; an industry loss beeause his type of showmanship thinking has always been needed, and will always be needed, by this industry.

And this one event puts further aeeent on a situation prevalent to a greater or lesser extent for some time. During the boxoffiee depression period from 1946, the inability of the industry to eneourage young blood through better ineome has resulted in many promising young theatre managers leaving this field, and, as the older experieneed men either die off or retire, there are fewer trained replaeements. So good theatre managers are searee.

Curtailments in distribution have had the same effeet on manpower for film salesmen, field expoiteers, and film bookers. So, good men in these fields are searee.

Might it not be well to eonsider a long range industry training program that would bring an adequate yearly supply of fresh brains and fresh talents into this industry from the nation's eduеational institutions? The last large seale training program instituted by Publix was abandoned years ago, but products of this effort today hold many top exeeutive spots in exhibition.

No doubt there are many young men and young women graduating from high sehools and eolleges this year who might aeeept lower starting salaries if they had fair assuranee that this industry held promise for them.

It is worth thinking about.

When the Mel Golds move on to better things, there should be promising replaeements who ean view their sueeesses as a ehallenge for the future. No doubt this is the ease at National Sereen Serviee, but how about in your theatre?

AA MOVES FORWARD

THE STRIDES reeorded by Allied Artists Pietures Corporation reaehed a peak when President Steve Broidy annoumeed that John Huston had been signed to an exclusive produeer-direetor-writer eontraet ealling for a minimum of three motion pietures; that eontraets were being drawn for the serviees of Billy Wilder; and that negotiations between the company and William Wyler were due to be eompleted. This will be noted by exhibitors everywhere as an evidenee of AA's intention to do things in a big way.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philodelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manoger; Herbert M. Miller, editor; A. J. Martin, advertising manager; Max Cades, business manager; Marguerite Gibson, circulation manager; George Nonamaker ond Mel Konecoff, associate editors. Subscription rates: Any one of the six sectional editions (NEW ENGLAND, NEW YORK STATE, PHILADELPHIA-WASHINGTON, SOUTHERN, MIDEAST, or MIDWEST-WESTERN) and the INTERNATIONAL edition; $2 per year (52 issues); and outside of the United Stotes, Canada, ond Pon-American countries, $5 per yeor (52 issues); The GENERAL edition containing all local news forms from all editions: $7.50 per yeor (52 issues) and outside of the United States, Canado, and Pon-Americon countries, $15 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philodelphio, Pennsylvonia, post office. Address all correspondence to 246-48 No. Clarion Street, Philadelphio 7, Penna.

CAN NEWS

(Trade Highlights In This Issue)

Deaths

S. L. Oakley, prominent Texas exhibitor, passes (page 12).

Distribution

20th Century-Fox clarifies its policy regarding the use of trailers for CinemaScope productions (page 12).

Exhibition

A three-day meeting in New York City results in a joint committee being appointed to formulate the draft of a new arbitration plan (page 9).

New York City exhibitors are hard at work seeking to prevent the passage of a five per cent municipal admissions tax (page 11).

Eric Johnston, speaking in Omaha, favors boxoffice TV (page 12), but this brings a reply from Walter Reade, Jr., TOA president (page 8).

A committee of experts to devise a plan for an audience poll is announced (page 14).

Financial

Allied Artists shows an increased profit (page 9).

International

An address by Adolph Zukor, Paramount Pictures' board chairman, provides a highlight at the showing of VistaVision in Toronto, Canada (page 10).

Mel Konecoff

Most of the attention is paid to the current fight of the New York City exhibitors against the proposed five per cent municipal admissions tax, but he also has some remarks about the Paramount executives used in a tieup for a shirt company (pages 8 and 16).

Organizations

R. J. O'Donnell sees 26 more "A" pictures needed to alleviate the product shortage (page 14).

Production

Allied Artists is completing, or has completed production deals with John Huston, Billy Wilder, and William Wyler (page 8).

Technical

The Pola-Lite Company effects an arrangement with Altec and RCA Service on single track 3-D (page 8).

Westrex announces some more deals (page 14).

New Jersey Allied holds tests of lenses in a theatre and files its report (page 21).

Naturama is demonstrated in a Dayton, O., house (page 12).

SuperScope shows changes in its setup (page 12).

Allied Artists Sets Top Production Deals

HOLLYWOOD—Steve Broidy, president, Allied Artists Pictures Corporation, revealed last week that John Huston has been signed to an exclusive producer-director-writer contract calling for a minimum of three motion pictures. At the same time, Broidy said that contracts are now being drawn for the producer-director-writer services of Billy Wilder. Negotiations between William Wyler and Allied Artists are expected to be completed shortly.

Broidy stated that the deal was initiated by Harold J. Mirisch, vice-president.

NEW YORK
By Mel Konecoff

WE'VE GOT OURSELVES a situation. It seems that the city administration operating under newly-elected Mayor Robert Wagner is looking to raise some extra revenue and naturally it figures that the movie industry is a good place to turn to, so it has a plan to tax admissions five per cent.



KONECOFF

It probably figures that it has a captive industry which won't be able to move outside the city limits to carry on its biz, so whammo! Other industries, when threatened, have said they'd vacate and move to New Jersey or elsewhere, which made the city hesitate.

Anyhow, the local industry is really stirred up, with others watching the situation closely. A mass meeting of exhibitors, theatre staffs, and home office and exchange representatives was held at the shuttered Rivoli to outline a program of resistance, and it was SRO, about 3,000 being present. Co-chairmen Emanuel Frisch and Harry Brandt reported that the tax threatens the economic security of the industry and the jobs of its people and that the industry would fight back.

Brandt hit at the phony promises of the mayor and other officials and announced that with 144 houses already closed, quite a few more of the total of 570 would be shuttered if the tax went through. Said Brandt, it's a sad thing to have "rape" perpetrated against an industry that has paid more taxes than any other and asked for the complete support of the industry, from those present as well as those absent.

He decried the fact that of the 91 functioning industries in the city, the picture business was the only one discriminated against despite special consideration given it by the federal government, which reduced the admissions tax. Incidentally, the

(*Continued on page* 16)

Latest Bulletins

(Developments At Deadline)

Reade Raps MPAA Head For "Pay-As-You-See" Statement

NEW YORK—In a statement released last week, Walter Reade Jr., president, Theatre Owners of America, declared, "The industry trade press of May 25 has reported that Mr. Eric Johnston, president, MPAA, in a speech before the Omaha Chamber of Commerce on the night before, made certain statements concerning the future of home pay-as-you-see television. The statements made by Mr. Johnston are shocking and show a complete lack of understanding of the economics of the motion picture and television industries. As a spokesman for MPAA, Mr. Johnston has placed all segments of the motion picture industry in a compromising position by implying that an increase in the number of television stations and the development of home pay-as-you-see television will be helpful to production, distribution, or to exhibition. The results of impartial scientific research disclosed that Mr. Johnston was badly informed concerning the facts."

Pola-Lite Makes Deal With Altec, RKO Service

NEW YORK—The Pola-Lite Company, manufacturer of a single-track 3-D projection system, has initiated a new sales policy, engaging the services of Altec Service Corporation, and RCA Service Company, Inc., to supervise the installation of the Pola-Lite single-track 3-D units in theatres throughout the country. Under this new policy, two Pola-Lite units will be sold for $150 completely installed on theatre projectors by either Altec or RCA. Thus, the exhibitor's only concern will be to widen his portholes to take care of the larger projection angle necessary with Pola-Lite units and also fulfill his commitment for the use of 6,000 Pola-Lite glasses over a one-year period.

Foreign Perspecta Sound Demonstrations Growing

NEW YORK—Within the next three months, more than 40 major trade and press demonstrations of Perspecta Stereophonic Sound will have been held in important film centers overseas, it was announced by Arthur M. Loew, president, Loew's International Corporation.

20th-Fox Divisions Affected By Realignment

NEW YORK—Changes in 20th-Fox's sales department resulted in Martin Moskowitz becoming Atlantic division manager, including New York, Philadelphia, and Washington; T. O. McCleaster, central division head, adding Pittsburgh in his area; J. M. Connolly, formerly Boston branch head, becoming northwest division chief, including Boston, New Haven, Buffalo, and Albany; John Feloney moving up to Boston branch manager; and John Leckos, Boston salesman, becoming sales manager there.

Joint Committee To Work On Arb. Plan

Holiday Spurs Broadway Grosses

NEW YORK—Paced by Radio City Music Hall, business in the Broadway first-runs was helped considerably by the long Memorial Day weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"DIAL M FOR MURDER" (Warners). Paramount opened strong and expected this to hit $55,000 on its first week.

"THREE COINS IN THE FOUNTAIN" (20th-Fox). Roxy claimed $57,189 for Thursday through Sunday, with the second week bound to top $78,000.

"EXECUTIVE SUITE" (MGM). Radio City Music Hall, with stage show, claimed $127,000 for Thursday through Sunday, with the fourth week heading toward $160,000, which is about $7,000 better than the third week.

"THE FRENCH LINE" (RKO). Criterion expected to do $28,000 on the third week.

"THE BAREFOOT BATTALION" (Brandt Associates). Globe reported that the opening week of this Greek-made film being handled by Leon Brandt would do $10,000 on the opening week.

"JOHNNY GUITAR" (Republic). Mayfair claimed the opening session would tally $35,000.

"ELEPHANT WALK" (Paramount). Astor expected the sixth week to reach $15,000.

"KNOCK ON WOOD" (Paramount). Capitol claimed $29,000 for the seventh week.

"SECRET OF THE INCAS" (Paramount). Victoria opened to an estimated $23,000 week.

AA Profit Shows Spurt

HOLLYWOOD—Gross income for the 39-week period ended on March 27, 1954, of Allied Artists Pictures Corporation and its subsidiaries amounted to $8,290,681, S. Broidy, president, announced last week. This compared with $7,147,360 for the same period the previous year. The net profit before federal income taxes amounted to $585,289 for the 39-week period ended on March 27, 1954, compared with $585,127 for the corresponding period of the previous year. In the current 39-week period, a reserve of $304,000 was set up for federal income taxes whereas this reserve for the corresponding period of the previous year, adjusted on the basis of the pro-rata amount for the full fiscal year, amounted to only $269,000. After providing for this income tax reserve, the net profit in this 1954 period amounted to $281,289, compared with $316,127 for the corresponding period in the previous year.

Upped Prices Affecting Index

WASHINGTON—According to the Labor Department's April consumer price index made public last fortnight, "increased admissions to motion picture theatres in many sections of the country were offsetting most of the excise tax reduction."

Dispute Over Pre-Releases, Prices Principal Stumbling Block At Three-Day Conference In New York City

NEW YORK—Industry hopes of a successful plan for arbitration of disputes between exhibition and distribution rose considerably last week as representatives of the two factions wound up a three-day meeting in the Hotel Astor with the announcement that a joint committee had been created to draft a new arbitration plan. Representing distribution are Al Lichtman, 20th-Fox; Abe Montague, Columbia; and Al Schwalberg, Paramount, with Adolph Schimel, U-I, serving as counsel, and Charles Feldman, U-I, as alternate. Exhibition committee spokesmen include Si Fabian, TOA; Max A. Cohen, Independent Theatre Owners Association; and Leo Brecher, Metropolitan Motion Picture Theatres Association, with Herman M. Levy, TOA, as counsel.

Under a proposal adopted after its introduction by Harry C. Arthur, board chairman, Southern California Theatre Owners Association, both sides will list "all items of dispute now known about," and these will be given to the committee for decision as to whether to accept them or not. The body of the whole will act on committee recommendations to see if agreement can be reached on subjects on which the committee disagrees. Subjects not submitted at this time will be considered by the body of the whole regularly for consideration for inclusion in the arbitration system.

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Single C'Scope Prints Scheduled by June 19

NEW YORK—Al Lichtman, 20th-Fox director of distribution, announced last week that prints of "The Robe," the first CinemaScope production, will be available with single magnetic and single optical track sound on June 19.

Similar prints of other CinemaScope features will follow weekly.

This compromise was reached after Lichtman had rejected as impractical an exhibitor proposal which provided that in a case where permission to arbitrate is granted and an award is made favoring the exhibitor, "the principal of the decision does not become part of the arbitration system and is not binding in any other section of the country until and unless this general conference votes unanimously to make it a part of the system."

Levy called for a drafting committee meeting in "not more than 60 days," and suggested that a series of industry shorts be produced to defray the cost of arbitration efforts.

On the opening day, exhibitor spokesmen proposed that print availability be included in such a plan. Mitchell Wolfson, on TOA's arbitration committee, stated that many exhibitors had charged failure to get prints at the time set in their contracts and were entitled to relief. Levy, TOA general counsel, submitted a statement to distributors stating exhibition's position as "any matter affecting the orderly distribution of motion pictures, except the amount of money exhibitors shall pay for film, shall be arbitrable. . . . This shall include, but not be restricted to, clearances, runs, conditioning, contract violations, print shortages, competitive bidding, and pre-release pictures."

Claude Ezell, representing the International Drive-In Theatres Association, voiced the opinion that an arbitration system also should include provisions covering fair trade practices and the policy on picture availability to houses playing films considered morally objectionable.

Distributors then announced that they were "prepared to discuss each and every specific item considered by any party to the conference as pertaining to the distribution of film, except rental terms." Lichtman, who presented distribution's position, added, "in addition they are willing that the arbitration agreement reached here should specify that other matters not specifically now agreed upon may be added to the matters subject to arbitration at any time during the operation of the arbitration system when proposed by any party to the arbitration agreement and which has the approval of all the other parties.

"They cannot agree to arbitrate matters not now known to them and not agreed upon at this conference. They take this position because exhibitors have the right to invoke arbitration, but no such right is given the distributors. Moreover, effective

(*Continued on page* 18)

The International Scene.....

Canada

Adolph Zukor Address Highlights Meeting

TORONTO—Paramount unveiled VistaVision at the Imperial, flagship of Famous Players Canadian Corporation, last fortnight, and to give the showing added lustre, Adolph Zukor, chairman, Paramount board, was present in place of Barney Balaban, president, Paramount.

Zukor read an address prepared for delivery by Balaban. Gordon Lightstone, Canadian general manager of Paramount, introduced Zukor.

It was pointed out that it was the "statesmanlike leadership" of John J. Fitzgibbons, president, Famous Players, which had brought many friends to the Canadian motion picture industry. He said, "We are proud of John Fitzgibbons."

The showing of the film was introduced by Loren Ryder and Dr. Charles Daily, Paramount studios. The unveiling of Paramount's new technique coincided with the first day of a Canadian Paramount sales convention.

At a luncheon, attended by Zukor, the retirement of Bob Roddick, Maritimes district manager, for Famous Players, and Eddie Zorn, Prairie district manager for Famous Players, were announced by Fitzgibbons. At the same time, Fitzgibbons announced their successors. James P. McDonagh will take over the reins in the former area, while in Winnipeg, John Ferguson will guide the destinies.

In announcing the retirement of Zorn and Roddick, Fitzgibbons paid tribute to the work done by both men during their tenure. He pointed out Zorn had previously worked with Paramount in New England before coming to Canada 15 years ago. Roddick has done some very fine public relations work in the Maritimes for the company, especially in Halifax during a most difficult period of operation, in World War II. Indicative of the work done by both men, said Fitzgibbons, was difficulty in finding the right men to replace them. However, in the appointments of McDonagh and Ferguson, the problem was solved.

Ferguson is presently supervisor of construction and maintenance in Winnipeg. Born in Glasgow in 1908, he moved with his parents to Winnipeg at the age of two. He began in the business working as a delivery boy for Perkins Electric and joined the Canadian U-I branch in the western city, working under George Law. He took out his projectionist's license, and began work at the Starland, Winnipeg. He first became associated with Famous Players in 1939, working at the Tivoli, Winnipeg. Joining Dominion Sound Equipment as an engineer, he worked for three years, and then returned to Famous Players, working under the late Vic Armand. In 1945, on the death of Armand, he was appointed to his present position.

McDonagh, presently manager, Tivoli, Hamilton, was born in Dublin in 1909, and came to Canada at the age of 11, settling with his family in Kingston. His first job was as a junior with the Standard Bank, Kingston, working up to assistant accountant. He joined Famous Players in 1930, when he worked as treasurer under Ernie Smithies for the three FPCC Kingston houses. He was then appointed manager, Capitol, Cobourg. Successively, he worked as manager, Royal, Woodstock; Grand, London; and Palace, London; and opened the Palace, Galt. Also under his management was the Royal, Galt. For the past eight years, he has been managing the Tivoli, Hamilton.



A. E. Harmel, top executive, Schlesinger interests in South Africa, recently visited Warners on the west coast as a guest of Jack L. Warner. Seen here, left to right, are Steve Trilling, Jack L. Warner, Harmel, and Jack M. Warner, all pleased.

Eastern Provinces

Bill Staples, son of Charles E. Staples, owner, Queen, St. Stephen, N. B., and which is opposite the State, on the St. Croix River, Calais, Me., is now located at Syracuse, N. Y. . . . S. A. Babb, now an executive of Franklin and Herschorn, operating a theatre circuit, and with head office at Saint John, N. B., is active in establishing a stamp club at a prison for boys, on behalf of B'nai B'rith and the Saint John Stamp Club. . . . R. D. Robertson, Halifax, N. S., is the head of a drive-in project at a location about three miles out of Truro. . . . The Herman Kerwins, Saint John, have become parents of a daughter. Kerwin is manager, Regent, a neighborhood house in Saint John. . . . J. S. Liscombe, owner, Royal, Dominion, N. S., has been exhibiting films for 45 years. In recent years, he has been devoting all his business attention to his theatre, with the assistance of a daughter. . . . The prevailing low price of potatoes is hampering the demand for film entertainment in most of New Brunswick. . . . B. T. Girouard, Bathurst, N. B., is locating a drive-in on the Miramichi River, with capacity of about 200 cars. This will be the only drive-in in the Miramichi territory. . . . Plans to establish a drive-in at Lancaster, N. B., have been objected to by the town council.

Canadian Comment

Score as to the number of theatres in Canada as of April 1, was 2,163, including 207 drive-ins, according to a summary by Clare Appel, executive director, Canadian Motion Picture Distributors Association. The summary is prepared from reports of Film Boards of Trade in Canada's six distribution territories. Further extension of these figures has been made by The Canadian Film Weekly. It shows 26 drive-ins under construction at April 1, and deducting this number and the 45 closed theatres from the 2,163 total, leaves 2,092 as of April 1. Since then, three drive-ins and four standard houses have opened, so the latest figure is 2,099.

In Montebello, Quebec, Kevin J. Fitzgibbons, son of James J. Fitzgibbons, president, Famous Players Canadian Corporation, was married to Kathleen Elizabeth McEvenue.

Work will begin soon on a most modern film exchange building when the ground is broken for the new two-story MGM building in Toronto. The building should be ready for occupancy in March. A stone-faced building, it will house the 16mm. division headed by Reg Wilson in the basement, the Toronto branch under Garfield Cass on the main floor, and the company's Canadian head-office on the third floor, with offices for President H. L. Nathanson and Hillis Cass, general manager. A 50-ton refrigeration plant will provide complete air-conditioning, although a special five-ton unit will service the screening room. There will be nine film vaults, and parking is being provided for cutsomers and staff.

CINE CHATTER: Assistant manager of the University, Toronto, John G. Earthy died suddenly in his sleep. He was 34. . . . Johnny Coquillon, Associated Screen News, has been selected as lighting cameraman to join an American feature-production unit. . . . The thug who beat up Don Kinloch, manager, Hollywood, Toronto, in an attempted robbery, was sentenced to five years. . . . Rainbow Developments acquired the drive-in permits and land of G. Donsky and P. B. Ulster. The company now has a drive-in in work located off the 400 Highway near Barrie, Ont. . . . Franklin and Herschorn Theatre Company Limited, St. John, N. B., has made application to the Canadian Broadcasting Corporation board of governors for a permit to construct a TV station at Moncton, N. B. It is one of two applications for that city. Other applications for TV licenses have been made for Brandon, Man.; St. John's, Nfld.; and Sault Ste. Marie, Ont.

John Grant, manager, Roxy, Newmarket, purchased the Roxy, Dundas, Ont. John Newson, formerly of the Hyland, Toronto, is now managing the Newmarket house. . . . Nicky Langston, Capitol, Hamilton, was top man in the sixth week of the Odeon showmanship contest. He recently took over management of the house, succeeding Al Smith, transferring over from the Odeon, London. John Printz, Christie, Toronto, moved over to the Odeon, London, and Miss Del Ray, former assistant to manager Barry Carnon, Hyland, Toronto, is now manager, Christie. . . . Famous Players entertained at luncheon for about 50 persons in honor of Charles Doctor and his wife. Doctor, on a 30-day holiday, is manager, Capitol, Vancouver.

—HARRY ALLEN, JR.

NYC Industry Fights Tax Threat All The Way

NEW YORK—Exhibitors were scheduled to learn yesterday (June 1), when they were to have defended their position at public hearings on the measure, whether or not their desperate battle against the proposed five per cent city amusement tax had been successful.

The Board of Estimate had previously agreed on the amusement tax as the foundation of the city's next budget of $29,800,000. In addition to theatres, the tax would include baseball games and dues paid to social, athletic, or sporting clubs.

The proposal exempts most admissions to affairs operated by religious, charitable, and educational groups.

The tax would take effect on June 15, with initial returns due on Sept. 1. Theatres would make returns to the city on March 1, June 1, Sept. 1, and Dec. 1. City Council, which received the proposal, referred it to the finance committee.

NYC Trade Leaders Heard By Wagner

NEW YORK—Top industry executives and labor representatives met last week with Mayor Robert F. Wagner prior to their appearance before the Board of Estimate to rap the proposed five per cent amusement tax and challenge the $16,000,000 total which the Board estimates will be returned from this source.

Robert W. Coyne, COMPO special counsel, spokesman for the group, said the mayor had promised to give the industry a full hearing before he signed the bill. Coyne pointed out that the levy would force many theatre closings and cause considerable unemployment plus a worsening of general business conditions, and real estate interests told Mayor Wagner that 144 theatres in the city had closed in the last few years, and pointed out that the federal government had agreed that the industry was in desperate need of tax relief.

It was revealed that Albert E. Sindlinger, research analyst who conducted last year's survey, has again been engaged on an emergency basis. Sindlinger stated that he believed the mayor's staff erred in its estimate of tax returns. Industryites predicted that if attendance is reduced as expected by the levy, the yield could be only $3,000,000 and, in any case, would probably not exceed $4,000,000.

Nicholas M. Schenck, Loew's, Inc., president, told the mayor that an amusements tax also would adversely affect the production branch and would certainly hurt national home offices and film exchanges, primarily centered in New York. The fear was also expressed by many that other municipalities might be quick to follow the lead of New York and enact amusement taxes of their own.

Industryites meeting with the mayor were Harry Brandt, president, Independent Theatre Owners Association; Emanuel Frisch, president, Motion Picture Theatre Association; J. R. Vogel, Loew's, Inc., vice-president; Sol A. Schwartz, RKO Theatres president; Leonard Goldenson, American Broadcasting-Paramount Theatres president; Jerome Chaiken, president, Local 54, Cleaners and Porters, AFL; Herman Gelber, president, Local 306; Tom Murtha, chairman, 10th District Theatrical Locals, New York State Local 4; and John McDowell, secretary, Local 1.



When industry leaders met recently with Mayor Robert Wagner at New York City's City Hall to protest against the proposed five per cent amusement tax, on hand, left to right, seated, were Nicholas M. Schenck, president, Loew's Inc.; Mayor Wagner; Harry Brandt, president, Independent Theatre Owners Association; and, standing, left to right, John McDowell, Local 1; Robert Coyne, Council of Motion Picture Organizations; Emanuel Frisch, Metropolitan Motion Pictures Association; Sol. A. Schwartz, RKO Theatres; Leonard Goldenson, ABC-Paramount Theatres; and Samuel Rosen, Stanley Warner Theatres.

SEC Reports Stock Changes

NEW YORK—The New York Stock Exchange reported last week that Dudley G. Layman, RKO Theatres Corporation director, bought 5,000 shares of the company's common in April, raising his holdings to 18,000 shares. Harry M. Warner, Warners president, reported that he had made a gift of 3,650 shares of his company's common, decreasing his holdings to 106,150 shares. He also has an interest in a beneficiary trust of 8,000 shares.

Denver Appeal Denied

WASHINGTON—The U. S. Supreme Court refused last week to consider an appeal by Loew's, 20th-Fox, and RKO from a lower court decision awarding $300,000 damages to Cinema Amusements, Inc., owner, Broadway, Denver. The high court thereby turned down a distributor bid for a ruling that the Paramount consent decrees should not be admitted as evidence in private anti-trust cases.

Watch for the Issue of

JULY 7

"THE 1954 CHECK-LIST of Feature Motion Pictures now in T-V Channels"

FIRST REVISION AND REPUBLICATION

- Completely Revised
- Greatly Expanded
- Accurately Re-edited
- Now Listing . . . Over 3500 Features

YOU WILL WANT TO SAVE IT FOR REFERENCE!

Happy to be the FIRST . . . and so far the ONLY . . . trade paper to prepare and bring such a reference to its theatre readers (April 7, 1954—and 2830 titles); we are sorry that it was outmoded almost immediately. Continued clerical effort, and search of the airways across the country, has turned up an additional 491 TITLES. And, as the search progresses, the titles get newer and newer!

Unless you want to compete with free T-V showings, you should save and use this CHECK-LIST.

In the future, quarterly supplements and annual complete revisions are guaranteed.

MOTION PICTURE EXHIBITOR . . always FIRST with the BEST* . . in "theatre-wise" theatre services!

*That's why theatremen everywhere, when free to choose, choose it FIRST!

20th-Fox Clarifies Trailer Production

NEW YORK—20th Century-Fox last week announced it will produce four types of trailers on each CinemaScope picture, starting in July as follows:

(1) A CinemaScope trailer with full, four-track magnetic stereophonic sound, presenting highlight scenes and also emphasizing the high-fidelity and directional values of the stereophonic sound system.

(2) A standard 2-D trailer, with regular optical sound, selling CinemaScope and stereophonic sound, pointing up the values of four-track magnetic high-fidelity directional stereophonic sound with anamorphic process.

(3) A CinemaScope trailer, with regular optical sound, which can be used in theatres equipped for one-track magnetic or for regular optical sound. Theatres equipped for one-track magnetic sound can effectively inform patrons of the new sound equipment via the addition of a special tag to the trailer carrying magnetic sound system credits. This tag will be available through NSS.

(4) A standard 2-D trailer, with regular optical sound, which can be used in theatres equipped for either one-track magnetic or regular optical sound. As with the CinemaScope optical trailer, tags calling special attention to the theatre's magnetic sound installation can be added to the trailer NSS will distribute.

This exhibitor service will be inaugurated with "Garden Of Evil." The trailer program also will include all preceding CinemaScope releases. An important innovation with the 2-D trailers will be the inclusion of actual scenes from anamorphically-lensed productions reduced from CinemaScope's 2:55 to 1 aspect ratio to the 1:33 to 1 size. This also commences with "Garden Of Evil" trailers.

SuperScope Changes Revealed

HOLLYWOOD—Joseph Tushinsky, SuperScope co-inventor, who announced a new all-purpose anamorphic print and a kit of modifiers, for projection lenses at a trade demonstration conducted last week for executives and studio technicians, also stated that since the New York demonstration of SuperScope, successful tests have been concluded showing that Cinerama's three constituent prints can be transferred by the SuperScope process to a single 35mm. print for use in standard projectors.

Tushinsky stated, "SuperScope set about to develop an all-purpose anamorphic print that could be shown through SuperScope projection lens at any ratio between 1.66-1 to 2-1 without destroying the original composition or introducing any distortion. With this print, the exhibitor never uses an aperture less in height than standard Academy frame. Now, widescreen also added another problem. With every different size aperture, the exhibitor needs another set of primary projection lenses. They are not unduly expensive, but are difficult to get. So SuperScope has now completed another development for the benefit of exhibitors, SuperScope projection lens modifiers. With this kit . . . the exhibitor can modify one prime lens into several focal lengths without loss of quality or light."

Naturama Demonstrated In Dayton, O., Theatre

DAYTON, O.—Naturama, a new single-strip 3-D system said to permit the projection of wide-screen films, was demonstrated last week at the Ames. The aspect ratio used was said to be the same as that of CinemaScope features. Demonstration footage was in black and white and color.

Regular standard projection equipment was used without changing the projector or the booth port, and the installation of the Naturama superimposing attachments, measuring approximately 11 inches by 10 inches and 2 inches thick, was said to have been accomplished in three minutes. It is claimed that the system provides picture brilliance comparable to that obtained via two-projector 3-D.

Naturama is the invention of Colonel R. V. Bernier, USAF Reserve, chief engineer, Synthetic Vision Corporation. Mrs. Jane E. Bernier is president, Synthetic Vision.

A trade show will be presented here in the near future for exhibitors, producers, and industry technical representatives. Exhibitors wishing to see this special showing or obtain information about Naturama are asked to write to Synthetic Vision Corporation, Dayton.

Johnston Favoring Boxoffice TV

OMAHA, NEB.—Eric A. Johnston, addressing the Omaha Chamber of Commerce last week, spoke favorably on boxoffice television, stating that it can bring superior film entertainment to the home and allow the setting up of TV stations where they could not otherwise function. Johnston pointed to the growing use of electronic advances by the motion picture industry and cited theatre TV as "expected to become a major new source of entertainment and culture."

He stated that the motion picture is ready to meet new challenges and new markets, and that it did not view TV with alarm.

Johnston stated, "We have by no means seen the end of technological progress and innovation. Experiments in sight, sound, and process even now are briskly underway. Methods of distribution and exhibition are carefully being reexamined." He concluded that motion pictures will survive.

IRS Files March Report

WASHINGTON—It was reported last week that the Internal Revenue Service had received $3,646,000 from admissions, concerts, and other sources in March, compared to $21,225,000 in March, 1953. Up to April 1, collections totaled $207,435,000, against $237,981,000 in the same period last year.

The quarterly reporting system replaced monthly reports some time ago. April collections for 1954 actually represent three months payments made within the 30-day grace period provided for each quarterly statement. March was the final month of the 20 per cent admission tax.

PEOPLE

NEW YORK—Richard Morgan, former executive secretary, Allied Motion Picture Theatre Owners of Western Pennsylvania, was appointed last fortnight as assistant on business affairs to George T. Shupert, president, ABC Film Syndication, Inc. Morgan was associated with Consolidated Theatres, Salt Lake City, and was employed by Paramount from 1939 to 1949.

NEW YORK—L. J. (Jack) Schlaifer, veteran industry sales executive, rejoined the United Artists family with his appointment as special representative, it was announced last week by B. G. Kranze, general sales manager for UA. Under the appointment, Schlaifer will cover the entire United States and Canada.

NEW YORK—Reville Kniffen was last week named assistant western division manager, 20th-Fox, succeeding Bryan D. Stoner, who resigned. Western division head is Herman Wobber. Formerly assistant branch manager in the Los Angeles exchange, Kniffen will make his headquarters at the Los Angeles office.

NEW YORK—Terry Turner, General Teleradio, was last week engaged by Michael Myerberg as director of exploitation, television, and radio for his forthcoming production of "Hansel and Gretel." Turner will remain on the staff at General Teleradio during his Myerberg stint.

NEW YORK—Barney Balaban, president, Paramount Pictures Corporation, was last week elected a director of Manufacturers Trust Company.

Hammarskjold Praise Ad Theme

NEW YORK—Praise of American motion pictures voiced by Dag Hammarskjold, secretary general, United Nations, formed the basis of an advertisement published last fortnight in Editor and Publisher as the 13th in a series of ads sponsorerd by COMPO.

The advertisement consists of a reprint of a story by Thomas M. Pryor from Hollywood quoting a speech made by the United Nations official in which he said American films helped to spread tolerance and understanding.

Double-features, where they are customary, mean better business at the boxoffice, said the 14th of the series of COMPO advertisements. Headed "Those Doggone Double-Features!", the advertisement points out that many persons within and without the industry do not like them but that theatres, which had tried experimentally to eliminate them, were compelled to restore them.

S. L. Oakley Mourned

DALLAS—S. L. Oakley, 49, prominent executive and former local resident, died in Beaumont, Tex., on May 27 following a lingering illness.

Oakley, popular on Film Row and in Hollywood and New York film circles, was vice-president and general manager, Jefferson Amusement Company, and vice-president and general manager, East Texas Theatres, Inc.

He is survived by his wife, Katherine; a daughter, Judith; and a son, Gordon, all of Beaumont.

Leonard H. Goldenson

President United Paramount Theatres, says:

"A great book has been made into a greater motion picture. As with 'Eternity', Columbia has done it again with

THE CAINE MUTINY!"



STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing

ROBERT FRANCIS · MAY WYNN COLOR BY **TECHNICOLOR**

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

Poll Committee To Meet In New York

NEW YORK—Make-up of the committee of advertising experts to devise a plan for a national audience poll for the choice of the best picture of each month, quarter, and year was announced last week by Robert W. Coyne, special counsel, COMPO, sponsoring the plan.

Those who have accepted invitations to serve are Mrs. Alice N. Gorham, United Detroit Theatres Corporation, Detroit; Senn Lawler, Fox Midwest, Kansas City; Paul Levi, American Theatres Corporation, Boston; Emil Bernstecker, Wilby-Kincey Theatres, Atlanta; and Ralph W. Russell, manager, Palace, Canton, O.; A. G. Constant Theatre Circuit, which conducted a successful audience poll of a similar nature two years ago.

The committee will meet at the Astor Hotel on June 5 and 6. Named by the COMPO press relations committee, the audience poll group will be greeted by members of the press committee, Harry Mandel, Harry Goldberg, Oscar Doob, Jerry Pickman, and Kenneth Clark. It is also expected that one or more of the three members of the COMPO governing committee, Sam Pinanski, Wilbur Snaper, and Al Lichtman, will be present. Coyne and Charles E. McCarthy, COMPO information director, also will be in attendance.

Later, it was announced that Roy Kalver, Decatur, Ind., president, Indiana Allied Theatre Owners, will represent National Allied on the committee. Personal affairs will make it impossible for Kalver to attend the committee's first meeting, and William A. Carroll, Indiana Allied office, will act as his substitute at the session.

Westrex Signs More Deals

NEW YORK—Nine new motion picture recording and disk license agreements with studios in the United States, India, Japan, Thailand, England, Belgium, and Spain were completed recently by Westrex Corporation, according to E. S. Gregg, vice-president and general manager, last week.

The studios which installed the latest Western Electric and Westrex studio recording equipment are Basant Pictures, Bombay; Shinko Eiga Kabushiki Kaisha, Osaka; H.R.H. Prince Bhanu Yugala, Bangkok; Location Sound Facilities Limited, London; Ministere de la Defense Nationale of Belgium, Brussels; Ratana Pestonji, Bangkok; Lawrence M. Corcoran, Madrid; and Swanstrom Productions, Hollywood. Premier Radio Enterprises, Inc., St. Louis, is the new disk recording licensee.

26 "A's" Seen Needed

DALLAS—R. J. O'Donnell, co-chairman, Texas COMPO, last week in a letter to all film company presidents and production heads stated that 26 additional "A" pictures to the 1954-55 release schedule would eliminate the product shortage and benefit the companies by approximately $75,000,000 in additional income. His figures are said to be based on an estimate of the state's needs compared with lineups of forthcoming product, judged on the basis of national income percentages.

The Tip-Off On Business

(The Tip-Off on business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in buying and booking.—Ed.)

KEY TO "THE LITTLE MEN" RATINGS: (JUNE 2, 1954)

- Registering grosses in the highest brackets.
- Just fair, nothing out of the ordinary, average.
- Good, although not breaking down the walls.
- Disappointing, below what was expected.

The Week's Newcomers

- CARNIVAL STORY (94m.) (RKO)
- CASANOVA'S BIG NIGHT (86m.) (Paramount)
- DIAL M FOR MURDER (85m.) (WB)
- EXECUTIVE SUITE (104m.) (MGM)
- FIREMAN, SAVE MY CHILD (80m.) (U-I)
- FLAME AND THE FLESH (104m.) (MGM)
- HELL'S HALF ACRE (91m.) (Republic)
- INDISCRETION OF AN AMERICAN WIFE (63m.) (Columbia)
- JOHNNY GUITAR (110m.) (Republic)
- MEN OF THE FIGHTING LADY (80m.) (MGM)
- PLAYGIRL (85m.) (U-I)
- PRISONER OF WAR (81m.) (MGM)
- RAILS INTO LARAMIE (81m.) (U-I)
- RIDING SHOTGUN (75m.) (WB)
- RIVER OF NO RETURN (90m.) (20th-Fox)
- THE LONG WAIT (93m.) (UA)
- THE MAD MAGICIAN (72m.) (Columbia)
- THE MIAMI STORY (75m.) (Columbia)
- THREE COINS IN THE FOUNTAIN (102m.) (20th-Fox) (CinemaScope)

Continuing

- ALASKA SEAS (78m.) (Paramount)
- BEACHHEAD (89m.) (UA)
- DANGEROUS MISSION (75m.) (RKO)
- ELEPHANT WALK (103m.) (Paramount)
- GO, MAN, GO (82m.) (UA)
- KNIGHTS OF THE ROUND TABLE (115m.) (MGM) (CinemaScope)
- KNOCK ON WOOD (102m.) (Paramount)
- LUCKY ME (100m.) (WB) (CinemaScope)
- MAKE HASTE TO LIVE (90m.) (Republic)
- PRINCE VALIANT (100m.) (20th-Fox) (CinemaScope)
- RHAPSODY (115m.) (MGM)
- RIDE CLEAR OF DIABLO (80m.) (U-I)
- ROSE MARIE (104m.) (MGM) (CinemaScope)
- SASKATCHEWAN (88m.) (U-I)
- TENNESSEE CHAMP (73m.) (MGM)
- THE FRENCH LINE (102m.) (RKO) (3-D)
- THE NAKED JUNGLE (95m.) (Paramount)
- THE NEBRASKAN (68m.) (Columbia)
- THE SIEGE AT RED RIVER (86m.) (20th-Fox)

"COVERED WAGON"...

"STAGECOACH" ...

"CIMARRON"...

"RED RIVER"...

"SHANE"...

"HONDO"...

THEY DON'T COME ANY BIGGER THAN

"SOUTHWEST PASSAGE"

in **COLOR** by pathecolor

"SOUTHWEST PASSAGE" Starring **ROD CAMERON · JOANNE DRU · JOHN IRELAND**

with JOHN DEHNER · GUINN (BIG BOY) WILLIAMS

Directed by RAY NAZARRO · Screenplay by Harry Essex and Geoffrey Homes · Story by Harry Essex

An EDWARD SMALL Presentation

BOOK IT NOW!

Available in 2-D and Natural Vision 3-D... early dates indicate it's BIG in both!

35TH ANNIVERSARY 1919 UA 1954

QUALITY PICTURES UA IN QUANTITY

This Was The Week When....

U-I set the world bow of "Magnificent Obsession" for the RKO Palace, Cleveland, on July 15. . . . Fortunat Baronat, director of publicity, Universal-International Films, hied to Barcelona, Spain, to supervise arrangements for the company's European sales convention, starting on June 7. . . . "Johnny Dark," U-I, was scheduled for its world bow at the Rivoli, Toledo, O., and Michigan, Detroit, on June 16-18.

Every RKO branch was reported being close to quotas in the drive honoring short subjects sales manager Sidney Kramer's 25th anniversary with the company. . . . Allied Artists' board of directors authorized payment of 13¾ cents per share for the first quarterly dividend on the 5½ per cent cumulative convertible preferred $10 par stock of the company. . . . The second-run Royal Circuit, Honolulu, swung over to first-run and won several Paramount pictures in competitive bidding.

Decca Records, Inc., announced that it is offering to the holders of common stock of Universal Pictures Company, Inc., 954,474 shares of Decca capital stock in exchange for their shares of Universal common at the rate of 2¼ shares of Decca stock for each share of Universal common. . . . Columbia's "The Caine Mutiny" was set for its world premiere at the Capitol, New York, on June 24. . . . U-I's "Always A Bride" had its American premiere at the Art, Beekman, and Gramercy, New York City.

Republic declared a dividend of 25 cents per share on the preferred stock. . . . Warners' short, "Declaration of Independence," won the medal as the "Short Of The Year" in connection with Father's Day. . . . U-I received a special citation from the motion picture division, General Federation of Women's Clubs, for "Magnificent Obsession" as the best picture for the first half of 1954. . . . UA set the American premiere of "Hobson's Choice" for the Paris, New York, on June 14.



Jahn Wayne and June Allysan, recently voted the tap mavie stars af the year by readers af the Waman's Home Campanian, are shawn on the west caast receiving the publicatian's Family Mavie Award fram Jack Kimball, the magazine's west coast representative. Wayne is seen in the castume af Genghis Khan for his rale in RKO's "The Conquerars," while Miss Allysan taak time aff fram the set of Paramaunt's "Strategic Air Cammand" to accept the award from Kimball.

Konecoff

(*Continued from page 8*)

city expects much more than it will get if the tax goes through, since it is working on figures of the years of prosperity.

Tom Murta, Local 4, representing the IATSE, estimated between 25 and 30 unions would be affected by the move and that all would fight the tax.

Herman Gelber, president, Local 306, estimated that over 500 projectionists were out of work as a result of theatre closings to date, and he, too, hit at promises of the mayor not to act until all the facts were in. He estimated that the tax to the city would only amount to about three millions, compared to the expectation of over 17 millions.

Dick Walsh, president, IATSE, reported that the tax would affect IA people everywhere and rapped the mayor's disregard for the business and support extended him during the election campaign. He noted the practice of allowing people to attend free radio and telecasts at 10 to 20 theatres throughout the city and asked that a tax on these free shows be considered instead. He urged management and labor fight this thing together. If it were a general tax, then it would not be opposed, but discrimination against this industry will not be tolerated, opined Walsh.

Brandt noted that as it stands now, seven per cent of every dollar goes to the city anyhow via 17 hidden taxes. Jerry Chaiken, president, Local 54, cleaners and porters, thought it imperative that the mayor be told that he can't single out the industry as the city's private patsy. John McDowell, secretary, Local 1, urged turning off marquee lights and parades of talent and employes to protest the city's action.

Frisch outlined the following campaign plan that was to be followed until the City Council convened yesterday morning (June 1) :

Tax trailers were to be supplied to every theatre, to be run continuously urging patrons to sign petitions of protest in the lobby; urging theatres and other organizations to prepare suitable petition forms; each theatre to find out and make available the home address of every councilman; petitions to be delivered in advance of the Council meeting; a 40 x 60 blowup of an ad protesting the campaign to be posted in front of each theatre; four 22 x 28 window cards to be strategically placed with neighborhood merchants; every theatre marquee to be blacked out starting on Monday, May 31 at nine p.m. (some present wanted this done Saturday night instead), and theatres not to be opened until 1 p.m. on the day of the council meeting.

On the morning of the meeting, a gigantic rally was to be held in front of City Hall with employes from every branch present, with those who had uniforms to wear them, with each theatre making up signs and placards to be shown at the demonstration. Harry Garfman, business representative, Local 306, and Sol Pernick, business representative, Local 1, were to administer the rally.

That morning, a number of employes carried demosntration signs in front of the Rivoli as well as on stage, with some of the slogans reading, "Mr. Mayor, Why Pick On Us?", "Our Families Want To Eat, Too," "Why Kick Us When We're Down?", "Is It A Crime To Go To The Movies?" etc.

Also aboard the stage were Joseph Vogel, Loew's, Inc.; Leonard Goldenson, United Paramount; Sol Schwartz, RKO Theatres; and Julius Sanders, ITOA.

NEW APPROACH: Something new in the way of tieups was engineered between Paramount and the Van Heusen Shirt Company to plug "Knock On Wood." It was arranged for six of Paramount's more photogenic executives to pose as models wearing the shirts in the projection room, presumably watching the film, and this will appear as an ad in various and sundry magazines.

This could be one way of keeping the execs happy by getting free shirts and by having their picture appear in national magazines. This could even be carried further by extending the same plan to trade paper representatives as they dutifully watch the film. It's just a suggestion. If they don't want to take pictures, let them just send shirts.

The execs involved, in case you are interested, are Al Schwalberg, E. K. (Ted) O'Shea, Jerry Pickman, Hugh Owen, Sid Blumenstock, and Burt Champion.

CAMPAIGN: Republic put on quite a selling campaign coincidental with the opening of "Johnny Guitar" at the Mayfair, with several car loads of pretty gals in western costume riding around town handing out numbered "lucky" poker chips, some of which admitted holders free to the theatre; a "Johnny Guitar" strolling around town in costume strumming his guitar; and a contest with Macy's to select "Miss Photo-Jean-Ic" on the stage of the theatre, with the winner getting a free trip to Hollywood and a screen test. This latter phase was plugged in ads in the papers by Macy's. The campaign generated plenty of interest in the opening of the colorful outdoor drama.

THE METROPOLITAN SCENE: The Variety Club has decided to close the club quarters for the summer months, with mayhaps new accommodations to be set come the fall. Ed Fabian's office, 1501 Broadway, will maintain the records and carry out routine duties. . . . The Paramount's Bob Shapiro, executive manager, arranged for patrons dining at Rosoff's Restaurant and then taking in the show at the theatre to have their cars parked free in the Times Square area. The restaurant will also pay for the second Paramount admission ticket for any two of its diners. . . . The UJA luncheon for the motion picture and amusement division which honored Fox prexy Spyros P. Skouras raised $418,920. . . . Okeh pressbooks are out on "Knock On Wood" and the 2-D campaign for "The French Line," among others.

Not NEXT MONTH or NEXT SUMMER...but **RIGHT NOW!**

ALLIED ARTISTS has the "BIGGIE" for BIG Business!

says FILM DAILY



AND THE BIG THEATRES ARE BUYING IT HOT!

LOS ANGELES	EGYPTIAN and LOEW'S STATE
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BUFFALO	CENTURY
MEMPHIS	WARNER
KANSAS CITY	MISSOURI
SEATTLE	COLISEUM
OMAHA	OMAHA
PROVIDENCE	STRAND
DES MOINES	PARAMOUNT
INDIANAPOLIS	CIRCLE
FORT WORTH	PALACE
BRIDGEPORT	WARNER and MERRITT
PORTLAND	PARAMOUNT
CHARLOTTE	IMPERIAL
GALVESTON	STATE
LOUISVILLE	MARY ANDERSON
ST. PAUL	RIVIERA
HARRISBURG	COLONIAL
SALT LAKE	GEM, HYLAND D.I. and REDWOOD D.I.
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SPECTACULAR IN COLOR BY TECHNICOLOR

"Fast moving melodrama...packed with selling angles!" says THE EXHIBITOR

AN ALLIED ARTISTS PICTURE starring

STERLING HAYDEN • COLEEN GRAY

KEITH LARSEN • TOM TULLY • JIMMY WAKELY with Tudor Owen • Lee Van Cleef

HAYES GOETZ ... Lesley Selander ... Don Martin

Miscellaneous

In the Newsreels

MOVIETONE NEWS (Vol. 37, No. 44) Northwest: Floods. Korea: Rhee wins election. France: Parachutists. England: Billy Graham revival. France: Cardinal Spellman honored. Seattle: Jet transport's landing gear fails in test. New Jersey: Triplets' convention. Chicago: International Golden Gloves. Germany: Gymnasts.

NEWS OF THE DAY (Vol. XXV, No. 278) Israel-Jordan Border: Tension. Formosa: Chiang Kai-Shek inaugurated. England: Billy Graham revival. France: Parachutists. California: National Guard airmen train as firemen. New York City: Longshoremen in vote campaign. Pimlico, Md.: Hasty Road wins Preakness. Salinas, Cal.: Junior rodeo.

PARAMOUNT NEWS (Vol. 81) Korea: Rhee wins election. The Philippines: Huk leader surrenders. Washington: Nikolai Khokhlov, ex-Red agent, testifies. England: Billy Graham revival. Italy: Cassino honors war dead. Pimlico, Md.: Hasty Road wins Preakness. Los Angeles: Thrills on motorcycles.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 572) France: Franco-German coal dispute nears end. Italy: Cassino honors war dead. Korea: Air force fights disease. Seattle: Jet transport's landing gear fails in test. Washington, D. C.: President Eisenhower greets teacher of the year. Chicago: International Golden Gloves. Pimlico, Md.: Hasty Road wins Preakness.

WARNER PATHE NEWS (Vol. 25, No. 83) Seattle: Jet transport's landing gear fails in test. Washington, D. C.: President Eisenhower greets teacher of the year. New York City: Her Honor from San Juan. England: Billy Graham revival. Korea: New assembly elected. Italy: Cassino honors war dead. Los Angeles: Thrills on motorcycles. Salinas, Cal.: Junior rodeo. Pimlico, Md.: Hasty Road wins Preakness.

IN ALL FIVE:

Indo-China: Wounded evacuated from Dien Bien Phu.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 43) Charlotte: President Eisenhower at "Freedom Day" observance. Eire: De Valera upset in elections. Tokyo: Japanese experts to study H-bomb effects. Quantico, Va.: Marines display flame weapons. England: Tommies practice Commando tactics. Malaya: Women armed for war. Oregon: Cowboy kids find wrangling rough.

NEWS OF THE DAY (Vol. XXV, No. 277) Charlotte: President Eisenhower at "Freedom Day" observance. Santa Fe Springs, Cal.: Oil refinery fire. Malaya: Women armed for war. England: The royal yacht. Germany: Balloon race. France: Side-car marathon.

PARAMOUNT NEWS (No. 80) Japan: Secretary of Defense Wilson visits Tokyo on Far East mission. Germany: High Commissioner Conant watches NATO maneuvers. Quantico, Va.: Marines display flame weapons. Washington, D.C.: Army-McCarthy probe renewed. Stevens Pass, Wash.: Skiing in a heat wave.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 571) Charlotte: President Eisenhower at "Freedom Day" observance. Washington, D. C.: Mrs. Eisenhower gets floral defense bond. Korea: Secretary of Defense Wilson visits Seoul. Fort Lee, N. J.: Motion picture anniversary. France: Six-year-old motorcycle ace. Oregon: Cowboy kids find wrangling rough.

WARNER PATHE NEWS (Vol. 25, No. 82) England: Five powers hold talks on disarmament in London. Quantico, Va.: Marines display flame weapons. Italy: A march on Rome by the blind. Washington: President Eisenhower appeals for Korean Relief Fund. Sports: A magician on the motor cycle; wizards on water skis.



H. A. Daniels, Seguin, Tex., exhibitor, recently presented to COMPO tax committee co-chairman H. A. Cole the gold keys to a new car when Texas exhibitors honored Cole at an affair in Dallas for his leadership in the tax relief campaign.

Joint

(*Continued from page 9*)

arbitration administration requires that with respect to each matter agreed upon to be arbitrated, principles will be incorporated into the arbitration agreement to guide the arbitrators in reaching a decision. If the agreement is to include the arbitration of matters not now known or determined, obviously it is impossible to lay down principles for arbitration of such matters.

Lichtman stated that exhibition's proposals were one-sided and that he doubted whether any company would accept "any such all embracing clause." Arthur replied, "Let distribution offer counter proposals."

Levy stated that his organization would request that bids be disclosed after a picture is awarded to a theatre. Lichtman then said he favored competitive bidding provided it is employed "decently" by exhibitors. Arthur suggested that arbitration be handed by local boards comprised of two distributors, two exhibitors, and a neutral member, with an appeal board in New York similarly constituted.

Ralph Hetzel, MPAA vice-president, was named permanent conference chairman and Levy was appointed secretary. The MPAA's Eric A. Johnston convened the conference, wishing delegates success in their mission, then left to fulfill a speaking engagement in Omaha.

The conference on the second day brought agreement between the two factions on a proposal permitting unlimited pre-releases with the understanding that the distributor makes himself subject to provisions, terms, and conditions of the arbitration plan, including those concerned with runs and clearance. Lichtman agreed that if the distributor grants unreasonable clearance, it is his responsibility and that the subject should be open to arbitration. Unlimited pre-releases was seen as an incentive to get producers to make better pictures.

Levy clarified the action on the conference's closing day when he stated, "The final draft of the 1952 proposed arbitration agreement provided that each company should be privileged to release two pre-release pictures a year and not be subject to arbitration as to runs and clearance. It was suggested by Lichtman for distribution that the matter of pre-release pictures be left out of the arbitration system, but that when a distributor releases a pre-release picture he shall do so with full and complete rights in exhibitors to institute arbitration proceedings as to unreasonable clearance, run, and all other appropriate relief ultimately to be provided for in the arbitration agreement. This suggestion was tentatively accepted in principle by exhibition, subject to proper formulation by the drafting committee."

Occasionally distributors and exhibitors found themselves in a controversy. Arthur threatened to call upon the government if efforts at self-regulation fail, but Levy made it plain that TOA did not share the viewpoint. The other source of difference was on the scope of the arbitration plan as both delegations firmly backed their opening day stands. Exhibition insisted that all matters pertaining to the selling of film except the price exhibitors must pay be arbitrable. Distribution just as firmly refused to okeh the all-inclusive nature of the clause.

The announcement that distribution was holding this position came after exhibitor representatives agreed that distribution should be entitled to the same appeals privilege as exhibition. It was proposed that a complaint by an exhibitor on a matter not covered in the arbitration plan be handed to a local tribunal. In the event the decision is against him, the exhibitor would have the right to take the question before an appeal body in New York. Max A. Cohen, who presented the tribunal idea to distributors, suggested that subjects outside the scope of the arbitration plan could be added to the plan after their validity was proved over a trial period. Lichtman proposed a continuing committee "to which would be referred any matter not now thought to be arbitrable. The committee, after considering the matter, would pass it on to all parties to the arbitration agreement for a decision on whether the item ought to be included in the arbitration system."

Cohen, Arthur, and Brecher, explaining why exhibition was holding the line on its insistence that all matters be arbitrable except film rentals, stated that there was no way of foretelling what changes developments in the industry might bring that might give exhibition just cause for complaint. Arthur contended that Johnston's letter of invitation to the conference, when it referred to disputes between exhibition and distribution, meant all disputes without exception. Fabian warned that "any limitation on the right to arbitrate will fail to get the support of all exhibition."

At the weekend, it appeared likely that there would be a delay in the new committee getting to work since some of the men were involved in the trade's fight against the proposed New York City tax.

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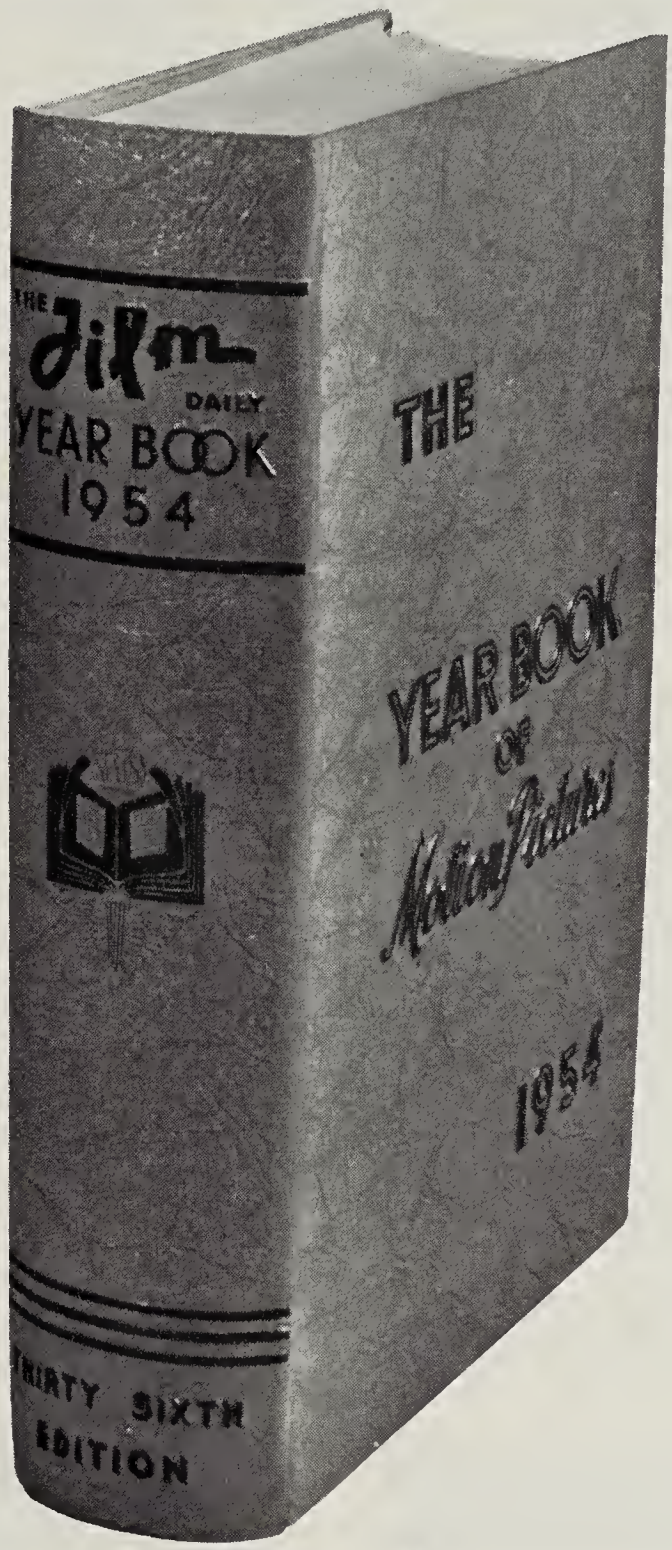
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THE YEAR BOOK CONTAINS:

Revised list af all U. S. theatres, arranged by states and cities and tawns . . . Raster af theatre circuits, with hame office addresses and executive personnel . . . Up-ta-date separate lists of drive-in theatres, art theatres, and Negra theatres . . . Persannel af campanies, studias, assaciatians, guilds and unians in the matian picture field . . . Camplete credits an all 1953 releases . . . Financial statements af principal industry campanies . . . Camplete television sectian, including stations persannel, telepix praducing and distributing companies, advertising agencies . . . Equipment campanies with addresses, executive persannel and praduct manufactured . . . Theatre supply dealers arranged alphabetically by cities, with addresses, telephane numbers and executive personnel . . . List af all film exchanges, arranged by cities, with addresses and names of managers . . . Full rosters af film carriers, labaratories, projectian rooms, trailer campanies, insurance brokers . . . Baaks an the matian picture and television . . . Publicatians in the matian picture field . . . Televisian-radio publicatians . . . Motian picture editars and radia-TV cammentators on films . . . Alphabetical title list of nearly 25,000 feature pictures distributed in the U. S. since 1915, with THE FILM DAILY Review and release dates . . . Serials released since 1920 . . . Fareign Film Sectian . . . Legislative restrictians in foreign film markets . . . Revised film industry statistics cavering praductian, distribution and exhibitian . . . Credits af players, praducers, directors, cinematagraphers, film editars, writers, art directars . . . New Yark and Hollywaad industry telephone directaries . . . Agents and managers in Las Angeles and New Yark . . . Play and story brakers . . . Business administrators . . . Leading Las Angeles publicists and public relations caunselors.



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Gypsy looks a trifle sad, and who can blame him, as he stops in at MGM's Culver City studios to say goodbye to Elaine Stewart as Dore Schary, vice-president in charge of production, looks on. The handsome black stallion visited more than 12 towns on the west coast on the exploitation trail.



Gypsy obliges the throng outside Loew's Warfield, San Francisco, by doing some tricks.

MOTION PICTURE EXHIBITOR

FEATURE

Stallion On Tour

EXPLOITATION has become a habit with MGM, one that has paid handsome dividends at the boxoffice. The company realizes, also, that ballyhoo can boost returns on a modest film in the same ratio or higher than a high-budget production that benefits from extensive advertising. With this in mind, the Culver City promotion staff sent the handsome black stallion, Gypsy, equine star of "Gypsy Colt," on tour to west coast cities to stimulate interest in the film among schools, newspapers, radio, TV, and the general public. Accompanying the colt and his trainer was Howard Herty, MGM veteran field press representative.



Gypsy purchases a ticket to see MGM's "Easy to Love" while visiting the Studio, San Jose, Cal., but where's the ticket for his junior-size jockey?



Crowds led by the 32-piece Henley High School band welcome the colt and his trainer to the Pelican, Klamouth Falls, Ore., prior to the premiere.

Jersey Allied Tests Four Lenses

HILLSIDE, N. J.—Members of the Allied Theatre Owners of New Jersey and equipment manufacturers and dealers gathered last week at Jack Unger's Mayfair to conduct a comparison test of four anamorphic and variable anamorphic lenses in an attempt to give exhibitors the opportunity to compare the advantages and disadvantages of each. Demonstrated were the Gottschalk Super Panatar variable anamorphic, the Bausch and Lomb anamorphic, the Vidoscope Super-Kiptar anamorphic, and the Tushinsky SuperScope variable anamorphic lenses.

Each lens was used to project identical scenes from the Warner CinemaScope release, "The Command." The pictures were shown on an 18 by 32 foot Raytone screen, installed the night before the test. The same projector and six-inch objective lens was used, and all scenes were shown with a light source of 65 amperes.

At the conclusion of each film clip, light meter tests were taken. The results seemed to indicate that the two prismatic variable anamorphic lenses had a greater light loss than the fixed anamorphic lenses. According to the announced meter readings, the Bausch and Lomb lens gave the greatest amount of light return, with the Vidoscope, Super Panatar, and SuperScope lenses following in that order.

Despite the light meter results, however, most of the exhibitors in the audience could find little difference in the various pieces of equipment while viewing the film clips.

Upon conclusion of the tests, the manufacturers and supply dealers present, called up on the stage to answer questions, were immediately asked about costs and additional equipment. The answer was that both the Super Panatar and the Vidoscope Super-Kiptar cost $895 a pair, Bausch and Lomb, $1095 a pair, and SuperScope, $700. It was said that little or no additional equipment was required for the installation or operation of any of the lenses.

The theatremen were also informed that an objective lens is necessary with either the fixed or variable anamorphic attachments and that it might be necessary to change the size of the objective lens switching from an anamorphic print to wide-screen or standard size product. Wilbur Snaper, president, New Jersey Allied organization, summed up the feelings of his members when he asked that the various branches of the industry agree upon some standard.

Included among those present were representatives of National Theatre Supply, National Screen Service, Walter Futter, Bausch and Lomb, Joe Hornstein, Inc., International Projector Corporation, and Raytone Screen.

Smith Files Suit

NEW YORK—Joseph Smith, former sales manager, Robert L. Lippert Productions, filed suit last week in New York Supreme Court against Robert Lippert, Lippert Pictures, Tele-Pictures, Inc., Lippert Pictures of Buffalo, Official Films, and William F. Broidy, claiming that $90,000 is due him for commissions and per centages.



WITH THE GREATEST LOVE • ANNA • SENSUALITA •
3 GIRLS FROM ROME • YOUNG CARUSO •
little world of DON CAMILLO • BEHIND CLOSED SHUTTERS

CONTACT YOUR NEAREST I.F.E. RELEASING CORP. DISTRICT OFFICE

1501 BROADWAY NEW YORK 36, N. Y.	1255 SO. WABASH AVE. CHICAGO, ILL.	115 WALTON ST., N.W. ATLANTA, GA.	1907 SO. VERMONT AVE. LOS ANGELES, CALIF.
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BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising



Plenty of interest for Republic's "Johnny Guitor" wos recently stimulated by the contest, "Con You Guess How Many Cartridges Are In The Bowl?", with presentotion of a Magnotone electric guitar to the winner ond Decco records of Peggy Lee singing the title song to runners-up on stoge at the Wiltern, Los Angeles, one of the houses in the recent multiple-theotre opening of the film. The surry, center, was used for street bolly, ond Ben Cooper, feotured in the cost, entertoined some Los Angeles newsboys, right, at a special screening. These were but ports of the very successful compoign.

Boston Bally Lifts "Indiscretion"

BOSTON—An all-out exploitation campaign was worked out recently for the Loew's State and Orpheum engagements of Columbia's "Indiscretion Of An American Wife" by Loew's publicist Karl Fasick in cooperation with house managers Jack Mercer and James Tibbetts.

Two songs identified with the film, "Autumn In Rome," and "Indiscretion," on television and radio and in record sales provided a convenient opening wedge for promotion in several media.

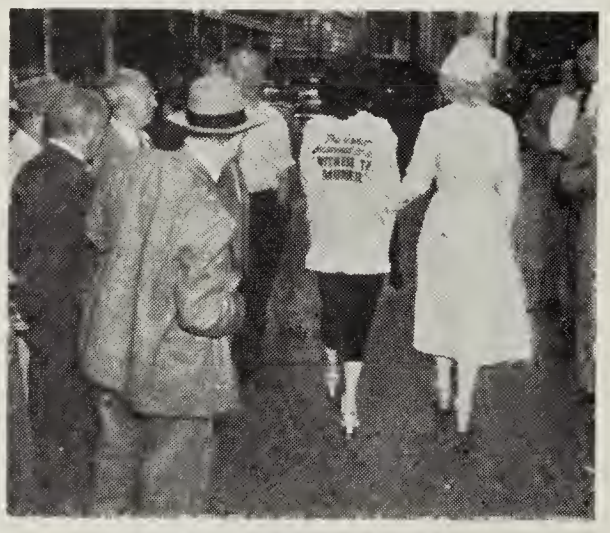
Music stores selling the recordings and sheet music tied in by utilizing window cards, counter displays, window streamers, and other material supplied by the theatres. Sheet music was distributed to bands and they cooperated by plugging the tunes. Television and radio outlets aided by mentioning the picture when disc jockeys spun the platters. In turn, the theatres installed in the lobbies juke boxes rigged to play the two songs. Return credit for the Decca and Columbia recordings was placed on signs attached to the machines.

A big campaign, both advertising-and-publicity-wise, was conducted on the radio and television stations. Heavy spot coverage was purchased in both media and in return plugs were forthcoming on many key shows, including the use of film clips on video. In addition, contests were conducted on several stations. One contest consisted of telephoned questions on the film based on publicity material that had appeared in the local press. Another called upon listeners to furnish the names of movie stars with five-letter names.

One disc jockey got into the act whole hog by devoting an entire show to Patti Page recordings, pegging it on the singing star's rendition of the songs identified with "Indiscretion Of An American Wife."

Heralds, ballyhoo, and stunts came in for workouts in the intensive campaign. Over 10,000 tabloid heralds were imprinted and distributed on the streets, at the baseball stadium, and at bus stations. A prime ballyhoo stunt saw a pretty girl parading around downtown Boston in tee-shirt and shorts and a transparent raincoat on which was printed "If you think I'm Indiscreet, wait until you see 'Indiscretion Of An American Wife'." She also carried tabloid heralds. Several hundred roses, tabbed Indiscretion Roses, were promoted for distribution to lady patrons on opening day.

A choice morsel of the campaign was the sending out of a girl on key streets with instructions to deposit nickels in parking meters where violations were apparent. In each case she placed a card on the auto which read, "Just in case your overtime parking is an 'Indiscretion Of An American Wife,' the management of Loew's Theatres has deposited five cents in the parking meter to save you embarrassment."



This "nurse" and "patient" as street bolly recently sold the five-theatre Los Angeles bow of United Artists' "Witness To Murder" in o downtown stroll that proved a troffic stopper. The stunt tied in with the theme at the Orpheum, Vogue, Uptown, Acodemy, and Picwood playoff.

A number of window displays in stores other than music outlets were obtained. Several travel agencies used credit cards due to the Rome locale of the film. Portraits of Jennifer Jones with credits attached, were planted with a number of women's fashion stores.

Street flags were among the theatre decorations used to promote the film. Over the entire length of the lobby doors were placed portraits of the two stars plus key catch lines from the ad campaigns. Shadow boxes featuring love scenes were placed in the lobbies two weeks before the openings.

A heavy newspaper ad campaign was backed with special stories in the amusement sections of the local press. Due to the fact that Vittorio de Sica was producer-director, special attention was paid to the Italian-language newspapers.

Phonevision Starts Tests

NEW YORK—Under direction of Dr. Alexander Ellett, vice-president in charge of research, Zenith Radio Corporation, a team of radionic specialists converged here last week to launch a wide scale Phonevision test in cooperation with WOR-TV and authorized recently by the FCC to begin on May 31.

20th-Fox Schedules Int. Bows For "Egyptian"

NEW YORK—An array of international premieres will launch Darryl F. Zanuck's CinemaScope production of "The Egyptian" in world capitals this September, it was announced last week by 20th Century-Fox.

The premieres will launch the fall entertainment seasons on all continents with ceremonies to be attended by heads of governments, state officials, and outstanding dignitaries from every field of endeavor. Charles Einfeld, vice-president, 20th Century-Fox, will leave for Europe to meet with company representatives, leading exhibitors, and government officials on details and will also discuss promotion for the picture.

REFRESHMENT UNITS to Suit!
Finest stoinless steel refreshment service equipment, cafeterio style for drive-ins or bar type for indoor houses, in stondord modular units thot con be orronged to fit your space ot o soving.
First-American products, inc.
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CANDYDLY SPEAKING

WE LIVE in what has been loosely termed the age of specialization; for the most part, such an appellation is accurate enough. If individual efforts have been directed into specialized channels, however, individual tastes have become more diversified.

The theatre concessionaire necessarily caters to the public taste; so his operations have reflected this diversification with a vengeance. Years ago, extra profits items could be counted without difficulty by a small child. Today, the theatre concession stand is better stocked than many a corner candy store.

One of the fastest growing facets of concession operation is the vending of soft drinks, both carbonated and non-carbonated, and along with them, the handling of various ice cream products. These two items, more than any others, help satisfy the nation's summer sweet tooth.

Through the months, these pages have chronicled the latest advances in equipment and services available to concession-minded exhibitors. Vending machines come in new, attractive styles. Their volume has been increased and so have the variety of items they distribute. New fountain units have been designed for conventional and outdoor houses that prefer them to the automatic variety. Never before have theatres, whose space limitations must be taken into consideration, been able to offer their patrons such a wealth of concession items.

And along with these improvements has come a better understanding of concession merchandising. Astute showmanship and sound extra profits operation can help bring summer activity to theatre cash registers everywhere.

—AL ERLICK.

EXTRA PROFITS



The theatre concession merchandising committee of the International Popcorn Association recently introduced a new approach in visual selling, the IPA Popcorn Mobile, tried, tested, and found successful at the only point where any sale is ever clinched, the all-important point-of-sale. Leslie Gleason, manager, Balaban and Katz's Roosevelt, Chicago, is seen explaining the new "Popcorn Sales Builder" to counter-girl Doris Morehart. This stand was recently redesigned under the direction of B and K's Abe Bloom.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food

Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.









Here's how you can keep the change



What's left after customers buy their tickets at your box office? Coins to jingle in their pockets . . . or extra profits to show in your ledger? It all depends on you. Theater patrons have proved from coast to coast that they enjoy delicious Coca-Cola when they come to see the show. It will pay you . . . handsomely . . . to make Coke available in your house. For details on a variety of vending equipment, write The Coca-Cola Company, P.O. Box 1734, Atlanta, Georgia.



SELL Coca-Cola REG. U.S. PAT. OFF. for extra profit

"COKE" IS A REGISTERED TRADE-MARK.

Comfort and Cleanliness Are Accented At Florida State

In addition, the large southern circuit concentrates on nationally-advertised, standard brands

THE SOUTHERNMOST large theatre circuit in the United States, Florida State Theatres, has in the past two and a half years developed one of the most progressive confection sales departments in the entire country. Under the leadership of Harry Botwick, a veteran with 26 years of theatre operations experience in New England and Pennsylvania, the circuit developed standard operating procedures to cover all phases of merchandising.

PARTLY because of heavy patronage from tourists, who demand attractive surroundings and good service, and partly because it is considered a mark of good business policy, FST strongly accents courtesy and cleanliness at its candy and popcorn stands. Also, recognizing that its patrons come from all the 48 states, only nationally-advertised, standard brands of candy are sold in the circuits 60-odd theatres.

INSTEAD of each manager being faced with the responsibility of formulating his own candy and popcorn policies, constant advice and supervision are given them to insure efficient operation and the adoption of the most up-to-date selling methods. The nerve center of this FST department is located in a Jacksonville warehouse, where Bob Harris, the sales manager, has offices and where there are cold storage depots for candy and raw popcorn, plus space for seasoning, salt, popcorn boxes, drink syrup, and vending equipment. The warehouse also houses a popcorn popping department, from which packaged pre-popped corn is shipped to about half the circuit's theatres, and a parts department that provides speedy repairs for ailing popcorn, candy, and drink machines.

Harris and his staff send to each manager a weekly news bulletin containing the latest information on merchandising.

The bulletins, usually four or five pages in length, are mimeographed in four to five colors and contain many illustrations.

Harris spends part of each month on the road. He discusses problems relating to confections and popcorn with individual managers and district supervisors.

Here are some samples of the pen messages sent to theatres in the form of confection sales bulletins.

BY THE WAY

The codfish lays 10,000 eggs; the homely hen lays one, but the codfish never cackles to tell you what she's done. And so we scorn the codfish while the humble hen we prize . . . Which simply goes to show you . . . It pays to advertise!

The stretch period!

At every form of amusement you can think of, there is always time out for a stretch and an opportunity to purchase refreshments.

Concessions at Florida State Theatres, with headquarters at Jacksonville, were guided by Harry Botwick, who came down from Pennsylvania and New England, for the past two years.

Recently, when Botwick was promoted to an administrative post in operation in the circuit, Bob Harris moved up to take his spot in the confections department.

Have you analyzed your confection sales operation with the thought that an intermission would be welcomed by your patrons?

With the advent of CinemaScope and stereophonic sound, many of our theatres have been forced to use intermissions to handle patrons between shows.

Many of you already have appropriate confection sales trailers. We strongly recommend that you use these trailers and, whenever possible, include the three-minute stretch period.

The confection sales trailers and the three-minute stretch period are very lucrative features and are not offensive as some of you may think.

* * *

BASIC QUALITIES THE SAME TODAY AS IN 1890'S

The other day we ran across an article written about F. W. Woolworth, the founder of Woolworth's 5 cent and 10 cent stores.

Cleanliness, comeliness, freshness, thriftiness. These were qualities which Woolworth drummed at his employes in regular letters to store managers. Thus, he was writing in the 1890's . . .

"You follow my instructions and have a girl to sell candy that has some style to her, and above all goodlooking . . . And above all things don't put a slouchy, dirty, homely girl behind the candy counter, as looks goes a long way in the candy business."

The above is good advice today.

* * *

BY THE WAY

THE HEAVIEST BURDEN A MAN CAN CARRY IS A CHIP ON HIS SHOULDER

Spring training is a special Florida commodity. Wherever you go, St. Petersburg, Tampa, Clearwater, Lakeland, Orlando, Miami, Sarasota, Bradenton . . . spring training is in the air. There is a very good possibility that all 16 major league teams will train in Florida next year.

Each of these major league players here for training is a professional, yet they are studying the fundamentals of the game all over again.

In baseball, the fundamentals are . . . Position . . . Stance . . . Hitting . . . Running . . . etc.

In our business the fundamentals are . . .

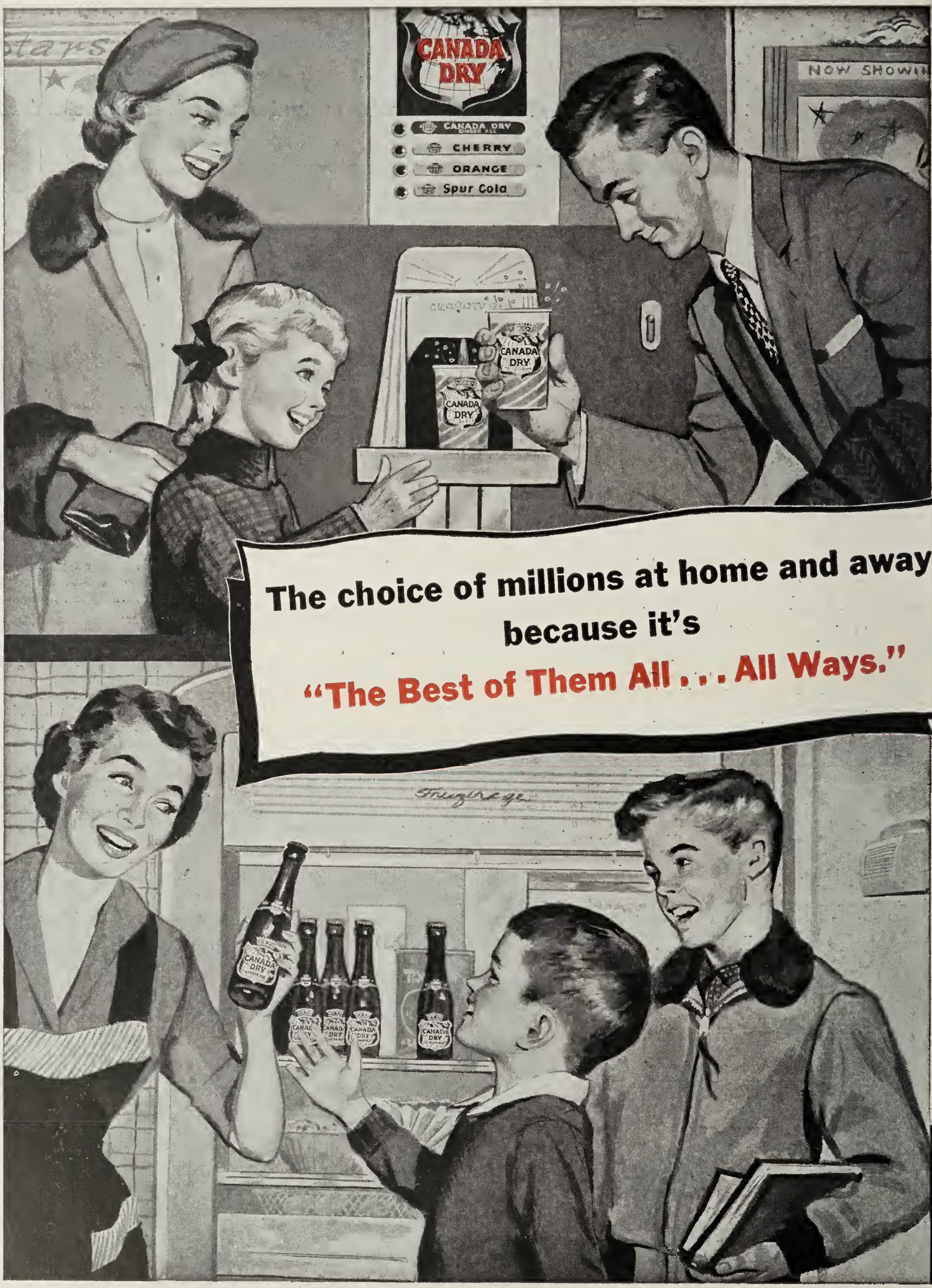
1. A neat, spotless, attractive stand . . .
2. Eye-catching, prominent displays of as many of your items as possible . . .
3. Fast, friendly service.

Each of us are professionals in our line and need to refresh ourselves on the fundamentals just as much as the professional athlete.

Conduct spring training in your theatre . . . Remember that merchandising is the key to more "sales." You've got to attract 'em, show 'em, tell 'em . . . then you'll sell 'em!



The Pepsi-Cola Company set up a free refreshments counter at the Village, Toronto, Canada, for the convenience of industryites attending the recent Paramount trade screenings. Seen above are Sam Lester, Barney Fox, Sam Lester, Jr., Ben Friedman, Dave Axler, Al Iscove, Bob Myers, and H. R. Patte.


CANADA DRY
CANADA DRY
CHERRY
ORANGE
Spur Cola
NOW SHOWIN
CANADA DRY
CANADA DRY
The choice of millions at home and away
because it's
"The Best of Them All . . . All Ways."
CANADA DRY
CANADA DRY
CANADA DRY
CANADA DRY

TAKE A

Vending Spree!

WITH

CANADA DRY GINGER ALE

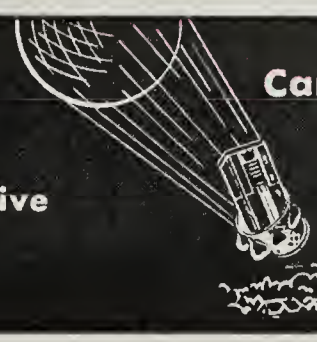


Sell More...

Profit More...

All Year Round

ORDER TODAY—a local Canada Dry Representative is ready to serve you.



Canada Dry Lands Machines Where

GROSS IS GREENER!



Visual Selling Stressed At Third Concessions Conference In Balto.

BALTIMORE, MD.—Over 50 representatives of the popcorn industry, which included theatre and concession operators, popcorn processors, manufacturers, wholesale jobber-distributors, brokers, and allied suppliers, heard the story of visual selling at the third annual Popcorn and Concession Conference sponsored by International Popcorn Association at the Lord Baltimore Hotel recently.

Don W. Mayborn, Cornco, Inc., Baltimore, IPA director; John L. Strickland, Riderwood, Md.; and Lee E. Stine, Popcorn Processing Company, Hagerstown, Md., acted as co-chairman of the one-day regional meeting.

The teacher of visual selling was Milton J. Firey, formerly of the Delco-Frigidaire and the Iron Fireman Manufacturing Company. His theme was "to show your prospective buyers" by selling them visually, and he demonstrated sales talks given to farmers on buying lighting plants and to home owners on buying coal stokers and related each to popcarn selling.

He lauded modern merchandising techniques which depended strongly on visual presentations, especially when the items to be sold are purchased mostly on impulse.

Other speakers were John L. Strickland; Lee E. Stine; James A. Ryan, C. F. Simonin's Sons, Philadelphia; Tom Derby, Sylvania Cellophane, Philadelphia; Irving A. Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; C. M. Fisher, Jr., Pop Corn Sez Company, Upper Darby, Pa.; Martin B. Coopersmith, The Marjack Company, Washington, D. C.; August Nolte, Theatre Concessions, Inc., Baltimore, Md.; and Thomas J. Sullivan, IPA executive vice-president.

Popcorn crop comments indicated a decline in prices due mainly to an oversupply of popcorn produced in 1953. It appeared that popcorn processors were going to curtail 1954 plantings at least 25 per cent. Popcorn contracts for late 1954 and 1955 delivery would be written at least $2 per 100 pound bag cheaper than last year. The outlook for oil seemed to be for lower prices also and the greater availability of copra from the Philippine Islands and peanuts from the domestic harvest forecast lower prices for coconut and peanut oil.

The concession industry learned of the development of a new foil bag for hot buttered popcorn by Rex Specialty Bag Corporation, which would be attractively imprinted and sealed for maximum protection of the product. Cellophane converters advised buyers that delays in delivery would be eliminated in the near future by increased production and that there would be more improvements in cello bags for popcorn.

The importance of quality control was stressed by Fisher in the production of popped popcorn and by Grove, in raw popcorn. Sullivan representing IPA president J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, described the growth of the association and the future of the popcorn industry.



Jules Nowell, with more than a score of years experience in food and beverage merchandising, was recently named assistant national sales manager, fountain flavor division, Dad's Root Beer Company with headquarters in Chicago.

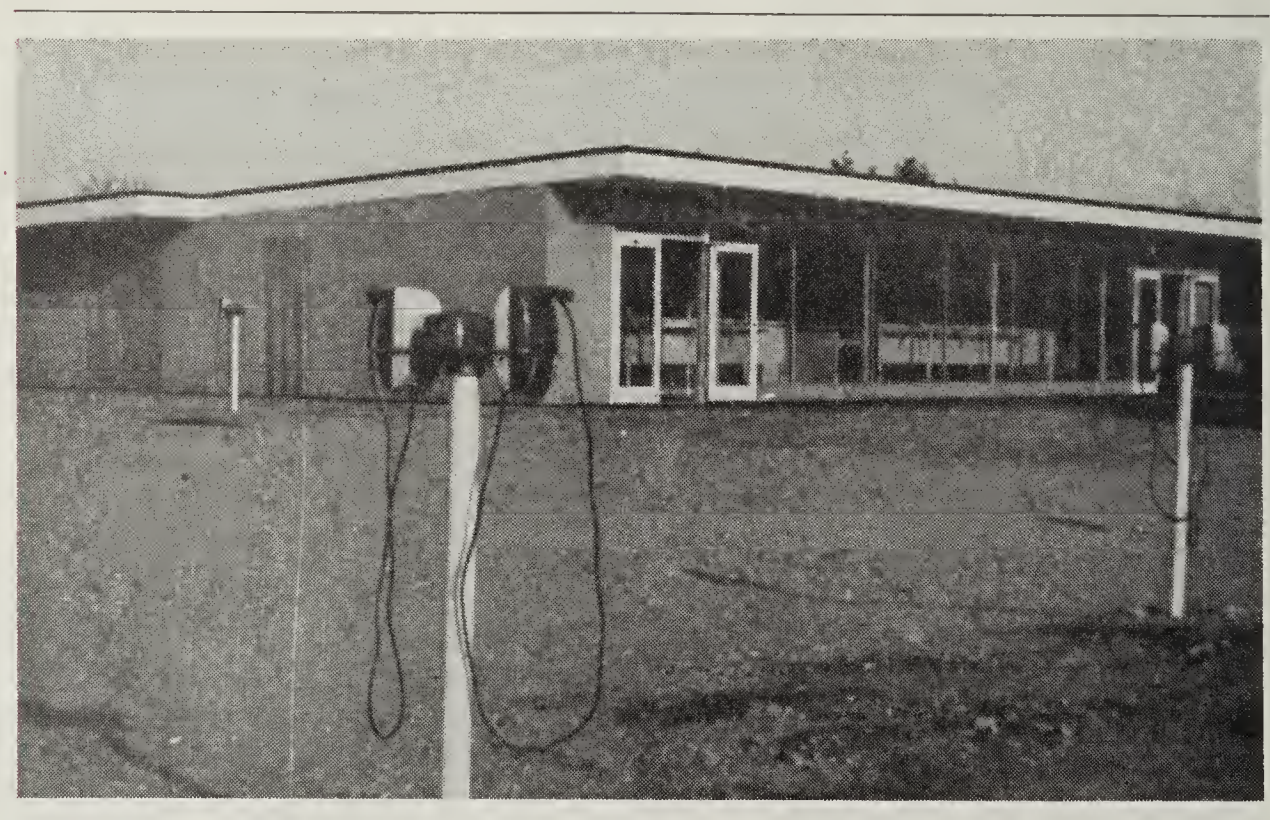
Those in attendance, besides the speakers and chairmen, were Harold L. Ringer, Berlo Vending Corporation, Hagerstown, Md.; Jack P. Cook, Bon Ton Foods, Inc., York, Pa.; Harry Gilner, The W. B. Cassell Company, Baltimore; Roy A. Richardson, Cavalier Popcorn Company, Suffolk, Va.; R. W. Stroh, the Coca-Cola Company, and Dave Fenimore, Cornco, Inc., both of Baltimore; Samuel Mellits, Dentonia, Denton, Md.; Fred Perry, Edgemere Theatres, Baltimore; Larry Blumenthal, Flavo Rite Foods, Inc., New York City; John Groves, Carlene Popcorn Company, Duquesne, Pa.; G. W. Hiles, Hiles Sales Company; Henry Theodor, Henry Theodor Company; and Raymond Showe, Theatre Candy Company, all of Pittsburgh; John B. Mahool, Harry H. Mahool and Company, Baltimore; Tom McCallister, Milprint, Inc., Philadelphia; W. R. McClayton, Jr., W. R. McClayton and Company, Baltimore; Melvin Sachs, Military Concessions, Inc., Baltimore; Elmer F. Shields, Morton Salt Company, Baltimore; T. I. Martin, Pitts Theatres, Culpiper, Va.; Tom Spahr, Spahr Popcorn Company, Chambersburg, Pa.; W. R. Glesner, Popcorn Processing Company, Washington, D. C.; Thomas C. Skinker, Popcorn Sales Company, Silver Spring, Md.; F. H. Long, William G. Scarlett and Company, Baltimore; Mildred C. Wolsh, John H. Wolsh Company, Towson, Md.; Al Keating, Bemis Brothers Bag Company, Brooklyn, N. Y.; Bill Peat, Continental Can Company, Baltimore; Herb Schindler, Dobeckmun Company, Richmond, Va.; Roger C. Bulkley, Durkee Famous Foods, Baltimore; and Hap Felsasser, Milprint, Inc., Washington, D. C.

IPA Board In Indiana

LAFAYETTE, IND.—The first midyear board meeting since the organization of International Popcorn Association was held at the Fowler Hotel recently. J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ontario, Canada, is the IPA president. The conference was held in Lafayette to enable the directors to visit the hybrid popcorn research facilities of Purdue University.

The conference began with a directors' dinner. Invited as guests of honor were Dr. Ralph M. Caldwell, head, Department of Botany and Plant Pathology, Purdue University, and his wife; Dr. and Mrs. A. M. Brunson; Dr. and Mrs. Glenn Smith; and Dr. O. E. Nelson, Jr. The guests of honor from the Agricultural Alumni Seed Improvement Association were general manager James Baynes and his wife. After the dinner, Dr. Caldwell spoke on "What Research Can Do For The Popcorn Industry."

The board also held an all-day conference devoted to a study of industry and association problems. A tour of Purdue's hybrid popcorn research facilities was conducted by Baynes, and directors visited the seed storage vaults, the seed processing plant, agronomy farms, and the new plant and soil laboratory.



The concession building of Interstate Circuit's Quinebaug Drive-In, Quinebaug, Conn., shown above, designed and built by William Riseman Associates, is of blue cinderblock with yellow trimmings, and has a concrete floor and base with a glass front. It has a four-counter service system with entrance and exit doors on either side. Dispensing Equipment Company, Boston, installed the counters and dispensers, drink machines, etc. The stadium-type popcorn machine was installed by Relston, Inc.

IT TOOK 8 YEARS of PIONEERING

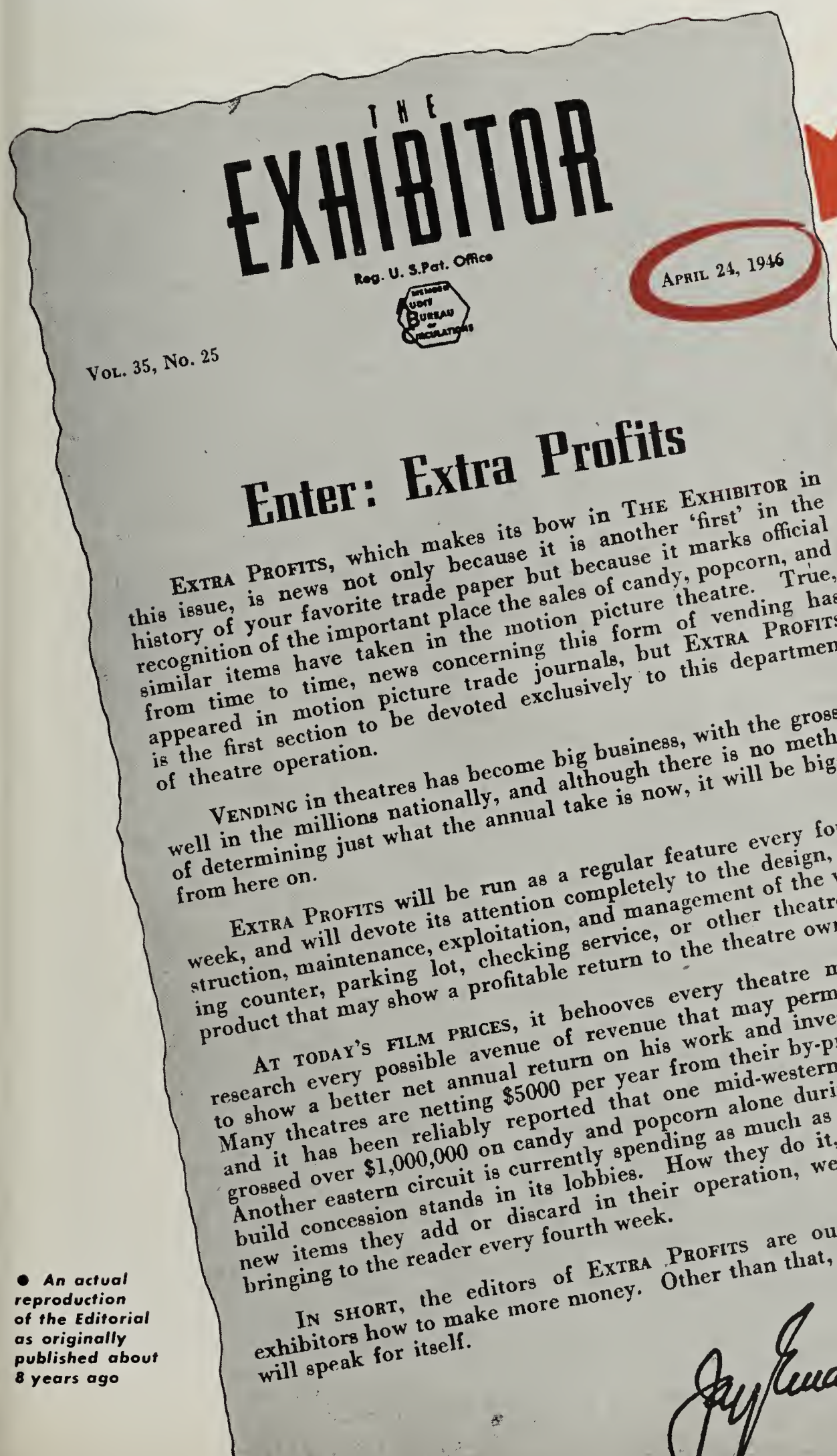
8 YEARS AGO there were very few theatremen, or even theatre concessionaires, who realized that candy vending machines were only scratching the surface of the potential confection market. Most candy and confection manufacturers were barely conscious of the budding theatre potential; and soft drinks and ice cream were relatively unknown. The popular lobby stand, as a personally attended patron service, was only an experiment by the more progressive elements of our industry.

INTO THIS PICTURE, capably advised by scores of executives who were experimenting and learning the answers, EXHIBITOR pioneered with its separate special department, "EXTRA PROFITS".

AS PROMISED in the accompanying 1946 editorial, "EXTRA PROFITS" spent thousands of dollars and thousands of man hours in research, design drawings, construction tips, maintenance rules, and management procedures. The new-born child was nursed!

"EXTRA PROFITS" conducted and paid for the first National Survey (1948) to develop the formerly unknown fact that theatre confection sales totaled nearly $300,000,000 annually; and thus captured the attention of hundreds of new salable products.

EXHIBITOR, through "EXTRA PROFITS," learned a lot during the spade work of those 8 YEARS . . . and grew to be a "reading must" for theatre executives everywhere who are responsible for the nation's theatre confection sales.



THE EXHIBITOR

Reg. U. S. Pat. Office

APRIL 24, 1946

VOL. 35, No. 25

Enter: Extra Profits

EXTRA PROFITS, which makes its bow in THE EXHIBITOR in this issue, is news not only because it is another 'first' in the history of your favorite trade paper but because it marks official recognition of the important place the sales of candy, popcorn, and similar items have taken in the motion picture theatre. True, from time to time, news concerning this form of vending has appeared in motion picture trade journals, but EXTRA PROFITS is the first section to be devoted exclusively to this department of theatre operation.

VENDING in theatres has become big business, with the grosses well in the millions nationally, and although there is no method of determining just what the annual take is now, it will be bigger from here on.

EXTRA PROFITS will be run as a regular feature every fourth week, and will devote its attention completely to the design, construction, maintenance, exploitation, and management of the vending counter, parking lot, checking service, or other theatre byproduct that may show a profitable return to the theatre owner.

AT TODAY'S FILM PRICES, it behooves every theatre man to research every possible avenue of revenue that may permit him to show a better net annual return on his work and investment. Many theatres are netting $5000 per year from their by-products, and it has been reliably reported that one mid-western circuit grossed over $1,000,000 on candy and popcorn alone during 1945. Another eastern circuit is currently spending as much as $2500 to build concession stands in its lobbies. How they do it, and the new items they add or discard in their operation, we plan on bringing to the reader every fourth week.

IN SHORT, the editors of EXTRA PROFITS are out to show exhibitors how to make more money. Other than that, the section will speak for itself.

Jay Emanuel

● *An actual reproduction of the Editorial as originally published about 8 years ago*

. . . before success encouraged the "BANDWAGON CLIMBERS"

For 8 pioneering years, the EXTRA PROFITS department of EXHIBITOR has separated considerations of candy from those of CinemaScope—soft drinks from those of stereophonic sound—and popcorn from those of photo electric cells. It took 8 years, but now others have realized that we were right all the time. We now know that at least one other trade paper has started a special monthly department similar to EXTRA PROFITS, but embellished by weekly supplements which we suppose is necessary to keep the candy fresh. Thanks for the flattery of imitation, boys! There will be other imitators. Welcome aboard!

But FIRST by 8 years is no "photo finish"!

AND AS THE THEATREMAN'S THEATRE-WISE TRADE PAPER . . .

EXHIBITOR Will Always Be First . . . and Best!

That Popcorn Mobile Clicks

THE International Popcorn Association Popcorn Mobile is a big success.

Specially designed for theatre use to stimulate sales, it has four, full-color elements presenting these selling messages: "Popcorn And Movies Go Together," "It's Delicious," "Popcorn," and "Served Hot." They are kept in constant motion by natural air currents, air flow from the entrance and exit doors and the air-conditioning system, and the heat waves rising from the popcorn stand.

They attract positive attention and draw traffic to the stand for popcorn and other concession items.

The mobile is even equippped with a hook so it may be quickly and easily hung from a fixture or light over the stand.

"With the organization of International Popcorn Association, dedicated to serving the popcorn and concession industries,"explains J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ontario, and IPA president, "We put a concession merchandising committee to work on developing a real popcorn sales builder. We sought the counsel of one of the country's leading design and point-of-purchase display organizations, Berger-Amour, and the idea for an IPA Mobile was born."

In cooperation with several leading theatre circuits, the mobile was tested, and the results showed increased popcorn sales. Important to operators and concessionaires is that the overhead mobile doesn't require one inch of premium counter or floor space and delivers continuous motion without the use of costly, and often balky and impractical motors. Natural air currents keep the lightweight elements of the mobile constantly moving, subtly attracting the attention of theatre patrons.

"The mobile is more than just another display," declares IPA vice-president Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y. "It's the newest, most successful display in use at point-of-purchase today, created to help showmen merchandise popcorn in the same aggressive way most other food products are merchandised . . . with a strong, persuasive selling theme, a sales gimmick, and colorful display at the refreshment stand."

RKO Theatres concession chief Lee Koken, New York City, expressing his comments, said, "To help theatre operators and concessionaires sell more popcorn IPA has created a dramatic, low-cost merchandising program that combines all these necessary ingredients."

To extend the effectiveness of the coordinated program, IPA has arranged with Irving Mack, Filmack Trailer Company, to make available a full-color refreshment trailer featuring the mobile display and the selling theme if there is a sufficient demand.

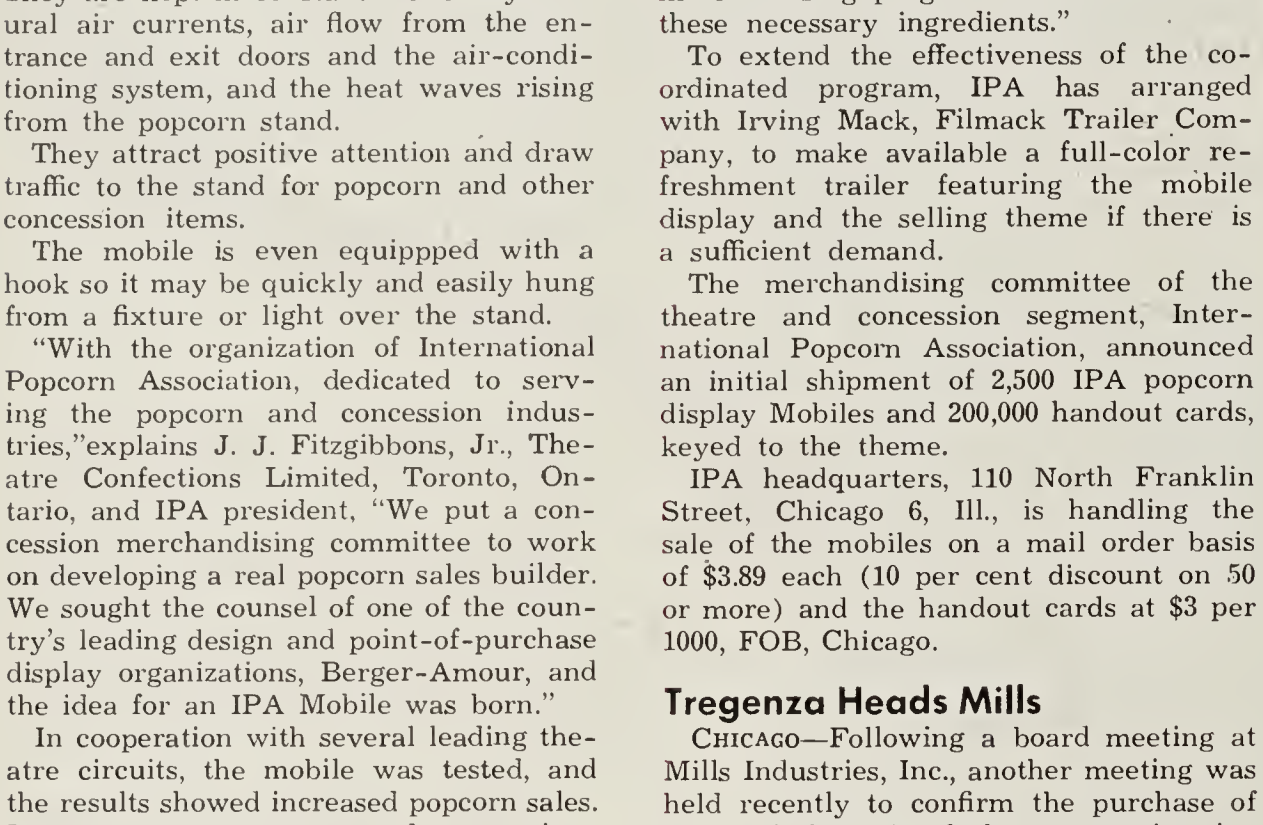
The merchandising committee of the theatre and concession segment, International Popcorn Association, announced an initial shipment of 2,500 IPA popcorn display Mobiles and 200,000 handout cards, keyed to the theme.

IPA headquarters, 110 North Franklin Street, Chicago 6, Ill., is handling the sale of the mobiles on a mail order basis of $3.89 each (10 per cent discount on 50 or more) and the handout cards at $3 per 1000, FOB, Chicago.

Tregenza Heads Mills

CHICAGO—Following a board meeting at Mills Industries, Inc., another meeting was held recently to confirm the purchase of the capital stock of the corporation including that of former chairman Ralph J. Mills and former President Herbert S. Mills. New officers and directors elected are A. E. Tregenza, formerly executive vice-president, now president; Richard F. Dooley, executive vice-president; Walter F. Hermann, vice-president in charge of manufacturing; G. T. Lawler, treasurer; Fred G. Pace, secretary; and Joseph J. Koster, assistant secretary-assistant treasurer. Named directors were William P. Ronan, Harold S. Russell, Matt O. Blesius, Charles T. Scott, Frank E. Reilly, Dooley, and Tregenza.

The company, established in 1889, will be continued with the same corporate name.


YUM
YUM
YUM

She loves to keep up with the Hollywood stars...

That's why she prefers to

refresh without filling



Your woman patron wants to be like the Hollywood stars—slender, youthful, lovely in today's slim fashions. That's why she prefers the modern, the light refreshment. And that modern taste accounts for Pepsi-Cola's steadily growing sales—in more and more theatres—in whatever form it's served.



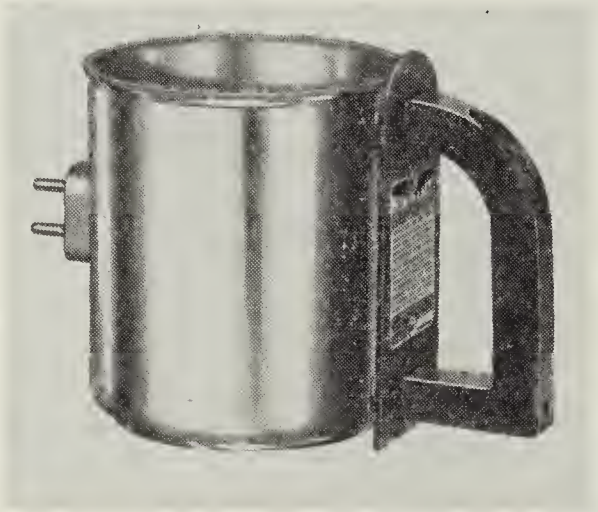
Pepsi-Cola's advertising program appeals to today's figure-conscious women. That's why Pepsi is today more popular than ever. Cash in on Pepsi's growing popularity for more soft drink sales in your theatre.

PROFIT ITEMS

Of special interest to theatremen are new developments in the field, offering possibilities of extra sales opportunities to alert showmen-tradesters

Fountainette

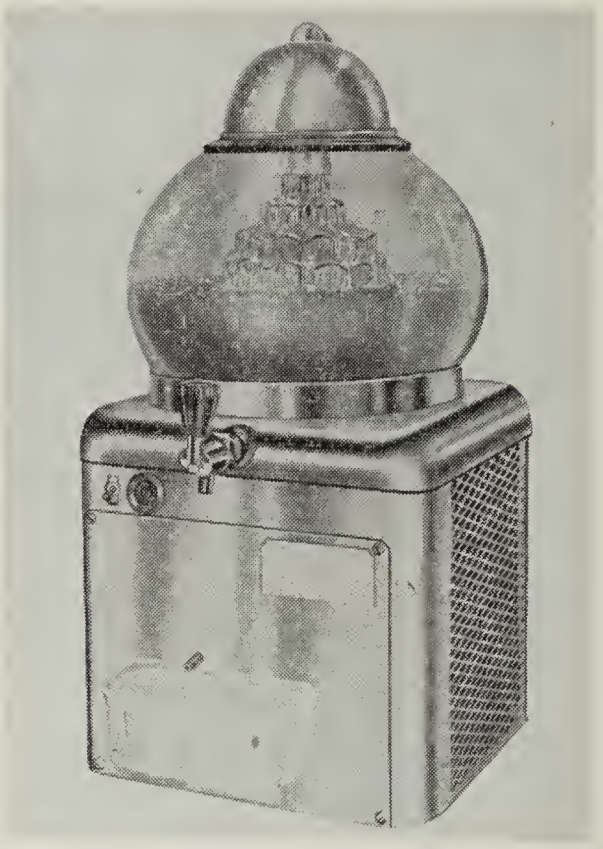
CHICAGO—A new Model 204 Fountainette was recently added to the line of Helmco, Inc. The new unit, built to allow perfect temperature control in each compartment, is equipped with exclusive, newly designed lever action pumps and Melamine plastic bowls. The manufacturer states that the new pumps are much faster and easier to use than the plunger action type. The new unit fits all standard freezer cabinets. It is made of satin finish stainless steel and is said to meet Board of Health requirements. In addition to a milk well, it has two pumps and four fruit wells for a wide variety of topping services.



A new food hot cup for the fast heating of chili, stews, and other foods may be found in this model developed recently by Helmco, Inc., Chicago.

Food Hot Cup

CHICAGO—Helmco, Inc., manufacturer of fountain and food service accessories, recently announced the addition of a new model food hot cup. This new unit is designed scientifically to handle products such as chili con carne, beef stew, chicken a la king, lamb stew, etc. The manufacturer states that it may be used with most model soup kitchens as well as with Helmco-Lacy Kitchenettes and the hot cup timer. The new food hot cup is made of nickel inside and chrome plated heavy-gauge steel outside and has a 16-ounce capacity for heating eight ounce individual foods. It should prove a valuable adjunct to drive-in cafeterias.

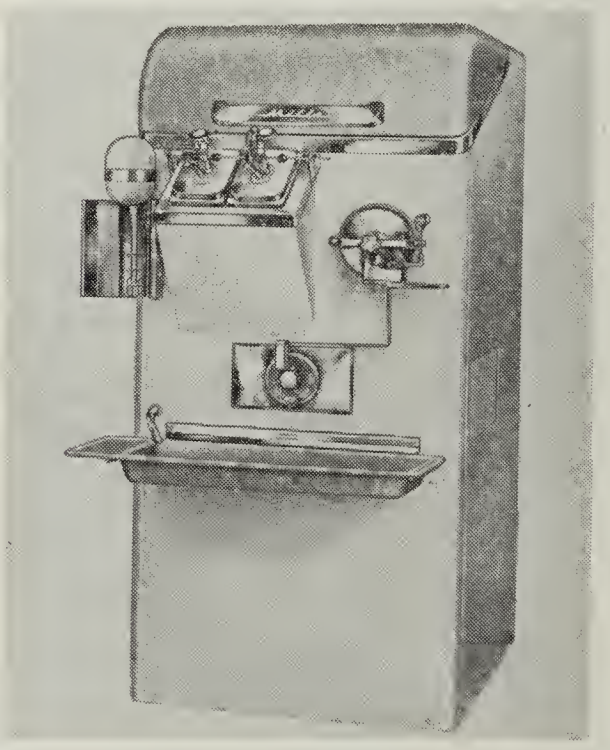


This is the Majestic Enterprises, Limited, Los Angeles, refrigerated juice dispenser Model 820R with cascades and illumination and removable lucite bowl. Capacity is six gallons, and it only requires 13 inches x 14 inches counter space.

Milk Shake, Malt Machine

CHICAGO—Mills Industries, Inc., recently introduced a new milk shake and malt machine Built-in refrigerated syrup pumps make possible three popular flavors without leaving the machine. Construction details include the "Sentinel" control that makes machine operation fully automatic. There are no switches to operate. Mix container, freezer barrel, and syrup pumps

(*Continued on page EP-11*)



Mills Industries, Inc., Chicago, recently perfected a new milk shake and malt machine which has built-in syrup pumps and several other exclusive features said to increase profits and speed.





The above is the all-purpose refreshment area recently installed at the Roxy, New York City, in the entre sole lobby by executive director Dick Dickson. The curved 33-foot counter is constructed of stainless metal, highly polished fireproofed wood, and plate glass, spotlighted so that all wares on sale are in full view for selection. Complete refrigeration throughout maintains proper temperature.

Mission Wins Again

Los Angeles—Mission Dry Corporation revealed last week that the Star of Excellence has been awarded to Mission Orange at the international conference exhibition and competition in Paris, in February. The Star of Excellence is awarded by the Institut International d'Alimentation to the one soft drink considered to be the outstanding product in its class.

The same award of quality was won by Mission Orange at the competition in Lisbon, Portugal, in February, 1951. In July, 1952, the competition and exhibition was held by the Institut in Brussels, Belgium, and Mission Orange won the Cross of Honour, highest award since a Star of Excellence was not awarded to any product. No competition was held by the Institut in 1953.

The system upon which the Institut International d'Alimentation bases the awards is, briefly, that of treating each point of merit separately and awarding the following number of marks to each. They are, 1, Opening outburst, effervescence in glass, skill in bottling, freedom or otherwise from atmospheric air, 30 marks; 2, Taste and bouquet, indicating blending balance, appearance in glass and aroma, 50 marks; and 3, Hygiene of manufacture and freedom from harmful preservatives, 20 marks.

When judging non-carbonated beverages (1) will be ignored and the marks for (2) increased to 80. Judges and their companies are debarred from competing, and do not know who manufactured the drinks they are judging until the awards are announced. A special coding system is applied to entries by a neutral party. Three unbranded and three labeled bottles are required from each competitor. In the event of a tie, labeling and packing of the bottles as sold on the open market, will be the deciding factor.

W. D. Aitken, president, Mission Dry Corporation, is proud to receive the international award for quality of product for the third consecutive time, since quality has been the foundation of Mission's business for 35 years.

Pepsi-Cola Film Released

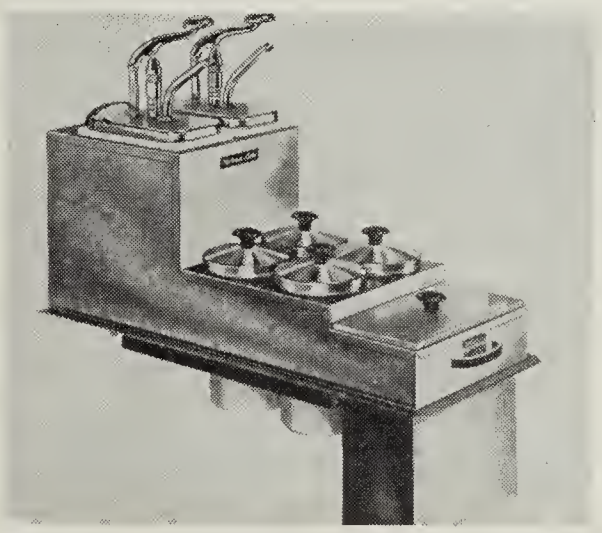
New York—Brandt Enos Associates, management consultants, recently produced for Pepsi-Cola Company a half-hour news-documentary film report dramatizing the company's growth during the past three years. The film, "Pepsi-Cola, U.S.A.", was featured at a national convention of Pepsi-Cola bottlers and is being shown regionally to interested groups.

Filmed at widely scattered locations across the country, "Pepsi-Cola, U.S.A." was completed in the short space of time of only seven weeks.

Profit Items

(*Continued from page EP-10*)

are of first-grade stainless steel, contained in separate insulated refrigerated chamber. The top and tray are of light blue plastic. Service to customers under normal conditions is rated by the company at 17 to 25 gallons of shakes (weight) per hour, which does not include predetermined overrun, with a ¾-HP water-cooled condensing unit.



Helmco, Inc., Chicago, recently announced the addition of Model 204 fountainette to its line.



YOU MAKE MORE WITH DAD'S ...THE WINNER!

1954 A THEATRE SALES Champion AWARDED BY MOTION PICTURE HERALD

DAD'S Awarded a coveted Best Seller "Theatre Sales Championship" by *Better Theatres* in 1954. 1953, 1952

DAD'S

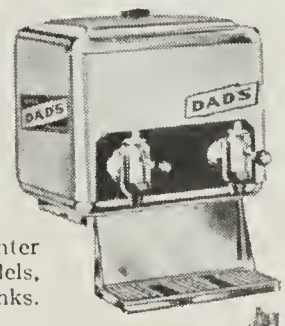
OFFERS YOU THESE PLUS PROFIT FEATURES:

1. **Make More Drinks** to the gallon. One gallon of DAD'S ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. **Make More Plus Profits.** Additional drinks from DAD'S, the Leader, mean plus profits for you. Regardless of what you're presently paying for syrup—DAD'S "extra yield" per gallon gives you higher gross profit than does any other nationally advertised brand.
3. **Make More On Cups.** Extraordinary low, low price to DAD'S users on cups. Ask us about it!



Dad's Automatic Dispensers Do a Better Job

Dad's Barrels draw the crowds! Barrels—8, 17, and 45 gal. sizes.



Dispensers—counter and rail-type models, serve 1, 2 or 3 drinks.



Dad's Perlick Units—dispenses Dad's and up to 2 other flavors . . . carbonated or non-carbonated.

Write Us For Information Today

DAD'S ROOT BEER COMPANY

2800 N. Talman Ave. • Chicago 18, Ill.



Hollywood stars recently demonstrated the proper appreciation of popcorn at a reception at the Paramount, Miami, Fla., prior to the world premiere of Warners' "Lucky Me." Left to right are Bob Cummings, Nancy Walker, and Phil Silvers with Harry Botwick, Florida State Theatres.

All Set For NCA Meet

CHICAGO—The agenda for the "Planning For Profits" panel session of the 71st annual convention and 28th annual confectionery industries exposition of the National Confectionery Association scheduled for June 6-10 at the Conrad Hilton Hotel will be right up to the minute. The panel will be held on June 8.

Charles L. Smessaert, Walter H. Johnson Candy Company, chairman, "Planning For Profits" session, will preside.

Philip P. Gott, president, National Confectioners' Association, stated that all indications are that this will be the biggest and most important exposition of confectionery manufacturing equipment.

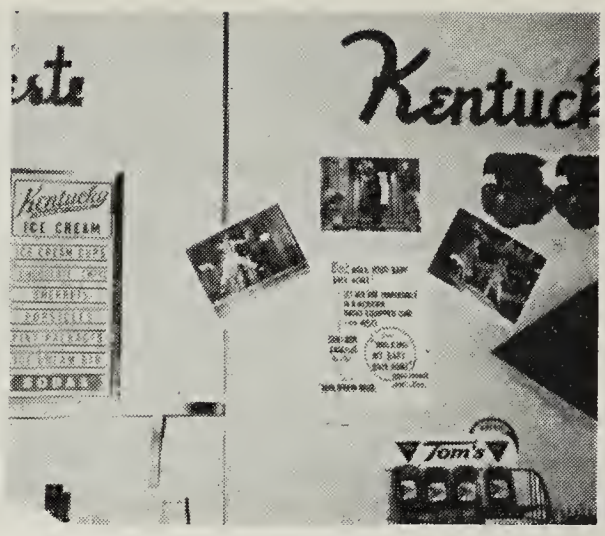
Apco Shows Full Line

CHICAGO—More than 200 operators from the Illinois-Indiana-Wisconsin areas attended a private showing by Apco, Inc., of its complete line of Automatic Soda-Shoppe soft drink cup dispensers recently in the Palmer House.

Included among the machines displayed were the 1200-cup capacity and 2500-drink syrup capacity, six-drink Soda-Shoppe, serving four carbonated and two non-carbonated drinks, using only four syrup tanks; the 1200-cup capacity, 1900-drink syrup capacity, four-drink Soda-Shoppe, serving three carbonated and one non-carbonated drink, using only 3 syrup tanks; the standard 1000-cup capacity, 1900-drink syrup capacity, three-drink SodaShoppe; and, the new, low-priced 1000-cup capacity SodaShoppe Junior, serving two carbonated and one non-carbonated drink, using only two syrup tanks.

Operators were particularly impressed by the health and sanitation features incorporated in the Apco line. All of the SodaShoppes at this private showing were constructed and built to meet the health and sanitation requirements of those communities operating under ordinances and codes of the U. S. Public Health Service, which covers such cities as Chicago, San Francisco, Philadelphia, New York, Los Angeles, etc.

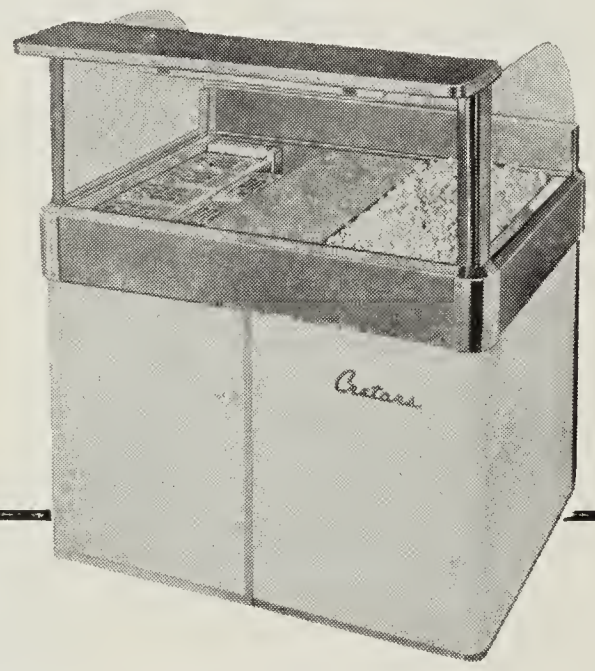
Mel Rapp, vice-president, Apco, Inc., headed the personnel who greeted the operators. Also present for Apco were Danny Gould, midwest divisional manager; Bill Kirschke, regional representative in Indiana; Claude Robarge, regional representative in Wisconsin; and Ray Joschko, chief engineer, Apco factory, Minneapolis.



Mel Gaitskill, Paris, Paris, Ky., can take deserved credit for this ice cream display used in connection with his other extra profits' concessians.

NEW CRETORS "Caliente" POPCORN WARMER

with
DUAL ELEVATOR WELLS
and FILTERED FORCED-AIR
HEAT CIRCULATION



Need additional popped corn storage capacity, or a secondary merchandising location? CRETORS' new "Caliente" Popcorn Warmer is the perfect answer! *Two* elevator wells hold the equivalent of 180 boxes of popped corn beneath working level . . . And *filtered* forced-air "heat circulation" keeps the popped corn hot, fresh and *crisp* regardless of weather conditions . . . Can be used side-by-side with the CRETORS "Olympic" to form a matching combination unit . . . For complete details, see your nearest Authorized CRETORS Popcorn Machine Distributor, or write direct.

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. . . Carbonated Cup Bev. Dispenser
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. . . Caffee Urn
. . . Fountain Dispenser
. . . Paper Cups
. . . Saft Drinks
. . . Syrups

CONCESSION STANDS
. . . Display Cases
. . . Concession Stand Indoar Theatre
. . . Display Units, Counter

CANDY
. . . Candy Bars
. . . Bulk Candy
. . . Package Candy
. . . Autamatic Candy Vender
. . . Gum

FOOD SERVICE EQUIP.
. . . Broilers
. . . French Fryers
. . . Grills
. . . Hot Food Containers
. . . Mixers, Malteds
. . . Ovens
. . . Portable Vending Cart
. . . Ranges
. . . Refrigerators
. . . Trays

POPCORN & EQUIP.
. . . Popcorn
. . . Popcorn Machine
. . . Popcorn Warmer
. . . Popcorn Seasoning
. . . Popcorn Bags and Baxes
. . . Butter Dispenser
. . . Automatic Popcarn Machines

ICE CREAM
. . . Ice Cream Cabinet
. . . Automatic Dispenser
. . . Ice Cream Bars
. . . Ice Cream Novelties
. . . Bulk Ice Cream
. . . Cones
. . . Ice Cream Freezer
. . . Snow Cone Machines

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FOOD PRODUCTS
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. . . Frankfurters
. . . Sandwich Meats

Cut Along Dotted Line

For additional information on products advertised in this issue, please check.

☐ **CANADA DRY GINGER ALE, INC.**, Soft Drinks
☐ **THE COCA-COLA CO.**, Soft Drinks
☐ **CRETORS CORP.**, Popcorn Warmers
☐ **DAD'S ROOT BEER CO.**, Root Beer and Automatic Dispensers
☐ **MANLEY, INC.**, Popcorn Machines, Drink Machines, Hot Dog Machines, Hamburger Grill, Popcorn, Solt and Seasoning
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RETURN TO
MOTION PICTURE EXHIBITOR
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NEWS OF THE Territory

New York City

Crosstown

Loren L. Ryder, head of research, Paramount studio, returned from Europe, where he has been making preparations for conducting of VistaVision demonstrations in England and on the Continent in June.

Under a stipulation signed with the Department of Justice, Paramount Pictures will be permitted to keep the ownership of the Paramount building. The company was to have disposed of the building housing its home office under the consent decree in the government anti-trust suit. The agreement states that any substantial change in the present lease or execution of a new lease on the theatre portion of the property would be negotiated by an independent expert on New York City realty acting as an officer of the court. If the Attorney General is of the opinion that Paramount's retention would improperly restrain competition in the distribution or exhibition of films, the company must sell within two years or petition the courts for further relief. The lease of the Paramount to a subsidiary of American Broadcasting-Paramount Theatres is reported to involve a minimum annual rental of $250,000 for 10 years beginning on Jan. 1, 1950, with two 10-year renewal options. The minimum rental is calculated against a percentage of admission receipts on a sliding scale.

Metropolitan Playhouse, Inc., reported that the gross income in the year ended on Jan. 31 was $3,224,063, but that it resulted in a net loss of $1,748. Expenses and other deductions in the annual report listed $2,480,092 of the total $3,225,811 as rent. Among the reported income was $43,691, profit on the sale of theatre property.

Theatrical, television and motion picture rights to Ronald Dahl's new book of short stories, "Someone Like You," published by Alfred A. Knopf, have been acquired by Carmel Myers. The stories in the collection were published previously in The New Yorker, Harper's, and other magazines. Miss Myers announced that negotiations are underway for production of three as a stage play on the style of "Tonight at 8:30," for their production subsequently as a motion picture in the vein of "Trio," and for presentation of some or all of the stories eventually on television.

One hundred and thirty-seven associates of Morris Caplan, manager, sales statistical research department, 20th Century-Fox, turned out to pay tribute at a testimonial luncheon. After 37 years with the company, Caplan is taking a leave of absence due to illness. Treasurer-secretary Donald A. Henderson bespoke the company's regret at Caplan's retirement. Messages greeting the veteran statistician from President Spyros P. Skouras, distribution director Al Lichtman, executive vice-president W. C. Michel, and executive assistant general sales manager W. C. Gehring were read by Roger Ferri, toastmaster. Speakers included assistant general sales manager Arthur Silverstone, eastern sales manager C. Glenn Norris, Atlantic division manager Martin Moskowitz, and home office sales executive Jack Bloom.

Makelim Plan Backed In Metropolitan Area

NEW YORK — Hal Makelim stated following a meeting with exhibitors sponsored by New Jersey Allied that the metropolitan area quota of 262 theatres in the Makelim-Allied production agreement for guaranteed rentals of $43,500 was exceeded by a wide margin. The session at the Hotel Astor was attended by Allied and TOA representatives plus every major circuit in the area.

The Association of Cinema Laboratories announced the election of Russell C. Holslag, vice-president, Precision Film Laboratories, as vice-president of the association, and Kern Moyse, president, Peerless Film Processing Corporation, to the board of directors.

John Rose, Rose Road Shows, who has been informed that his "Damaged Lives" is being wildcatted in the New York area, wishes to warn exhibitors that they are liable to prosecution if they play this picture without his permission.

Harold Rinzler and Marvin Kirsch were named co-chairman and Milton Livingston, Don Mersersau, and J. Milton Saltsberg, members of the general committee of the third annual film industry golf tournament being sponsored by Cinema Lodge, B'nai B'rith, at the Vernon Hills Country Club, Tuckahoe, on June 10.

Allied Artists moved into its new quarters, the entire 10th floor of 1560 Broadway. It formerly occupied part of the sixth floor in the same building, while the international subsidiary was on the seventh floor. Now, the two offices are combined.

Jay Bonafield, executive vice-president, RKO - Pathe, returned from Madrid, Spain, where he held conferences with columnist Robert Ruark in connection with the release of a full-length feature authored by Ruark.

Charles C. Moskowitz, Loew's vice-president - treasurer, got back from a Miami, Fla., vacation, as did Archie Weltman, Loew's legal department.

The United Jewish Appeal of Greater New York began its campaign for funds at a luncheon at the Hotel Pierre as 225 motion picture and amusement in-



Among those present at the recent Buffalo WB trade screening were in the usual top to bottom, left to right, order, Max Fogel, Webster, Rochester; J. Rappeport, Lovejoy, Buffalo; Spence Balser, buyer-head booker, Basil Circuit, Buffalo; Morris Slotnick, Cinema, Buffalo, and Cinema, Rochester; Phil Cohe, Cinema, Buffalo, and Cinema, Rochester; and E. C. Segal, Warners, Syracuse, salesman; James Martina, Star, Dansville; P. A. Bifarella, New Joylan, Springville; Vincent Martina, Aster, Attica; H. L. Gaines, Warners' Buffalo city salesman; and Mrs. Carrie Perriello, Naples, Naples, and Playhouse, Clyde; O. S. Phillips, Park, Orchard Park; Stanley Kozanowski, Rivoli, Buffalo; Mr. King, Riverside, Buffalo; Herb Chappel, manager, Palace, Guelph, Canada; Arthur Krolick, district manager, AB-PT, Buffalo and Rochester; and Nat Marcus, Warners Buffalo branch manager; and Krolick, William Keaton, WGR, and Marcus.

dustry leaders pledged $418,920 of the $750,000 goal. Guest of honor was Spyros P. Skouras, 20th-Fox president, who received a silver-covered Hebrew Bible from Simon H. Fabian, Stanley Warner president, who lauded Skouras' efforts on behalf of UJA.

Si Seadler, MGM advertising head, returned from a combined coast vacation and visit to the studios.

W. C. Gehring, 20th Century-Fox executive assistant general sales manager, returned from the West coast following a trip to confer with studio production executives.

Frank Ross, producer of both 20th-Fox's "The Robe" and the forthcoming "Demetrius and The Gladiators," was due in with his actress-wife, Joan Caulfield, to engage in promotional activity for the latter drama, which is set to open at the Roxy sometime later this spring.

The Stoddard, southwest corner of Broadway and 90th Street, has been leased to a supermarket.

J. Joshua Goldberg joined the Mitchell May, Jr., Company, Inc., general insurance brokers, as a vice-president. Goldberg will headquarter in the firm's New York office. Goldberg, an attorney-at-law, has been active in the industry for 20 years. Having served in several executive posts, he still is vice-president, Raybond Theatres, and secretary, Independent Theatre Owners Association.

Harry Loud, in charge of trailer production for MGM, was in from the coast for home office conferences.

Representatives from 13 exchanges attended an organizational luncheon meeting at UJA headquarters, where plans were made to mobilize the exchange employees behind the 1954 campaign of the United Jewish Appeal. Abe Dickstein, 20th-Fox, chairman, employees division's drive within the amusement industry for the second successive year, presided. On hand were Ben Abner, Warners; Lou Allerhand, Metro; Alex Armswalder, 20th-Fox; Jack Belman, Favorite; Bob Fannon, Republic; Sol Gottlieb, Metro; Alfred Rothschild, National Screen Service; Anthony Ricci, Republic; Jack Perley, Paramount; Herman Silverman, RKO; Joe Sugar, United Artists; and Sol Trauner, Columbia.

Abe Goodman, 20th-Fox advertising manager, returned from the west coast following a trip to confer with studio executives on the production of CinemaScope trailers.

Harold Hecht, executive producer, Hecht-Lancaster Organization, and James Hill, producer, "Vera Cruz," arrived from Mexico City for meetings with United Artists executives on release plans for "Apache," "Vera Cruz," and other forthcoming Hecht-Lancaster Productions.

William E. Osborne, assistant export manager, Allied Artists International Corporation, returned following a tour of the Far Eastern territories.

For "Dial M For Murder," Paramount, one of the highlights of the series of special events was the "Fit The Key" stunt which had a bevy of girls handing out 10,000 envelopes in the metropolitan area carrying keys with copy reading: "A key is the solution to the mystery of Alfred Hitchcock's 'Dial M For Murder'. Try it at the Paramount lobby." The key which fitted a door set up in the lobby was worth a $50 bond to the possessor. In addition, an Alfred Hitchcock contest awarded free tickets to the Paramount for the first 25 most complete lists of titles of the director's productions. Also, the first 50 patrons at the boxoffice received free copies of the play, "Dial M For Murder." In addition, over 25,000 colored circular stickers gummed back with copy on playdate, were posted in prominent spots.

A spectacular R. H. Macy contest highlighted the intensive exploitation campaign backing the opening of Republic's "Johnny Guitar" at Brandt's Mayfair. Scott Brady and Mercedes McCambridge, co-stars of the Trucolor production, and Royal Dano, featured, were among the judges who selected "Miss Photo-Jean-Ic" at the Mayfair, following contests in the Macy stores. The stars made numerous radio and television appearances as part of the advance buildup. A sextette of girls in attention-getting western regalia distributed "chips" in strategic locations throughout the city, with lucky "chips" entitling the holders to free admission. A "Johnny Guitar" was used as a street ballyhoo throughout the borough.

Herman Robbins, president, National Screen Service, has once again been appointed chairman, motion picture trailer distribution committee, for the 1954 United Cerebral Palsy campaign. Robbins has held the chairmanship each year since UCP was launched five years ago. In addition, National Screen Service will handle distribution of the campaign appeal trailer.

Jacob H. Karp, executive assistant to Paramount studio vice-president Y. Frank Freeman, returned following a two-and-a-half month business trip to Europe and Israel.

It was learned that cars of Paramount patrons who first eat at Rosoff's Restaurant will be parked free. The free parking is good from 6:30 p.m. to 6 a.m. on Monday through Friday, and, in addition, Rosoff's will pay for the second Paramount admission ticket for any two of its diners.

Mr. and Mrs. Leonard Taylor, Crossways, Chappaqua, announced the birth of a daughter, Elizabeth Anne, at Northern Westchester Hospital, Mt. Kisco. Mrs. Taylor is the former Patricia Weisman, daughter of Mr. and Mrs. Milton C. Weisman, Hotel Pierre. Weisman is a prominent film industry attorney.

Harry M. Kalmine, vice-president and general manager, Stanley Warner Corporation, sailed for Europe. . . . Archie Weltman, Loew's legal department, is back from a Miami, Fla., vacation.

New Jersey

Newark

The Stanley Warner Jersey zone "Birthday Club" held its May birthday luncheon at Kelly's Restaurant, honoring girls whose birthdays fell in May. They were Evelyn Agans, secretary to Frank Damis, zone manager; Ann Hamill, contact department; and Elodie Miller, advertising department. Each guest was presented with a gift. Ethel Oxley and Helen Knieps were in charge of arrangements. June's party will honor Eleanor Bennett, secretary to Lou Dennis; Hannah Bailin, payroll clerk; and Marge Higgins, secretary to Neil Coogan.

Lou Bernhard, Stanley Warner booking department, returned after a vacation.

Frank Costa, manager, Warner, Ridgewood, N. J., was married on May 7 to Helen Kelly, Maywood, N. J., at the First Presbyterian Church, Ridgewood. Mrs. Costa is assistant secretary and trust officer, North Jersey Trust Company, Ridgewood. After a reception for many friends, the couple left for a honeymoon at Williamsburg, Va.

Betty Anderson, Stanley Warner booking department, left for a vacation in Miami Beach, Fla. . . . Arnold Jordan, formerly of Stanley Warner and now in business for himself, and Mrs. Jordan will celebrate the Bar Mitzvah of their son, Marc, on June 26. The reception will be held on June 27.

Lynn Michelson, daughter of Arnold Michelson, Stanley Warner zone, had her tonsils removed and is in the pink again.

New York State

Albany

History, recollection, sentiment, and revelation commingled at a dinner of the Variety Club honoring five Albanians for their loyal, unstinted cooperation in the Variety Club-Albany Boys' Club summer camp. Toastmaster Charles A. Smakwitz, who heads the Camp Thatcher committee, and the Heart Fund, before presenting honary memberships to Gene Robb, The Times-Union Publisher; Con Heffernan, city editor; Mark D. Bohen, circulation manager; John E. Prime, Albany County Restaurant and Liquor Dealers Association president; and Frank Corenti, former association president, recalled the circumstances under which Tent 9 came to the assistance of the mountain camp in 1941 and sketched the tent's contributions to the improvement of the plant since that time. He reported that the club had spent approximately $125,000 for changes and additions as well as for two-week free vacations to hundreds of underprivileged youngsters. Smakwitz also revealed that the club had paid "all indebtedness and had money in the bank now;" and the directors of the County Restaurant and Liquor Deaders would consider a plan to undertake the construction of a recreation hall at the camp. He estimated this would cost $15,000, with some donations of materials by generous Albany

firms and said a local bank would loan the money to swing it. The Stanley Warner zone chief called the proposed setup superior to another under which promise of the badly needed hall was made several years ago. Where there was "one Tobacco Road building" when the Variety Club moved in, with a $1500 advance, 15 years ago as the camp was about to "fold," there are now "seven or eight," Smakwitz pointed out. He mentioned that added acreage also had been made available by the Albany Packing Company. Benny Goffstein, then circulation manager, The Times-Union, and now at a Nevada resort hotel, was credited by Smakwitz with selling Tent 9 on the idea of lending a helping hand. The Variety Club also made a never-to-be-forgotten tieup with The Times-Union, taking over the "Denial Day" title which the paper had used in a community-wide promotion to aid the poor and hungry during the depression era, Smakwitz recounted. Robb, in a brief address accepting an honorary membership card, called attention, humorously, to the fact the paper holds a "quadruple" membership, and he, Robb, is a "paying" member, too. His observations of Variety Clubs in other cities was that they consist of "enterprising, energetic, dedicated, wonderful people." Of all the fine associations the T-U had with local organizations, none is "more wonderful" than that with the Variety Club, Robb concluded. Corenti, "father" of the restaurant-grill tieup, spoke simply, sincerely and warmly of the inner glow that comes from helping poor boys. Messrs. Corenti and Prime accepted for absent Bernie Parzych, co-chairman of the group's camp drive committee, an honorary membership card. Among those attending the dinner were Chief Barker Jules Perlmutter, Dr. Benjamin M. Volk, Harold Gabrilove, Richard Harper, Jack Mundstuk, Jack Goldberg, Ralph Ripps, Frank Carroll, Ray Smith, Jimmy Moore, Harry LaVine, Gordon Bugie, Howard Smidt, Harry Alexander, Harry Lamont, Sylvan Leff, Howard Goldstein, Attorney Lewis A. Sumberg, Art Green, Dave Marks, Mark Zuckerman, Abe Pomeranz, and Harry Berman.

Fabian's Mohawk and Saratoga Drive-Ins set fireworks displays as a presalute to Memorial Day.

Industry men receiving treatment at Albany Hospital included Joe Saperstein, division booker for Fabian, and Ed Foley, Strand. Saperstein suffered a heart attack at the close of the business day in his Palace office. Foley, hospitalized before, returned for further care. Irwin Ullman, Mohawk Drive-In manager, temporarily assumed Saperstein's duties. Deo West, formerly at the Ritz, substituted for Foley. . . . The Strand showed "Dial M For Murder" in 2-D.

William With, Palace manager, received congratulations for his resourcefulness in effecting a striking window tieup with Flah's Store on "Executive Suite." The exclusive women's shop, located in the center of the downtown business district, backed up an array of the latest styles with a colored 24-sheet and a standup poster on the film. With and MGM manager Jack Goldberg also arranged a morning preview of "Executive Suite" for 70 members of Albany chapter, National Secretaries Association.

The first action by the Albany Roman Catholic Diocese in opposition to "The French Line" came via a letter, read at Masses on May 23, from the Rev. Thomas H. Kay, diocesan director, Legion of Decency. It cited the fact the picture had been "advertised for showing" in the Diocese and that it had been condemned by the Legion of Decency. The Evangelist, official weekly publication of the Diocese, spotted Father Kay's letter on page one in heavy type. It was also read, prior to the sermon, on the broadcast of High Mass from the Cathedral of the Immaculate Conception, Albany, over WTRY, Troy.

Jules Perlmutter set June 15 as the date for completion of the CinemaScope installation at Fort George Drive-In, Lake George, and Lake, Lake George Village. The Drive-In project is of some magnitude. The screen will be expanded from 46 to 76 feet in width, through 15-foot tackons, anchored by piles driven eight feet into the ground. New rectifiers and lamphouses are also being installed, along with the "squeeze" lenses. Cost of the work is estimated at $11,000. Perlmutter plans to book new CinemaScope releases. He says that his clientele in both houses is chiefly New York City people in the Lake George area for vacations. Fred Dorr manages Fort George, and Fred Pratt the Lake.

Another case of theatre injury to a small boy, this time the splashing of lighter fluid on his clothing and its ignition with a cigaret butt, occurred in the Royal. A neighborhood 10-year older, sitting alone at the supper-hour show on a Sunday, received burns about the body which necessitated hospitalization. He was saved from more extensive blistering by the quick action of concession stand saleswoman Mrs. Regina Endres, 22, employed by Berlo Vending Company. She grabbed the badly frightened kid and beat out the flames as he fled from the house. From a bed in Albany Hospital, Charles Antinucci told The Knickerbocker News he felt and smelled the fluid as it hit his back, a short time after arriving at the Royal. A few seconds after he had turned to some people in a row behind him and inquired, "Who's throwing stuff?", he felt his back getting warm and noticed the flames over his shoulder. Deciding to run home, he dashed out, only to be stopped by Mrs. Endres. She reported holding him with one hand and beating out the flames with the other. Police began an investigation after taking Antinucci to the hospital.

Saul J. Ullman, Fabian Circuit division manager, was feted and gifted at a weekly Variety Club dinner in Keeler's Restaurant for his outstanding achievement as chairman, Big Brother committee. Lauding Ullman, toastmaster Lewis A. Sumberg said that the committee had raised $22,580 in the past year to finance Camp Thacher, the summer camp in the Helderbergs where 400 needy boys are given free vacations. Tent 9 operates it in conjunction with the Albany Boys' Club.

Harold Strassman's Eagle has recently been arranging mid-week bookings of Italian product, while the Grand and Ritz occasionally show such foreign-languagers.

Buffalo

Objections by the Roman Catholic Legion of Decency to showing of "The French Line" and the group's attempts to enforce its opinion were sharply criticized by the Rev. John Pallas, pastor, Hellenic Eastern Orthodox Church of the Annunciation. Speaking to a congregation of some 500 persons Father Pallas denounced the Roman Catholic group's actions as "a 20th Century Spanish Inquisition." "What has been attempted here is a particularly vicious thing," Father Pallas said. "The operators of the Lafayette (where the picture, banned by the Legion of Decency, was shown for two weeks) refused to bow to the autocratic dictates of a religious group. As a result, they have been slandered and an unconscionable attempt has been made to establish not only a primary boycott, but a secondary boycott, which in our statute law is regarded as reprehensible." Commending efforts by "any moral-thinking group" to eliminate obscene and immoral films or books, Father Pallas went on to say, however, he considered current Roman Catholic actions concerning the picture in complete irregard of "the dignity of our fellowman." Critcism of Roman Catholic objections to "The French Line" was answered by the Very Rev. Edward S. Schwegler, director, Legion of Decency.

Charles M. Turner, English actor-producer, obtained the Epworth Circle Board of Education facilities in Niagara Falls, Ont., for presentation of a summer theatre series. Turner, who succeeds Mrs. Maude Franchot as producer, imported the Leslie Yeo-Oliver Gordon London Theatre Company for an 11-week season. The name, Niagara Falls Summer Theatre, will continue.

A display of weapons used in crimes and confiscated by the police was arranged by manager Robert T. Murphy and publicity director Phil Todaro, Century, for "Riot In Cell Block 11." The weapons, which included sawed-off shotguns, revolvers, tear-gas guns, dynamite, and knives, were loaned by the department's criminal laboratory. Both city newspapers carried stories on the display, which was viewed by hundreds of curious citizens. A screening was arranged for city officials, judges, wardens, and members of the police force. The Polish language newspaper voted it the "Movie of the Week," and every major and independent radio station plugged the opening.

When "Beachhead" played at Shea's Bellevue, Niagara Falls, manager Lou Jaffe put on a big advance promotion campaign, including a parade of marines. . . . Gil Golden, Warners advertising manager, was in for conferences with Arthur Krolick and Charles B. Taylor,

UPT. While here, Golden, who was accompanied by his wife, visited Niagara Falls.

Attorney Frank G. Raichle, counsel, Schine Theatres, Inc., contended in U. S. District Court that the government's contempt charges against the circuit resulted from "misconceptions and shortsightedness." His remarks were made during arguments on the defendant's motion to dismiss civil contempt proceedings against the corporation and its officers. Judge John Knight reserved decision. Raichle stated that the corporation could not comply with the government order to dispose of 39 theatres in three years because of TV and drive-in competition. Appearing in court were J. Myer Schine, corporation president; Louis W. Schine, his brother; Howard M. Antevil, circuit attorney; John A. May, executive; and Donald G. Schine, son of Louis and circuit vice-president. Judge Knight took under advisement motions to dismiss civil contempt proceedings against all defendants; dismiss criminal contempt proceedings against Antevil, Donald Schine, and Elmer F. Lux, president, Elmart Theatres, and president, Buffalo City Council; and compel the government to furnish bills of particulars. Proceedings were indefinitely adjourned.

—Mrs. Nedra Gray

Islip

East Islip Theatre, Inc., has been authorized to conduct business in Islip. Incorporators are James Pero, and Gloria Helbig, Islip; and Elizabeth Speiss, Islip Manor.

Johnstown

The Strand building was leveled by wreckers, preparatory to construction of a store on the site. Mr. and Mrs. Leland Warner had been lessees of 162-seater for the past year. Smalley's is now the lone house in this city.

Massena

Raymond Leveque, Schine's Massena, took advantage of the promotion-mindedness of the Columbia Diamond Ring Company and concluded a tiein with a jewelry store whereby a valuable diamond ring is given away with the theatre's "Lucky" game each Saturday. These rings have a retail value of $75. The jeweler, in addition to contributing the ring, is advertising the giveaway at the theatre. In return, Leveque is giving the jeweler a lobby display, and, of course, announcements from the stage.



One of Loew's oldest employees in length of service, Mrs. Bessie Dove, manager, Loew's Avenue B, New York City, recently retired after having served 43 years with the company. She is shown here with company executive Joe Vogel. She was first appointed a Loew manager in 1929.

EYEING THE Exchanges

New York—About eighty-five members of the Motion Picture Bookers' Club were present at a testimonial luncheon honoring Alex Arnswalder, 20th-Fox sales manager, at the Famous Kitchen. Arnswalder was presented with a plaque honoring him for his many services to the Bookers' Club in the various posts he has held with the club. Sam Einhorn, president, made the presentation.

MGM—Mary Mayham, bookkeeping machine operator, was lunched for her birthday by Zena Siegel and Lorrain Reiner. . . . Secretary Gladys Braunstein had a day of picnicking and rowing.

U-I—Print booker Dick Feinstein marched in the Armed Forces Day parade with his army reserve unit. . . . Typist Rachel Yahia was vacationing.

Republic—Salesman Anthony Ricci invited the entire office to celebrate his birthday at his niece's Italian restaurant, Patsy's. . . . Maria Arroyo was honored with a farewell party when she resigned.

United Artists—Booker's secretary Harriet Handler moved to her summer home. . . . The boxoffice department's Sophie Bochillo was on the sick list. . . . Back after illness was Joyce Gallione, secretary to the branch manager. . . . Statistician Rosalind Filler saw daughter Edy record another theatrical success in "The Vagabond King" at James Madison High School.

20th-Fox—The Fox Family Club's annual boat ride is expected to have a big turnout of exchange and home office people when the pleasure boat pulls out for Playland at Rye. . . . Send birthday cards to booker's assistant Mae Stabile on June 9. . . . Division manager's secretary Frances Singer and her family moved out to their Far Rockaway summer place. . . . Also packing her togs was secretary Bess Goldstein Allen, headed for her summer place at Long Beach. . . . News booker Henry Unger was ailing.

RKO—District manager Len Gruenberg was married to Virginia Adler of the Adler shoe family. . . . Secretary Ann Levy is back from her Florida respite. . . . Phil Heydeck, boxoffice department, went to Lindenhurst, N. J., to see his former acting group, the Oxford Players, perform.

Columbia—John Brown, boxoffice department, spent a weekend in West Warwick, R. I. . . . Howard Goldstein, boxoffice department, is expecting an army call momentarily. . . . Arnold Lipschutz, the new office assistant, is a recent grad of Lafayette High School, Brooklyn. . . . Accounting clerk Camille Patti is expecting her Korean Joe in mid-July. . . . Bob Mucci moved up to cashier's clerk. . . . Secretary Sandra Resnick was vacationing.

Warners—Two departures in the contract department are Lillian Wasserman and Margie Clark, who resigned, the latter to live in California. . . . Ben Abner, branch head, flew to Miami, Fla., for a vacation. . . . Booker Peter Sage was struck with a virus infection. . . . Ruth Kaiser, secretary to the branch manager, was entertaining relatives from Los Angeles.

Paramount — The office people got together for a farewell luncheon in honor of booker Jerry Frankle, who resigned to join National Film Service. He was presented with a slide projector. Joe Curtin was moved up. . . . Nancy Olivero, accounting department, is bragging about how daughter Janet stood up. She's seven months old. . . . Ledger clerk Reginald Bagnall was in Atlantic City for the weekend. . . . Clerk Hal Wickliffe finished another short story to be submitted to his agent.

Ramblin' 'Round — Jack Rosenthal, World Film Enterprises, a veteran of the business since 1928 and a charter tenant in the Film Center building, remodeled his quarters and set up a projection room prepared to show 35, 16, 8, and 9-and-a-half mm. films. The projection room, which seats 16, is now ready for commercial leasing. . . . Gloria Dreyfus, Bonded's billing department, and Betty Simeone, secretary, National Film Service, were off to Mexico and Miami, Fla. . . . Realart bookkeeper Frances Kingsley celebrated her natal day. . . . Hy U. Gardner, assistant to Al O. Bondy, was on the road covering the Virginia, Washington, and the Baltimore, Md., territory.

—J. A. D.

Plattsburg

The Strand, Benton first-run, was beautified, modernized, and reequipped during an 18-day shuttering. A wide-screen was installed, the interior redecorated, and the lobby redesigned. Albany Theatre Supply Company, Rambusch Decorating Company, New York, and Allied Studios, New York, were among the contractors. Two local contractors joined with the others in purchasing newspaper space to highlight the improvements and to assure Plattsburg residents the changes placed the 1300-seater in the front ranks of fine theatres. James P. Malone manages the Strand.

Rotterdam

Harry Lamont arranged an anniversary week at the Riverview Drive-In. Cake and soda were "on the house" the first night.

Schenectady

General Electric's new short subject, "The Atom Goes To Sea," had its premiere public showing for local civic leaders and members of the press at the Plaza. The film concerning the atomic submarine is now available for theatre use.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
VOL. 52 • No. 5

JUNE 2, 1954

ALLIED ARTISTS

The Bowery Boys Meet The Monsters (5419)

COMEDY 65½M.

ESTIMATE: Okeh series entry.

CAST: Leo Gorcey, Huntz Hall, Bernard Gorcey, Lloyd Corrigan, Ellen Corby, John Dehner, Laura Mason, Paul Wexler, David Condon, Bennie Bartlett. Produced by Ben Schwalb; directed by Edward Bernds.

STORY: Leo Gorcey and the boys call on the owners of a vacant lot on the Bowery to get permission to use it as a ball field for neighborhood youngsters and thereby find themselves in a weird house in the country inhabited by Dr. John Dehner, looking for a human brain to install in his live gorilla; brother Lloyd Corrigan, looking for a human head for his mechanical robot; sister Ellen Corby, looking for human flesh with which to feed her cannibal plant; and sister Laura Mason, a vampire seeking blood. The lads are served by a gruesome butler, Paul Wexler. Gorcey and Hall are forced to spend the night, after which they have a tough time trying to get out. Candy shop operator Bernard Gorcey and pals David Condon and Bennie Bartlett show up and they find themselves about to be sacrificed. Gorcey, Hall, and the others finally manage to get out after getting the release of the lot signed and the mechanical man winds up playing baseball with the kids.

X-RAY: With enough horror for the youngsters and fans of the series, this should do as well as others that have preceded it, and the horror angles should be of assistance. The cast, story, direction, and production are all average. It should find its niche on the lower half. The screen play is by Ellwood Ullman and Edward Bernds. Maximum aspect ratio: 1.85-1.

AD LINES: "'The Bowery Boys' Almost Lose Their Heads To These Monsters"; "Fun And Action With 'The Bowery Boys'"; "They Should Have Had Their Heads Examined."

COLUMBIA

Jungle Man-Eaters

ADVENTURE DRAMA 68M.

ESTIMATE: Routine series entry.

CAST: Johnny Weissmuller, Karin Booth, Richard Stapley, Bernard Hamilton, Gregory Gay, Lester Matthews, Paul Thompson, Vince M. Townsend, Jr., Louise Franklin. Produced by Sam Katzman; directed by Lee Sholem.

STORY: Government officials solicit the aid of Johnny (Jungle Jim) Weissmuller in capturing a diamond smuggler threatening the world market. The government party is headed by commissioner Lester Matthews, Richard Stapley, a police inspector, and the latter's fiancee, doctor Karin Booth. Also along in a supposed official capacity is Frenchman Gregory Gay, who is behind the smuggling game. Gay has persuaded an unfriendly tribe to ravage the village of a peaceful tribe encamped too near the site of the secret diamond mine. Weissmuller, Booth, and Stapley fly to the scene of the disaster and discover that the native chief was murdered and his son kidnapped. Attempting to rescue the heir, Weissmuller and his party are captured but not before they have discovered the method Gay uses to smuggle out the diamonds. Weissmuller, however, manages to escape, confiscating a box of explosives, which he sets up to destroy the smugglers' headquarters. After rescuing his friends, the charge is set off and the native tribe is scattered.

X-RAY: This sepia adventure drama incorporates all the expected thrills, animal wrestling, action, and chicanery, which should satisfy fans tuned to this type of entertainment. Samuel Newman wrote the story and screen play, based on the King Features comic strip. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Usual series price.

AD LINES: "Diamond Smugglers Upset The Peace Of The Jungle"; "An Exciting Jungle Adventure With 'Jungle Jim'"; "'Jungle Jim' And His Chimp Foil A Gang Of Diamond Smugglers."

The Saracen Blade

MELODRAMA 76M.

(Color by Technicolor)

ESTIMATE: Average programmer for the duallers.

CAST: Ricardo Montalban, Betta St. John, Rick Jason, Carolyn Jones, Whitfield Connor, Michael Ansara, Edgar Barrier, Nelson Leigh, Pamela Duncan, Frank Pulaski, Leonard Penn, Nyra Monsour, Edward Coch, Gene D'Arcy, Peppy Deluando. Produced by Sam Katzman; directed by William Castle.

STORY: During the 13th Century, Ricardo Montalban dedicates himself to avenging the murder of his father at the hands of Count Michael Ansara and son, Rick Jason. Montalban enlists as a clerk in the service of Baron Edgar Barrier and he and Barrier's daughter Betta St. John, fall in love. When they learn that Barrier has made a political deal for St. John to marry Jason, they attempt to flee together, but are caught by Jason's men, who bring back St. John and imprison Montalban. The latter is used as bait for hunting by emperor Whitfield Connor, when Montalban saves the king's life, he becomes a friend and companion. Connor asks him to go

FIRST* in the entire trade press . . .

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along to the Crusades, where he can win knighthood, but also orders his marriage. Montalban selects Carolyn Jones, a niece to Ansara, knowing it would confuse his enemies. Montalban, knighted on the battlefield, is captured but later escapes with the aid of slave Pamela Duncan and returns. Jones refuses the attention of Ansara and is killed by him. Montalban wages war on his enemies. Connor is forced to strip him of his rewards and knighthood, but Montalban is happy to be together with St. John.

X-RAY: Action, intrigue, color, and a fairly interesting yarn put this in the average program class. The fact that this is based on the best seller by Frank Yerby may help. The screen play is by DeVallon Scott and George Worthing Yates. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Program price.

AD LINES: "All The Swashbuckling Fury Of Frank Yerby's Best Seller Explodes On The Screen"; "Flashing Swords And Willing Lips Spurred His Mission Of Revenge"; "A Thrilling Tale Of Days Gone By."

IFE

Girls Marked Danger

MELODRAMA
70M.

(Italian-made)
(Dubbed in English)

ESTIMATE: Exploitation import has the angles.

CAST: Silvana Pampanini, Eleonora Rossi Drago, Sophia Loren, Tamara Lees, Marc Lawrence, Vittorio Gassman, Barbara Florian, Ettore Manni, Gianni Bonos, Enrico M. Salerno, Bruna Rossini. Produced by Carle Ponti and Dino De Laurentis; directed by Luigi Comencini.

STORY: Eleonora Rossi Drago, sweetheart of crook Ettore Manni, is the object of anger on the part of Marc Lawrence, lieutenant of a white slave ring, when she refuses to join a shipment of girls being sent to South America. With the help of hanger-on Vittorio Gassman, whose girl friend, Silvana Pampanini, is secretly in love with Manni, Lawrence masterminds the robbery of a sport stadium safe, the manager of which heads the crime syndicate. Gassman and Manni crack the safe to find only papers which allow Lawrence to blackmail himself into a partnership. All are rounded up by the police except Gassman. Lawrence persuades Gassman to convince Pampanini to enter a house of prostitution in a place run by Lawrence's associate, Tamara Lees, but she continues to repulse the advances of Lawrence. The latter next decides to run a dance marathon to recruit more girls for his next shipment to South America. Rossi Drago enters to make some money for a lawyer to defend Manni even though she is pregnant. She is soon forced to drop out. When she begs Lawrence for money, he beats her, making it necessary to go to a hospital. Knowing of Rossi Drago's need for money, Pampanini decides to be nice to Lawrence and allows him to visit her for a price. Manni and his friends are convicted, but escape. He gets a chance to visit Rossi Drago before she dies. Manni and friends meet Lawrence at the pier as a shipment is about to depart and free the girls. They take Lawrence, Gassman, and the others to a warehouse to stand judgment. As the crowd is about to take action, the police arrive and take everyone off to jail.

X-RAY: Containing a yarn that is at times slightly confusing, adequate performances, average direction, and production, and some exploitation angles for the houses that can use them, this import will probably get wider distribution because of the dubbing into English. The gangster characters seem to be a fair take-off on American counterparts. This seems best suited for the specialty and exploitation spots. The story and screen play are by Luigi Comencini, Massimo Patrizi, Ivo Perilli, Antonio Pietrangeli, and Luigi Giscosi.

AD LINES: "An Expose Of The Italian White Slave Racket"; "A Racket Dealing In Girls . . . Laid Bare"; "The Italian Underworld In Action."

MGM

Gone With The Wind (430)

DRAMA
222M.

(Color by Technicolor)

ESTIMATE: Reissue should have wide appeal.

CAST: Clark Gable, Leslie Howard, Olivia de Havilland, Vivien Leigh, George Reeves, Fred Crane, Hattie McDaniels, Everett Brown, Jack Williams, Thomas Mitchell, Oscar Polk, Barbara O'Neil, Victor Jory, Evelyn Keyes, Ann Rutherford, Butterfly McQueen, Howard Hickman, Alicia Rhett, Rand Brooks, Carroll Nye, Marcella Martin, Laura Hope Crews, Harry Davenport, Leona Roberts, Jane Darwell, Albert Morin, Mary Anderson, Terry Shero, William McClain, Eddie Anderson, Jackie Moran, Cliff Edwards, Ona Munson, Ed Chandler, George Hackathorne, Roscoe Ates, John Arledge, Eric Linden, Tom Tyler, William Bakewell, Lee Phelps, Paul Hurst, Ernest Whitman, William Sterling, Louis Jean Heydt, Isabel Jewell, Robert Elliott, George Meeker, Wallis Clark, Irving Bacon, Adrian Morris, J. M. Kerrigen, Olin Howland, Yakima Canutt, Blue Washington, Ward Bond, Cammie King, Mickey Kuhn, Lillian Kemble Cooper. Produced by David O. Selznick; directed by Victor Fleming.

STORY: THE SERVISECTION review was first printed in December, 1939, with the film first reissued in June, 1947.

X-RAY: Based on Margaret Mitchell's novel, this, obviously, still has plenty of money left in it. This is being reissued with Perspecta stereophonic sound. Maximum aspect ratio: 1.75-1.

TIP ON BIDDING: Better price.

AD LINES: "The Picture Acclaimed As The Greatest Of Them All"; "Margaret Mitchell's Novel Complete With A Stellar Cast"; "The Most Talked About Film In The History Of Motion Pictures."

The Student Prince (424)

MUSICAL
107M.

(CinemaScope) (Ansco Color)

ESTIMATE: Names will help entertaining musical.

CAST: Ann Blyth, Edmund Purdom, John Ericson, Louis Calhern, Edmund Gwenn, S. Z. "Cuddles" Sakall, Betta St. John, John Williams, Evelyn Varden, John Hoyt, Richard Anderson, Roger Allen, Steve Rowland, Chris Warfield, Gilbert Legay, Archer MacDonald, Charles Davis, John Qualen. Produced by Joe Pasternak; directed by Richard Thorpe.

STORY: King Louis Calhern meets with Evelyn Varden, queen of a neighboring, wealthy country, to discuss the marriage of his son, Edmund Purdom, to her daughter, Betta St. John. Prince Edmund Purdom feels about the marriage as he does about everything else connected with being king, that it should be formal, precise, and correct. St. John refuses to wed him until he learns to be warm, friendly, and less stiff. On the advice of tutor Edmund Gwenn, Calhern orders Purdom to go to Heidelberg University where he should learn to be more sociable. Gwenn and valet John Williams accompany Purdom, who resides at the inn owned by S. Z. Sakall. Waitress-niece Ann Blyth presides over the beerhall. Purdom finds his royal position means little and after some advice from Blyth, proceeds to join the other students. When he keeps trying to get romantic with Blyth, she resists him. Williams demands that Sakall fire her and she agrees that, perhaps, she ought to work elsewhere. Purdom, smitten, persuades her to return and they find themselves in love. They eventually plan to run away, but this is interrupted by the arrival of Calhern's prime minister, John Hoyt, who asks Purdom to return home as Calhern is ill. The latter dies. In the months that follow, wedding plans are prepared. Finally, Purdom boards the train for the wedding, but suddenly orders it stopped so that he can pay a brief visit to Blyth. She informs him that he will be her only love. He leaves for the royal wedding.

X-RAY: This remake has colorful settings, fine music, the excellent voice of Mario Lanza expertly tailored to fit Purdom, story that is loved the world over, able performances, and expert direction and production. Purdom is well cast in the lead and the others provide good support. The popularity of the music and stage success should be factors. Although this may not have as much appeal for the teen-agers, the oldsters should find plenty in it to entertain them and the film is loaded with selling angles. The screen play was written by William Ludwig and Sonya Levien from the operetta with book and lyrics by Dorothy Donnelly, based on the novel and play by Wilhelm Meyer-Foerster. The music for the most part is by Sigmund Romberg. Among the songs heard are "Come, Boys Let's All Be Gay, Boys," "What's To Be Is To Be," "Deep In My Heart, Dear," "I'll Walk With God," "Beloved," "Serenade," "Summertime In Heidelberg," "Golden Days," "Drink, Drink, Drink," "To The Inn We're Marching," and "Gaudeamus Igitur."

TIP ON BIDDING: Better price.

AD LINES: "One Of The Greatest Operettas Brought To The Screen In All Its Entertaining Glory"; "Entertainment At Its Finest"; "The Year's Big Musical Hit."

PARAMOUNT

The Greatest Show On Earth

DRAMA
151M.

(Color by Technicolor)

ESTIMATE: Reissue of circus drama has the angles.

CAST: Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cucciola, Antoinette Concello, John Ringling North, John Kellogg, John Ridgely, Frank Wilcox, Bob Carson, Lillian Albertson, Julia Faye. Produced and directed by Cecil B. DeMille.

STORY: This concerns the life and loves of performers and crew of a circus with James Stewart playing the role of a murderer hiding under the guise of a clown. A train wreck brings about his capture, but the show goes on in true circus tradition.

X-RAY: When first reviewed in THE SERVISECTION of January, 1952, it was said, "Everybody loves the circus, and there is no reason to doubt that the star-studded picture won't get the same reaction. The story is interesting, the cast good, and

the production and direction in the usual Cecil B. DeMille class. The story is by Frederic M. Frank, Theodore St. John, and Frank Cavett. There are at least six special songs." Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Better price.

AD LINES: "The Circus Comes To Town"; "All The Action And Thrills Of The Circus With An All-Star Hollywood Cast"; "Truly 'The Greatest Show On Earth'."

Secret of the Incas (5318)

MELODRAMA 101M.

(Color by Technicolor)

ESTIMATE: Interesting adventure programmer.

CAST: Charlton Heston, Robert Young, Nicole Maurey, Yma Sumac, Thomas Mitchell, Glenda Farrell, Michael Pate, Leon Askin, William Henry, Kurt Katch, Edward Colmans, Granden Rhodes, Geraldine Hall, Harry Stanton, Booth Colman, Rosa Rey, Robert Tafur, Martin Garralaga. Produced by Mel Epstein; directed by Jerry Hopper.

STORY: Charlton Heston acts as a guide to visiting tourists in Peru, hoping to search for a fabulous gold sunburst believed buried in a tomb. Thomas Mitchell, another adventurer, also has been hoping to get it. Heston comes across a stone map, and awaits a light plane's arrival to use to land near the tomb. Nicole Maurey, a Rumanian refugee, arrives trying to get to the United States without papers and asks Heston for help. Hearing that the Rumanian counsel is after her in his light plane, Heston agrees if she will act as the bait in his trap. They get the plane and arrive at the ruins only to find an archaeological expedition headed by Dr. Robert Young working on the ruins. Eventually, Young falls in love with Maurey and proposes, but she delays giving him an answer. Mitchell shows up and forces Heston to agree to a partnership. The tomb is uncovered, and Heston finds the sunburst, only to have Mitchell take it away at gunpoint. He almost gets away from everyone including Indians until Heston catches up with him. Mitchell falls to his death. Heston returns the sunburst.

X-RAY: There is much of interest here, especially the scenery and backgrounds of Peru. The story holds interest, the cast is good, as are the direction and production, and the film shapes up as a fair programmer. The screen play is by Ronald MacDougall and Sydney Boehm, based on a story by Boehm. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Fair program price.

AD LINES: "Thrilling Adventure Deep In Peru"; "He Had A Yen To Make A Million The Easy Way"; "A Yarn Of Romance And Adventure In Mysterious Peru."

RKO

Hans Christian Andersen (551)

DRAMATIC MUSICAL 111M.

(Color by Technicolor)

ESTIMATE: Highly entertaining.

CAST: Danny Kaye, Farley Granger, Jeanmaire, Joey Walsh, Philip Tonge, Erik Bruhn, Roland Petit, John Brown, John Qualen, Jeanne Lafayette, Robert Malcolm, George Chandler, Fred Kelsey, Gil Perkins, Peter Votrian. Produced by Samuel Goldwyn; directed by Charles Vidor.

STORY: In 1830, in a small town in Denmark, schoolmaster John Brown vainly rings his bell calling the youngsters for class, but they are entranced while village shoemaker Danny (Hans Christian Andersen) Kaye tells them fairy tales. Brown complains to the mayor and council, and insists that they tell Kaye to desist. The next day, the same incident is repeated. Brown threatens to leave unless Kaye is told to go, and the mayor and council agree. To save Kaye embarrassment, his young apprentice, orphaned Joey Walsh, persuades Kaye to go to Copenhagen for a few days, and catches up with him on the outskirts of town. Setting up his cobbler's shop near a royal statue, he is jailed, but released when the need for a cobbler is immediate at the royal theatre, where the ballerina, Jeanmaire, has trouble with her slippers. Not knowing she is married to ballet director Farley Granger, Kaye falls in love with her and writes her a fairy story, which, accidentally, is delivered to her. The next day, the ballet goes on tour. Kaye resumes telling his stories to the children until one of the fathers, a newspaper publisher, sets a story in type, and Kaye is launched as a writer. The ballet returns, and Kaye's story has been fashioned into a ballet. He is invited to see it, but gets into an argument with Granger and is locked in the prop room, but he visualizes Jeanmaire in the work. He is not released until the next morning. When he sees Granger and Jeanmaire together, he realizes that they are in love. He decides to go back to his small town and promises Walsh not to tell any more stories, but Walsh knows that he will tell better stories in the future.

X-RAY: There is much here which puts this in the better entertainment class, good, tuneful music, able performances, fine assistance by Technicolor, a light, gay, plot that holds interest throughout, ballet scenes that should draw attention, the title role as sensitively portrayed by Kaye, and much more. There's something for everyone in this latest Goldwyn release, and the results should be pleasing boxofficewise. Among the songs heard are "No Two People," "Wonderful Copenhagen," "Thumbelina," "The Ugly Duckling," "I'm Hans Christian Andersen," "Everywhere I Wander," "Inch Worm," and "The King's New Clothes." The screen play is by Moss Hart, based on a story by Myles Connolly. (First reviewed in THE SERVISECTION of December, 1952, this is being reprinted for the record, since it is now going out on general release.—Editor.)

TIP ON BIDDING: Higher bracket.

AD LINES: "An Entertainment Treat For Everyone"; "There's Never Been Entertainment Like This Before"; "There's Music, Romance, Fun Galore For Old And Young, Dancing, And A Gay Time, All In Wonderful Technicolor."

Station West

WESTERN 92M.

ESTIMATE: Names should help reissue.

CAST: Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives, Tom Powers, Gordon Oliver, Steve Brodie, Guinn "Big Boy" Williams, Raymond Burr, Regis Toomey, Michael Steele, Olin Howlin, John Berkes, Dan White, John Kellogg, Charles Middleton, John Doucette, Suzi Crandell. Produced by Robert Sparks; directed by Sidney Lanfield.

STORY: Lieutenant Dick Powell is sent from Washington to investigate trouble at a western fort. In civilian clothes, he secretly meets fort commander Tom Powers, fiance of Agnes Moorehead, wealthy mine owner, and learns that the mine owners so fear organized outlaws that they have gathered all their gold in the fort. Powell impresses Jane Greer, owner of the saloon, and most of the town by knocking out her bouncer, Guinn "Big Boy" Williams, and gets a job running her stage line. He then persuades Moorehead to send out a big gold shipment, but this is gathered in by the crooks, who kill Powell's guard. Powell trails the bandits to a hideout, recovers the gold, and hides it, but Greer orders him to produce it or else. He returns for it, but Moorehead follows and relieves him of the treasure. Powell and Greer and her partner, Gordon Oliver, have a showdown in which Oliver is killed, but not before fatally wounding Greer. Powell rides out of town.

X-RAY: When first reviewed in THE SERVISECTION of September, 1948, it was said, "Fistic action, gun play, and intrigue are combined with good performances, smart direction, and top calibre production in this entry, which is in the better western class. Two songs, 'The Sun Shinin' Warm' and 'Sometime Remind Me To Tell You,' are sung by Burl Ives." This is based on a novel by Lije Short.

TIP ON BIDDING: Usual reissue price.

AD LINES: "He Had A Secret Mission"; "Action, Romance, And Intrigue In A Super Western Of The Old West"; "Brought Back To Thrill You."

The Thing From Another World

SCIENCE FICTION DRAMA 86M.

ESTIMATE: Science fiction reissue offers exploitation possibilities.

CAST: Margaret Sheridan, Kenneth Tobey, Robert Cornthwaite, Douglas Spencer, James Young, Dewey Martin, Robert Nichols, William Self, Eduard Franz, Sally Creighton, James Arness. Produced by Howard Hawks; directed by Christian Nyby.

STORY: A government experimental station near the North Pole picks up the crash of a strange object and requests the air force to investigate. Captain Kenneth Tobey locates a mysterious space ship frozen in the ice. A queer-looking figure is found frozen in the ice. The men take it back to the station, where some scientists, headed by Robert Cornthwaite, want to melt the ice, but Tobey insists they wait for orders. The ice melts, and "The Thing" gets loose. It loses an arm. When the scientists examine it, they learn that the creature is composed of indestructible vegetable matter, which will reproduce other horrors. The arm grows back, and "The Thing" terrorizes the personnel. Cornthwaite and fellow scientists try to prevent its destruction. After several men are killed and injured, an electrocution trap is set, "The Thing" is destroyed and a romance between Tobey and Margaret Sheridan comes to a conclusion.

X-RAY: When first reviewed in THE SERVISECTION of April, 1951, it was said, "Here is a suspenseful, well-told yarn about the invasion of earth by a single 'Thing,' and it makes for absorbing, highly interesting screen fare." The screen play, by Charles Lederer, is based on a story, 'Who Goes There', by John W. Campbell, Jr."

TIP ON BIDDING: Usual reissue price.

AD LINES: "The Earth Invaded By 'The Thing From Another World'"; "Why Did They All Fear The Thing From Another Planet?"; "Brought Back To Thrill You."

UNITED ARTISTS

Captain Kidd and the Slave Girl

MELODRAMA 83M.

(Wisberg-Pollexfen)

(Color)

ESTIMATE: For the lower half.

CAST: Anthony Dexter, Eva Gabor, Alan

Hale, Jr., James Seay, Richard Karlen, Noel Cravat, Lyle Talbot, Sonia Sorrell, Mike Ross, Jack Reitzen, Robert Long, Bill Cottrell, Bill Tannen, John Crawford. Produced by Aubrey Wisberg and Jack Pollexfen; directed by Lew Landers.

STORY: Anthony (Captain Kidd) Dexter is sentenced to hang in London for piracy, but James Seay, one of his backers, offers him a pardon if he will reveal the treasure. Dexter refuses. Seay arranges for a drug to be given at the last moment and pays off the hangmen to make the ceremony appear real. Alan Hale, Jr., is paid to get the body aboard a ship leaving London, a trap to be sprung on Dexter when he reveals the treasure's hiding place. Also aboard are Seay's girl friend, Eva Gabor, to signal Seay in a vessel which is to follow. The crew mutinies according to plan, and the captain is killed, Dexter taking over. He traps the crew into going ashore for water and takes off with Hale and Gabor, the latter being forced to work as a slave. They reach the island where the treasure is buried. Dexter and Gabor fall in love, and come across the annual meeting of the pirate brotherhood, where Dexter poses as someone else. Only Sonia (Ann Bonney) Sorrell knows the truth and doesn't give him away. Seay and men capture them when they go back to the ship, and Dexter is forced to reveal the treasure's hiding place. Sorrell frees them during a fight between the pirates and Seay's men. Seay and his men are killed. Hale is fatally wounded. Dexter and Gabor are free to leave.

X-RAY: This has action and intrigue, a fairly interesting yarn, average characterizations, and fair direction and production, all of which when added together make for a fair lower half entry. The screen play is by Wisberg and Pollexfen.

TIP ON BIDDING: Program price.

AD LINES: "The Famous Captain Kidd Roams The Seas Of Yesteryear"; "Action And Adventure When Pirates Scoured The Seven Seas"; "Captain Kidd's Treasure Was A Trap That Could Mean Death."

Hobson's Choice

COMEDY
107M.

(London)
(English-made)

ESTIMATE: Laughton's name should aid in the selling.

CAST: Charles Laughton, John Mills, Brenda de Banzie, Daphne Anderson, Prunella Scales, Richard Wattis, Derek Blomfield, Helen Haye. Produced and directed by David Lean.

STORY: Charles Laughton, prosperous Lancashire bootmaker widower, has his home and business looked after by his three daughters, Brenda de Banzie, Daphne Anderson and Prunella Scales. He, particularly fond of elbow-bending, plans for the wedding of his two younger daughters, but considers de Banzie too old. He doesn't know he is expected to contribute dowries and then refuses permission. De Banzie revolts against her father's decision, and when Helen Haye, one of the store's richest customers, praises the work of John Mills, Laughton's apprentice, she decides to marry him. Laughton is outraged, so de Banzie leaves home to set up a shop in opposition to him with Mills. The two younger daughters make Laughton's life uncomfortable, and he takes refuge at the inn. His business declines while that of de Banzie and Mills flourishes. Laughton falls down the stairs of a teetotaller enemy and de Banzie takes advantage of the opportunity to further the plans of herself and Mills as well as those of her sisters. A little blackmail is worked on Laughton with the aid of the sisters' suitors, Richard Wattis and Derek Blomfield. This forces Laughton to give his daughters marriage settlements and he returns to a desolate house. He goes stronger on the drinking and becomes ill, and de Banzie convinces him he should make Mills his partner.

X-RAY: Laughton shows himself to advantage in an ordinary story from which David Lean has wrung the most out of each situation. The film, while a humorous piece, is typically English, and Lancashire dialect may prove a bit hard to understand. The screen play is by Lean, Norman Spencer, and Wynnyard Browne.

TIP ON BIDDING: Fair price for the art spots.

AD LINES: "Lovable Charles Laughton Lopes From One Laugh To The Next"; "One Loud Laugh From Start To Finish"; "'Hobson's Choice' Is Your Laugh Choice Of The Year."

Man With A Million

COMEDY
90M.

(Rank) (Made in England)
(Color by Technicolor)

ESTIMATE: Names should help amusing comedy.

CAST: Gregory Peck, Jane Griffiths, Ronald Squire, Joyce Grenfell, A. E. Matthews, Wilfred Hyde White, Reginald Beckwith, Hartley Power, Brian Oulton, Wilbur Evans, Maurice Denham, John Slater, Hugh Wakefield, Bryan Forbes, Ann Gudrun, George Devine. Produced by John Bryon; directed by Ronald Neane.

STORY: At the turn-of-the-century in London, two fabulously wealthy brothers, Wilfred Hyde White and Ronald Squire, draw a currency note for a million pounds from their bank to settle a wager. Hyde White contends that it would be quite useless to a poor, honest man, but Squire believes that merely by possessing the note and never cashing it, its holder could live quite well. The object of their wager for a month's time is American Gregory Peck, penniless and without friends. By merely showing the note, merchants and others extend this supposedly wealthy, eccentric millionaire credit without question. He finds himself installed in a fancy hotel in the suite occupied by nobleman A. E. Matthews, who is moved elsewhere. Peck is invited to the best parties, meets Jane Griffiths. They fall in love. When he tries to tell her the truth she becomes angry for trying to test her love. When he does convince her, she walks out. A friend tells Peck he has earned a fortune by merely lending his name to a gold mine venture. Matthews "borrows" the bank note and when word gets around, the gold stock goes down and Peck's creditors start demanding their money. As Peck is about to be mobbed by angry stockholders, Matthews returns the note and confidence is restored. He and Griffiths are reunited, and the wager period draws to a close.

X-RAY: The Peck draw should do much to offset the fact that this was made in England and that the rest of the cast is British. There are a number of amusing scenes and situations, the story is interesting, and direction and production in the better class. The specialty and metropolitan spots will find it of most value, but this is worth attention by the regular run as well because of its general entertainment qualities. The screen play, by Jill Craigie, is based on Mark Twain's "The Million Pound Note."

TIP ON BIDDING: Best for the class and metropolitan spots.

AD LINES: "Could You Live Like A Millionaire Without Spending A Dime In A Month? You Could If You Had A Million Pound Bank Note"; "Fun For All As Gregory Peck Tries To Cash A Million Pound Bank Note"; "It's Gay, Humorous Entertainment."

U-International

Black Horse Canyon (423)

OUTDOOR DRAMA
81½M.

(Color by Technicolor)

ESTIMATE: Good outdoor film.

CAST: Joel McCrea, Mari Blanchard, Murvyn Vye, Irving Bacon, Ewing Mitchell, John Pickard, Pilar Del Rey, William J. Williams, Henry Wills, and introducing Race Gentry. Produced by John W. Rogers; directed by Jesse Hibbs.

STORY: Mari Blanchard and her uncle, Irving Bacon, own a stock-breeding ranch but can't get blooded stock. Blanchard hopes to capture Outlaw, a black stallion that once belonged to her and which now roams the countryside as king of wild horses. A neighboring rancher, Murvyn Vye, also plans to capture the animal. Joel McCrea and Race Gentry, who hope to start a horse ranch, capture some of Outlaw's wild horses in which are some that belong to Vye. The latter and men catch the two, accuse them of horse stealing, and head them toward town for a trial and hanging. At Blanchard's ranch, she tells Vye they aren't guilty as she saw Outlaw free the horses. Grateful, McCrea and Gentry stick around to help Blanchard capture and break Outlaw in a week's period given them by the sheriff, who then would shoot the animal to stop the havoc. Gentry falls for Blanchard and ignores romantic signals between McCrea and her. Gentry tries to break Outlaw as a gesture for Blanchard, but is thrown. When he finds McCrea and Blanchard together, he decides to leave. McCrea mounts Outlaw and is about to break him when Vye and a henchman stampede the horse and rider in the open. Gentry joins in the free for all and he and McCrea win, Gentry realizing that McCrea and Blanchard are meant for each other.

X-RAY: Colorful backgrounds, romance, fast action-packed interludes, a fairly interesting yarn, good performances, and good direction and production put this in the okeh outdoor category. The screen play is by Geoffrey Homes, based on the novel, "The Wild Horse," by Les Savage, Jr. Maximum aspect ratio: 2-1.

TIP ON BIDDING: Fair program price.

AD LINES: "The Thundering Story Of A Black-Maned Killer . . . The Stranger Who Defied Its Knife-Hooved Fury . . . And The Fiery Beauty Who Tamed Them Both"; "Outlaw Stallion Or Reckless Beauty . . . He Was Tough Enough To Take Them Both"; "The Year's Fastest Outdoor Show."

The Egg and I (426)

COMEDY
108M.

ESTIMATE: Reissue has the names and angles.

CAST: Claudette Colbert, Fred MacMurray, Marjorie Main, Louise Albritton, Percy Kilbride, Richard Long, Billy House, Ida Moore, Donald MacBride, Samuel S. Hinds, Esther Dale, Elisabeth Risdon, John Berkes, Vic Potel, Fuzzy Knight, Isabel O'Madigan, Dorothy Vaughan. Produced by Chester Erskine and Fred F. Finklehoffe; directed by Chester Erksine.

STORY: Claudette Colbert's husband, Fred MacMurray, tells her he has bought a chicken farm. The farm turns out to be a wreck, but MacMurray is enthusiastic. They finally get the place in running condition, managing to get enough eggs to sell to the local dealer Donald MacBride,

but the deal falls through. A forest fire destroys most of the farm, but neighbors contribute livestock and food. Trouble breaks out anew when wealthy Louise Albritton starts to make eyes at MacMurray. Colbert leaves, but learns that MacMurray was only chummy with Albritton so that he could buy her modern farm, surprising Colbert. She forgives him.

X-RAY: When first reviewed in THE SERVISECTION of April, 1947, it was said, "Based on the best selling novel by Betty MacDonald, this is a comedy which moves briskly from start to finish. Hilarious situations present themselves frequently and gags come in rapid fire order. All in all, it is a picture with strong possibilities. The stars turn in superb performances and are helped considerably by characterizations by Marjorie Main and Percy Kilbride." This is the film which introduced "Ma And Pa Kettle." Maximum aspect ratio: 1.85-1. (This reissue was sneak previewed before an average audience in an average house in a fair-sized town and the reaction was fine from the full house which seemed to enjoy the proceedings as if it were a new picture. The gags and situations seemed just as funny as when the film was first released and audience reaction was definitely on the good side.—Editor.)

TIP ON BIDDING: Usual reissue price.

AD LINES: "A Hit Book—Now A Hit Film"; "Brought Back For You To Enjoy"; "A Hilarious Comedy About City Folk Who Go Back To The Farm."

Johnny Dark (424)

ACTION DRAMA
85M.

(Color by Technicolor)

ESTIMATE: Names should help standard auto racing film.

CAST: Tony Curtis, Piper Laurie, Don Taylor, Paul Kelly, Ilka Chase, Sidney Blackmer, Ruth Hampton, Russell Johnson, Joe Sawyer, Robert Nichols, Pierce Watkins, Ralph Montgomery. Produced by William Alland; directed by George Sherman.

STORY: Tony Curtis, a young engineer employed by the auto manufacturing plant owned by conservative Sidney Blackmer, has plans for an experimental sports car, but Blackmer just wants to continue to make cars for the entire family. Chief engineer Paul Kelly sides with Curtis, and so do Piper Laurie, granddaughter of Blackmer and working as a designer at the plant, and Don Taylor, Curtis' buddy. The three complete the new sports car, thinking Blackmer will go along, but he says no. Angry, Curtis enters a Canada-to-Mexico race on his own with the sports car, with Taylor, with whom Curtis has had an argument, driving another. Curtis has bad breaks, and when it looks as if he will have to leave the race, Blackmer decides to back him and sends mechanics to service the vehicle. Eventually, Curtis wins and clinches with Laurie. Blackmer decides to produce the sports car on a mass scale.

X-RAY: With the Curtis-Laurie draw the principal asset, this is handicapped by a routine story and repetition in the auto racing sequences. The yarn is of the formula type, the Technicolor should be an asset, and the supporting cast may also help in some areas. The story was written by Franklin Coen. Maximum aspect ratio: 2-1.

TIP ON BIDDING: Fair program price.

AD LINES: "They Built A Dream Of Speed . . . And Dared The World To Follow"; "A Great New World Of Thrills Sweeps Across The Screen"; "Every Curve A Short Cut To Danger."

WARNERS

The High And The Mighty (329)

DRAMA
147M.

(CinemaScope)
(Color by WarnerColor)

ESTIMATE: High rating.

CAST: John Wayne, Claire Trevor, Laraine Day, Robert Stack, Jan Sterling, Phil Harris, Robert Newton, David Brian, Paul Kelly, Sidney Blackmer, Julie Bishop, Gonzalez-Gonzalez, John Howard, Wally Brown, William Campbell, Ann Doran, John Qualen, Paul Fix, Michael Wellman, Douglas Fowley, Regis Toomey, Carl Switzer, Robert Keys, William DeWolf Hopper, William Schallert, Julie Mitchum, Doe Avedon, Karen Sharpe, John Smith. A Wayne-Fellows Production; directed by William A. Wellman.

STORY: Twenty-two people aboard a plane that leaves Honolulu for San Francisco include pilot captain Robert Stack, co-pilot John Wayne, veteran of three wars and an old-time pilot who once lost his wife and small son in a plane crash of which he was the only survivor; William Campbell, young engineer; Wally Brown, veteran navigator; stewardess Doe Avedon; and 17 passengers. These include aging Claire Trevor, still attractive and looking for a man; Jan Sterling, on her way to marry a man with whom she fell in love by mail and fearful that he won't have her; Phil Harris and Ann Doran, small towners who saved for a vacation in Hawaii; heiress Laraine Day and her husband, John Howard, for whom she bought an advertising agency, but who only wants to go prospecting in the northwest, for which she wants to divorce him; wealthy bachelor David Brian; atomic scientist Paul Kelly, going home after experiments in the Pacific; Broadway producer Robert Newton, terrified at flying, and his wife, Julie Bishop; Paul Fix, a cheerful invalid; John Qualen, a foreign-born fisherman wanting to get home to his large family; Joy Kim, a Korean girl en route to school in America; honeymooners John Smith and Karen Sharpe; five-year-old Michael Wellman, returning to his mother after spending some time with his separated father, and Sidney Blackmer. Avedon, Stack, and Wayne sense there is something wrong. Blackmer suddenly whips out a gun intending to kill Brian, whom he accuses of having an affair with his wife. One of the motors catches afire, the blade puncturing the gas tank. Air rescue operations are put in operation by the coast guard, which sends an interceptor plane. Passengers react in different ways. Stack gets panicky and decides to land the ship in the ocean after the interceptor spots them, but Wayne takes over. Stack lands the plane. Some of the passengers revert back to form while others have learned from the experience.

X-RAY: A highly dramatic, suspenseful entry, this high rating feature confines itself for the most part to the interior of a plane and to its occupants, with flashbacks being used. Audiences should be gripped tightly by the drama before them. All turn in a masterful job while the direction and production are tops. Interest is on high throughout, and the running time, though long, is well occupied in the telling of the story from Ernest K. Gann's novel of the same name. The all-star cast will certainly prove to be an asset.

TIP ON BIDDING: Higher bracket.

AD LINES: "A Thrilling Adventure In Dramatic Suspense"; "A Plane Ride That Changed The Lives And Destinies Of Many People"; "CinemaScope Entertainment At Its Best."

FOREIGN

It Happened In Ireland

COMEDY
68M.

(Rogers and Unger)
(Irish-made)

ESTIMATE: Weak comedy for the Irish spots.

CAST: Harry O'Donovan, Paddy More, Harry Jameson, Jimmy O'Dea, Ronald Malcolmson, Hazel Hughs, Noel Purcell, J. H. Edwin.

STORY: A couple of jewel thieves, a man and a woman, make an escape after lifting jewelry from the home of a North Irelander. While making their getaway into southern Ireland, their car stalls and tramp Jimmy O'Dea lends assistance. When the police are heard coming, the thieves dash off, leaving O'Dea confused. He accidentally had taken the suitcases filled with jewels, and he pays no attention to contents. Arriving at a southern Ireland town, he falls in love with a barmaid. Meanwhile, the job of catching the thief has become involved. A policeman from the north and one from the south vie for the honor, for they are both in love with one girl and catching the thieves will bring a reward that will win the girl's hand in marriage. The policeman from the north apprehends the thieves and gets the girl, cementing relations between the two sectors.

X-RAY: A minor comedy import from Ireland, this has slapstick and weak humor based on local conditions. Consequently, it may find an audience among Irish-Americans. Performances are below average, and the photography is not of the best.

AD LINES: "A Rip-Roaring Comedy Made In Ireland With The Famous Irish Humor"; "A Riot From Beginning To End", "A Delightful Irish Show."

Le Plaisir

COMPILATION
90M.

(Mayer-Kingsley)
(French-made) (English titles)

ESTIMATE: Satisfactory for the art houses.

CAST: Claude Dauphin, Gaby Morlay, Jean Galland, Gaby Bruyere, Jean Servais, Daniel Celin, Simone Simon, Madeleine Renaud, Ginette Leclerc, Mila Parely, Danielle Darrieux, Pierre Brasseur, Jean Gabin, Paulette Dubost, with Peter Ustinov as narrator. Produced and directed by Max Ophuls.

STORY: "The Mask"—Into the surroundings of a Paris dance hall comes a masked man who collapses. Doctor Claude Dauphin unmasks him to find an exhausted old man. Taking him home to his wife, Gaby Morlay, Dauphin hears the story of this man who can not learn to give up his life of pleasure and of a wife. "The Model"—Painter Daniel Gelin falls in love with model Simone Simon and his portraits of her make a fortune. As his artistic inspiration dies, so does his love for the girl, and life becomes just a series of quarrels. He leaves her, but she threatens suicide if he does not take her back. Years later, he is seen on a beach with the crippled, but still beautiful, model who had to suffer to show him that their love was still alive. "The House Of Madame Tellier"—Madame Madeleine Renaud and her ladies lend feminine companionship and pleasure to the men of the town, but when the men find the house closed one night, they walk away frustrated. The

ladies have taken to the country, where they have gone to attend the First Communion of Renaud's neice. The purity of the children and solemnity of the services overcome them and they return to business with a new lease on life. The house is full of pleasure and the townsmen are happy again.

X-RAY: With pleasure as its theme, this tri-partite French import has qualities to satisfy at the art and exploitation houses. "The House Of Madame Tellier" never come across with as much fun as one would expect, but it is naughty in a tasteful fashion and mildly humorous. The other stories, too, seem to lack substance, but all are acted with skill and the direction is slanted to bring out the subtle humor. Jacques Natanson and Max Ophuls wrote the screen play, based on stories by Guy de Maupassant.

AD LINES: "If It Is Pleasure You Seek, See 'Le Plaisir' . . . A Picture All About Pleasure"; "Three Tales From Guy de Maupassant."

MISCELLANEOUS

Victory At Sea

DOCUMENTARY
97M.

(Schaefer)

ESTIMATE: Well-made documentary.

CREDITS: Produced by Henry Salemon; written by Salemon with Richard Hanser; edited by Isaac Kleinerman; narrated by Alexander Scourby; executive producer, Robert W. Sarnoff.

STORY: Opening with the early years of the war in Europe, the scene shifts to the Pacific where the Japs enter the foray with their attack on Pearl Harbor. Hitler and Mussolini meet to review their conquest, and Emperor Hirohito studies the fighting machine at his command. America and its people get into the fight; the marines land on Guadalcanal; the sea lanes must be kept open and the navy does its share to do so; a convoy is followed across the North Atlantic; and Rome celebrates the taking over by the Allies in 1946; "D" day at Normandy and its attendant invasion follow. Soldiers relax after the battles and the wounded come in for attention. Battered planes try to land on carriers. Some make it. Graves of American dead on the islands are honored. As war comes close to home, Japs resort to the suicide pilots, who try to destroy the navy's vessels by crashing into them. Some ships are lost, but the fight onward continues. The atomic bomb ends the fighting. With peace, prisoners are freed and convoys carry the men back home to their loved ones.

X-RAY: Condensed and edited from a series on television that received praise, this is very well done and it should be well received unless there is resentment at having seen some of it prior via TV. The editing, narration, and production are quite effective. Also to be taken into consideration is the subject matter and how it will be received by audiences today.

AD LINES: "See The Thrilling Story Of America's First Line Of Defense, Her Navy"; "The Navy's Heroic Role In World War II Brought To The Screen In All Its Glory"; "The Fighting Men Who Manned Its Ships Lead The United States To 'Victory At Sea'."

Savage World

TRAVELOGUE
64M.

(Baker-Brill)
(Filmed in Africa)

ESTIMATE: Good survey of African life and nature.

CREDITS: Produced by John Taylor and Max Anderson; directed by Terry Bishop.

STORY: In two parts, this deals with efforts of African officials to conserve the jungle wild life. Tribes make their living by killing jungle animals for their hides. It is for these poachers that the conservation officials look. The camera catches some animals in their natural surroundings. The second part, "DAYBREAK AT UDI," shows how a tribe work to build a maternity hospital with the aid of government officials against the opposition of a tribesman.

X-RAY: This two-part offering includes a portion of "Daybreak At Udi," which won a special Academy Award in 1950. Making up the rest of the film is a travelogue, the material fascinating enough to make it suitable for the art spots.

AD LINES: "Through The Camera's Eye . . . A Look Into Darkest Africa"; "The Strange Magic And Fascination Of Africa"; "See The Splendor Of The Dark Continent."

The Shorts Parade

TWO REEL

Color Drama

FRONTIER DAYS. Warners—Technicolor Specials. 20m. When first reviewed in THE SERVISECTION of September, 1945, it was said, "Robert Shayne, Commissioner for Indian Affairs in Kansas, captures a band of thieves and rustlers preying on buffalo herds and the Indians, and has them sent to jail, the criminals vowing vengeance. Later, when Shayne has resigned and desires to go in for ranching, he is asked to become a government marshal to help to clean up the same gang of outlaws, released from prison, terrorizing a town. He runs into opposition from Dorothy Malone, who has taken over the job of sheriff since her father was killed in that post, but Shayne wins out. He eventually gets proof on the unlawful activities of the gang and justice triumphs in the end. GOOD." (1011).

Color Sports

THE HOTTEST 500. U-I—Specials. 16m. The 37th annual running of the 500-mile Memorial Day race at Indianapolis is the subject in color. The mile oval speedway must be circled 200 times and in this case under the added pressure of a 90-degree temperature. After all the entries have qualified, the cars for hours continue the gruelling pace. In this derby, Vukovich takes the silver cup and the winner's booty. GOOD. (9202).

Documentary

TAMING THE CRIPPLER. RKO—Special. 16m. Poliomyelitis has tempted medical science for years to find its cure and prevention. Since 1916, when a widespread epidemic brought the disease to public attention, people have been searching for a conqueror. Every alley was investigated, but most efforts proved futile until in 1951 gamma globulin was successfully used. However, it is only a temporary solution. A new vaccine discovered by Dr. Salk has been successful in preliminary tryouts, but it still awaits final tests. EXCELLENT. (43104).

Musical

THE FOUR ACES SING. U-I—Musical Featurettes. 15m. The Four Aces open this floor show with "Tell Me Why," followed by "Heart Of My Heart." Karen Chandler chimes in next with "Positively, No Dancing" and follows this with "Hit The Target Baby." Matt Dennis vocalizes with his own piano accompaniment on "That Tired Routine." As an acrobatic interlude, The Houcs, a juggling trio, go through their paces. The Four Aces return for "So Long." GOOD. (9306).

ONE REEL

Color Cartoon

CANDY CABARET. Paramount—Noveltoons. 7m. The scene is a Sugarland night club where the various inhabitants put on a musical show. Bon-bons, lollipops, and other candy folk are featured, and, for a windup, the sugar lump orchestra leads the theatre audience in a community sing rendition of "Ain't She Sweet." Some colorful effects are included, but the lack of laughs hurts. FAIR. (P13-5).

THE COO COO BIRD. Universal-International Woody Woodpecker Reissues. 6m. When first reviewed in THE SERVISECTION of April, 1947, it was said, "Woody Woodpecker retires early so he will be fresh and ready for a quail hunt the next morning, but has trouble getting to sleep, an automatic table and a coo coo clock's bird annoying him. His temper finally gets the better of him, and he tries to destroy the coo coo bird. Later, at the hunt, the dogs mistake Woody for the quail, and the quail makes the woodpecker's familiar noise. FAIR." (9352).

THE LONE CHIPMUNKS. RKO—Walt Disney Cartoons. 7m. Pete, the robber, decides to hide his loot in a tree inhabited by the two chipmunks, Chip'n'Dale, but is given a hard time by the little creatures when they discover a reward is posted. They finally snare him while the cavalry rides in at the last minute. GOOD. (44108).

OF MICE AND MENACE. Paramount—Herman And Katnip. 7m. Herman, the big city mouse, takes his country cousins for a night on the town at a penny arcade. Herman rids the place of his nemesis, Katnip, by floating him away with hydrogen balloons. The feline terror returns, however. After some furious cat and mouse games, utilizing all the slot machines and devices, it is Katnip who comes out the loser, ending up as target in a shooting gallery. GOOD. (H13-3).

ONE MEAT BRAWL. Warners—Blue Ribbon Hit Parades Reissues. 7m. When first reviewed in THE SERVISECTION of January, 1947, it was said, "Porky Pig is out hunting ground hogs with his dopey dog, Mandrake. The dog is a sucker for a sob story so the ground hog outwits him at every turn. Finally, when Porky has him cornered, the ground hog convinces him to go gentle by appealing to his kind nature. FAIR." (1311).

PUSS 'N' BOOS. Paramount—Caspers. 7m. When Casper saves kittens from being drowned, they take in the unpopular little ghost as a friend. The threesome have plenty of fun, with the levelheaded Casper having always to get the kittens out of mischief. Casper gets them a good home, but despite the comforts, the kittens escape to return to their ghost friend. FAIR. (B13-6).

TAXI-TURVY. Paramount—Popeye. 6m. Popeye and Bluto are taxi drivers. When their mutual girl friend, Olive Oyl, hails a cab, the competition gets pretty stiff. However, Olive ends up getting the worst of the deal. With both cabs ruined, Popeye, with the aid of the old standby, spinach, beats Bluto, and, although without a cab, ends up with a fare on his back. FAIR. (E13-5).

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)

The Shorts Parade

(Continued from page 3766)

UNDER THE COUNTER SPY. U-I—Walter Lantz Cartoons. 6m. This takeoff on "Dragnet" sees detective Thursday being alerted to be on the lookout for a dangerous spy, the bat, who has stolen a secret formula. The bat hides the secret solution in Woody Woodpecker's house. When Woody wakes up, he drinks a powerful potion and this strengthens him so that he captures the bat. However, the effects wear off before he has a chance to turn the criminal over to detective Thursday and he is only scorned by the emotionless cop. GOOD. (9325).

Color CinemaScope Musical

THE JUBILEE OVERTURE. MGM—CinemaScope Musicals. 9½m. The MGM studio symphony orchestra plays a number of hits from MGM musicals of the past, "Singin' In The Rain," "I've Got You Under My Skin," "Broadway Rhythm," "The Last Time I Saw Paris," "Temptation," "Baby, It's Cold Outside," "Be My Love," "Trolley Song," "On The Atchison, Topeka, And Santa Fe," and "Donkey Serenade." which makes for a high rating subject. EXCELLENT.

Musical

CAVALCADE OF DANCE. Warners—Melody Master Bands Reissues. 10m. When first reviewed in THE SERVISECTION of October, 1943, it was said, "This has Veloz and Yolando creating various dances, the Maxixe, one-step, tango, Charleston, Black Bottom, Chiapenecas, jitterbugging, and the rhumba. Music heard includes 'Victory Waltz,' 'Darktown Strutter's Ball,' 'Dengoso,' 'Mi Hijo,' 'Jeepers Creepers,' and 'Lamento Esclavo.' This is ideal for dancing school tieups and is a high rating entrant. EXCELLENT." (1806).

SKITCH HENDERSON AND ORCHESTRA. Columbia—Thrills Of Music Reissues. 10m. When first reviewed in THE SERVISECTION of March, 1948, it was said, "This features the orchestra of Skitch Henderson and disc jockey Fred Robbins as the latter introduces the musical numbers. Heard are 'Ignatz In The Side Pocket,' 'It's A Good Day,' and 'The Gypsy.' Vocalists Nancy Reed and Andy Roberts participate. GOOD." (6956).

Color Novelty

ROLLING IN STYLE. U-I—Color Parades. 9½m. A pretty farm girl in search of a more promising career than the land leaves for the city, where she goes to a modeling school. After completing a rigid course the girl gets her first job with a travelling fashion show. In a trailer, the models stop at various rural centers in eastern Pennsylvania to parade the latest styles. GOOD. (9383).

TALENT SCOUT. U-I—Color Parades. 9m. Pretty career woman Lorraine D'Essen has the unusual job, acting as theatrical agent for a variety of strange animals. Working with Roland Linderman, who operates a game farm in the Catskills, she keeps a file on all the animals to refer to when theatrical producers call to cast for stage or TV appearances. Seen are shots of the animals. GOOD. (9385).

Novelty

BLACK POWER. RKO—Screenliner. 9m. Mining coal is big business and shown is how machinery and men are required to extract it from the ground. Usually the whole area around the mine, including the men's homes, are owned by the mine operators and small charges are made upon the men for the quarters. There are some individual mine owners, who, by themselves, work small deposits, but usually it is a big enterprise. Seen, too, is the transportation of the product and its use. GOOD. (44209).

Sports

DOG SCENTS. RKO—Sportscope. 8m. Dogs have been used for hunting almost as far back as one can think and in these years various breeds have developed adapting themselves to their particular duties. The pointers and setters became expert on finding game while others perfected themselves as retrievers. The cocker spaniel, often thought of only as a play dog, is well adapted to retrieving. The black Labrador retriever, the American foxhound, and the Chesapeake Bay retriever are also seen in their paces, and the newly developed breed the blue-tick hound shows off its abilities. GOOD. (44308).

ALPHABETICAL GUIDE To 464 Features Reviewed Since The Sept. 9 Issue

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V. Grey

JUNE

The Desperado
W. Morris,
B. Garland

Home From The Sea
N. Brand,
J. Sterling

The Bowery Boys Meet The Monster
L. Gorcey,
H. Hall,
L. Mason

JULY

COLUMBIA

MAY

The Miami Story
B. Sullivon,
A. Jergens,
B. Gorland

Massacre Canyon
P. Corey,
A. Totter
(Technicolor)

The Mad Magician
V. Price,
M. Murphy,
E. Gabor
(3-D ond 2-D)

JUNE

The Saracen Blade
R. Montolban,
B. St. John
(Technicolor)

Jungle Man-Eaters
J. Weissmuller,
K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

JULY

Indiscretion Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Itoly)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Mode in Englond)
(Technicolor)

The Outlaw Stallion
P. Carey,
D. Patrick
(Technicolor)

LIPPERT

MAY

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Documentary
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A. Kimbell,
S. Wode

JUNE

River Beat
P. Kirk,
J. Bentley

The Big Chase
L. Chaney,
G. Langan,
A. Jergens

Paid To Kill
D. Clork

JULY

The Siege
Speciol Cast

The Unholy Four
P. Goddord

METRO

MAY

Flame And The Flesh
L. Turner,
P. Angeli,
C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of War
R. Reagan,
D. Martin,
O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Betrayed
C. Goble,
L. Turner,
V. Mature
(Technicolor)

Gone With The Wind
(Reissue)

PARAMOUNT

MAY

Elephant Walk
E. Taylor,
D. Andrews,
P. Finch
(Portly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incas
C. Heston,
R. Young,
N. Maurey
(Technicolor)

JULY

Knock On Wood
D. Koye,
M. Zetterling
(Technicolor)

The Greatest Show On Earth
(Reissue)

RKO

MAY

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World
Station West
(Reissues)
Sins Of Rome
M. Girotti,
L. Tcherina
(Italian-made)
(Dubbed in (English)
Silver Lode
J. Payne,
L. Scott
(Technicolor)
Son Of Sinbad
D. Robertson,
S. Forrest,
V. Price,
(Technicolor)
(3-D and 2-D)

JULY

Susan Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din
The Lost Patrol
(Reissues)

Hans Christian Anderson
D. Kaye,
Jeanmarie
(Goldwyn)

REPUBLIC

MAY

Jubilee Trail
V. Ralston,
J. Leslie,
F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lanchester

JULY

Laughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Made in England)

20th-FOX

MAY

River Of No Return
R. Mitchum,
M. Monroe
(Technicolor)
(CinemaScope)
Three Coins In The Fountain
C. Webb,
J. Peters,
D. McGuire,
M. McNamara
(Color)
(CinemaScope)
(Partly made in Italy)
Gorilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D and 2-D)
Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiators
V. Mature,
S. Hayword,
M. Rennie
(Technicolor)
(CinemaScope)
Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)
The Raid
V. Heflin,
A. Bancroft
(Technicolor)
The Royal Tour Of Queen Elizabeth And Philip
(Color)
(CinemaScope)

JULY

Garden Of Evil
G. Cooper,
S. Hayword,
R. Widmark
(Technicolor)
(CinemaScope)

The Gambler From Natchez
D. Robertson,
D. Paget
(Technicolor)

UNITED ARTISTS

MAY

The Long Wait
A. Quinn,
C. Coburn,
P. Castle
(Saville)
Witness To Murder
B. Stonwyck,
G. Sanders,
G. Merrill
(Erskine)
The Yellow Tomahawk
R. Calhoun,
P. Castle,
N. Beery
(Color)
(Schenck-Koch)
Captain Kidd and The Slave Girl
A. Dexter,
E. Gobor,
A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

Man With A Million
G. Peck,
J. Griffiths
(Technicolor)
(Made in Europe)
(Rank)
Hobson's Choice
C. Loughton,
B. de Bonzie
(English-made)
(London)
Challenge The Wild
Noture documentary
(Eastman Color)
(Grahom)
Gog
H. Morshall,
(Color)
(Tors)
(3-D)

JULY

U.-INT.

MAY

Playgirl
S. Winters,
B. Sullivon

Fireman, Save My Child
S. Jones
and Orchestra,
B. Hockett,
H. O'Brion

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Black Horse Canyon
J. McCreo,
M. Blonchard,
C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-mode)
(Rank)

JULY

Johnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tanganyika
V. Heflin,
R. Romon
(Technicolor)

The Egg and I
(Reissue)

WARNERS

MAY

Dial "M" For Murder
R. Milland,
G. Kelly,
R. Cummings
(WarnerColor)
(3-D

A Guy With A Grin
(No Time For Comedy)
A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldon

JULY

The High and The Mighty
J. Wayne,
L. Doy,
C. Trevor
(WarnerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillone,
C. Beatty
(WarnerColor)
(CinemaScope)

Duel In The Jungle
D. Andrews,
J. Crain,
D. Farrar
(Technicolor)
(Made in South Africa and England)

OBSERVANCES

June 14—Flag Day
June 20—Father's Day
July 4—Independence Day

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ALLIED CALLS TUSHINSKY LENS THE BEST BUY 'AS OF TODAY'

WASHINGTON, March 29.—"As of today," the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide-screen showings in either indoor or drive-in theatres, according to the "watchdog committee" of Allied States Association.

This decision was announced in a bulletin to Allied members from general counsel Abram F. Myers. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Myers, and recently witnessed the New York SuperScope demonstration.

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MOTION PICTURE

EXHIBITOR

JUNE 9, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Pickets calling the attention of the public to the unfairness of New York City's lawmakers in seeking a five per cent admissions levy were but part of the unsuccessful battle waged by the Gotham industry.

Gotham Trade Wages Losing Anti-Tax Fight

(page 9)

"Taking The Cure" -The Hard Way

(editorial)

AND FEATURING: STUDIO SURVEY

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

"LEO's IN THERE PITCHING!"

The Busiest Studio in Hollywood is M-G-M! Here's an "On-The-Scene" Report for the exhibitors of America!



The Eyes of the Industry are on M-G-M!

Day and night at the World's Largest Studio, ceaseless activity on every set, the greatest in years, sends a thrill of optimism throughout the land! The confidence of the Friendly Company in motion picture business, represented by multi-millions of dollars in production expenditure, tells America that the screen is headed for a new era of popularity and prosperity. M-G-M, The Leader, points the way with Big Attractions, current, coming and in production!

"SEVEN BRIDES FOR SEVEN BROTHERS"

(CinemaScope — Color)

Wherever you go in Hollywood you'll hear about this amazing CinemaScope musical, the freshest idea, the fastest-paced entertainment in years. Seven lusty mountain brothers abduct seven lovely village girls; they are marooned when an avalanche of snow shuts them off from the outside world. By the time Spring comes, they don't want to be rescued! It's The Love-Making Musical, in Blushing Color, the gayest bundle of song, dance and saucy humor that audiences have seen in years. Jane Powell, Howard Keel and a screen-ful of uninhibited young talents will pack your theatre with joy and customers!

"BEAU BRUMMELL" *(Color)*

Previewed last week at the Paradise Theatre in Holly-wood, this picture takes its place with the masterpieces of M-G-M showmanship history! A spellbound audience breathlessly followed the absorbing drama of the hand-some adventurer who rose from obscurity to fame, envied by men, adored by women, handsome, reckless, proud. He loved and was loved by one he could not have. So it was with his fascinating life, told in magnifi-cent Color against the spectacular backgrounds of his era in this fabulous attraction filmed by M-G-M in the original locales abroad. Stewart Granger creates an Academy-Award challenging role; Elizabeth Taylor is seductively exquisite; Peter Ustinov as the weak, sensation-seeking Prince is even more stunning than he was as Nero in "Quo Vadis." Write it down: "BEAU BRUMMELL" will make screen history!

"VALLEY OF THE KINGS" *(Color)*

It couldn't have been better timed! The newspapers and magazines will talk for months about the new discovery of ancient treasure at a pyramid in Egypt. You'll see it happen in M-G-M's attraction in which the exciting Color backgrounds of Egypt merge with a pulse-pounding love story of a research expedition to yield a big-time attraction. M-G-M is first to make a Hollywood-produced film in the mysterious land of the Nile. To the fabulous land of the Pharaohs M-G-M brought a whole company to film the story of the man who helps a girl unearth the secrets of an ancient tomb only to find she has a husband who is a villian and that both their lives are in mortal danger! Robert Taylor, Eleanor Parker, Carlos Thompson head a cast of hundreds.

"BRIGADOON"

(CinemaScope — Color)

In the course of its notable production of screen musicals, M-G-M has brought many famed Broadway attractions to films, but none so gloriously as the celebrated, the enchanting, prize-winning musical stage hit "BRIGADOON," which it now offers to the world in magical CinemaScope. "If you love someone deeply enough, anything can happen—even a miracle" . . . this is the beautiful theme that pervades every brilliant, Color-splashed, spectacular number, every heart-stabbing love song, because truly this picture is dedicated to a deathless love. Rich in humor, action, romance, Big in eye-filling wonders, "BRIGADOON" is destined to rank with Academy-Award winner "American In Paris" as the ultimate in M-G-M musical triumphs. Starring are Gene Kelly, Van Johnson, Cyd Charisse with Elaine Stewart and hundreds in the cast.

"THE STUDENT PRINCE"

(CinemaScope—Color)

The echoes of the trade-shows of this joyous Color-glorious CinemaScope production are still heard on every Film Row and now the trade press shouts its praises. M-G-M has devoted every resource of its acknowledged musical production skill to this beloved Sigmund Romberg all-time operetta favorite. This story of the handsome Prince and the Barmaid at Old Heidelberg is the attraction to which the youth of America will flock. Such happiness, such soul-stirring love songs, such rapture of carefree student days! Pretty Ann Blyth is the Barmaid; Edmund Purdom, handsome young star, a new personality for the fans is the Prince. He kisses with his own lips but sings with the glorious voice of Mario Lanza. Not since Lanza's romantic voice thrilled the fans in "The Great Caruso" has such singing been heard on the screen. Prepare now for a major M-G-Musical attraction!

"BETRAYED"

(Color)

Once more the mighty production planning of M-G-M spans the ocean to create a pulsating screen drama rich with eye-filling, authentic scenes in stunning color. For the first time a Hollywood company of top stars combines the exquisite beauty of Holland, its richness of tradition, its dykes and storied settings, with a tale worthy of such an enterprise, a story of spies, suspense and supreme sacrifice. Clark Gable makes his first screen appearance since record-breaking "Mogambo" and the girl opposite him is seductive Lana Turner, an explosive combination, plus a third big name for marquee power, Victor Mature. Clark as a leader of the Intelligence, Lana as the beauty involved in high intrigue, Victor Mature as "The Scarf" a shadowy dare-devil of resistance. At cross-purposes in love and intrigue, each personality is etched crisply, appealingly, to make an attraction of high-voltage success.

AND MORE!

Take a trip around the humming M-G-M Studio. Here's what you'll see!

"DEEP IN MY HEART" *(Color)*

It glows with Big-name musical extravaganza brilliance. It's the story of Sigmund Romberg and out of it M-G-M creates a Big Show in lavish Color with a wealth of entertainment. Jose Ferrer rivals his "Moulin Rouge" performance. For each role an equally expert talent was chosen: Merle Oberon; Helen Traubel, famed opera star now a night-club sensation; Walter Pidgeon and others plus guest stars, each of whom does a great number: Cyd Charisse, Vic Damone, Howard Keel, Gene Kelly and his brother Fred; Tony Martin, Ann Miller, George Murphy, Jane Powell, Debbie Reynolds, Tamara Toumanova, Vera-Ellen, Esther Williams and more. Much of it is completed and every evidence points to one of the Biggest, if not *the* Biggest in the tradition of M-G-M's Ziegfeldian-type musicals.

"THE LAST TIME I SAW PARIS" *(Technicolor)*

This is the story of a dramatic love conflict between two sisters who love the same young man. Told against the background of the world's most romantic city, it packs an emotional punch to spellbind audiences everywhere. The cast: Elizabeth Taylor, Van Johnson, Academy Award Winner Donna Reed, Walter Pidgeon, Eva Gabor and others. Watching the cameras filming it is assurance of a powerful, romantic Technicolor attraction!

"THE GLASS SLIPPER" *(Color)*

Its filming is being noted nationwide because its producer, director and star are the same that gave the world "Lili" (*winner of the Oscar for music and now enjoying successful repeat bookings while continuing merrily in its 2nd year in New York!*) The footage seen thus far promises a more wonderful, more enchanting exquisite color entertainment than even its famed predecessor. Leslie Caron, Michael Wilding and the celebrated Ballets de Paris are just a few of the talent assets of the cast.

"GREEN FIRE" *(CinemaScope—Color)*

Another Big One in CinemaScope nearing completion at the studio after filming in South America. It is an adventure-packed love story of the search for an emerald mine. Stewart Granger, Grace Kelly, ever growing in popularity, and Paul Douglas journeyed to the danger-infested mountains of Colombia to enact the drama of lust for the most concentrated wealth of all—the emerald of Green Fire. Something to look forward to.

"ATHENA" *(Color)*

This riotous comedy brings a gay company of youthful talents to the screen in a blaze of Color, romance and fun. A young lawyer falls in love with the daughter of a faddist household and before she renounces astrology and carrot juices for the red-meat of romance, there's a harvest of comedy, songs and girl-boy appeal. The cast: Jane Powell, Edmund Purdom (*star of "The Student Prince"*), Debbie Reynolds, Vic Damone, Louis Calhern, Linda Christian. They deliver merchandise for the millions of America's young folks.

"JUPITER'S DARLING" *(CinemaScope—Color)*

To the never-ending good news at the busy M-G-M Studios add this Big attraction now being directed by the man who made "Show Boat" and "Annie Get Your Gun." Only CinemaScope could do it full justice. Bigness is inherent in its theme, mighty Hannibal and his fabulous legions about to attack Rome, diverted by the ruse of a beautiful girl. The elephant sequence, original and eye-filling, is just one of many visual excitements; its rich, new popular score of songs and the glories of its production pageantry make it an attraction of top magnitude. The cast of terrific talents are headed by Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders.

WATCH THE M-G-M STUDIOS! OPTIMISM IS ON THE MARCH! THIS IS JUST PART OF THE PRODUCTION AND PREPARATION PLANNING FOR A NEW AND GREATER ERA OF MOTION PICTURES!

P.S. SPEAKING OF OPTIMISM: The trade is joyous over the first return engagement of David O. Selznick's production "GONE WITH THE WIND" in Atlanta where it is topping all its previous successful appearances, even the very first, historic World Premiere! Get ready for GWTW!


NO COINS
but
NO COINS
will get you more
COINS
than
THREE COINS
IN THE FOUNTAIN
20th Century-Fo
3 Coi
Foun
CINEMAS
COLOR by DELUX
In the Wonder of 4-TRACK, HIGH-FIDELITY D
Also available in 1-TRACK MAGNETIC SOUN
FRANK SINATRA
DINAH SHORE
JULIUS LaROSA
THE FOUR ACES
MARTI STEVENS
TONI ARDEN
"They're singing it now!"



starring CLIFTON WEBB · DOROTHY McGUIRE · JEAN PETERS · LOUIS JOURDAN · MAGGIE McNAMARA
ROSSANO BRAZZI · Produced by SOL C. SIEGEL · Directed by JEAN NEGULESCO · Screen play by JOHN PATRICK

SPECTACULAR AREA PREMIERE IN CLEVELAND-CINCINNATI AREAS JUNE 23!

Big-time advertising, exploitation, TV, radio and general promotional plans aimed at top grosses for a top action-spectacle show!

SINS OF ROME

with

MASSIMO GIROTTI · LUDMILLA TCHERINA
YVES VINCENT · GIANNA MARIA CANALE
and Carlo Ninchi · Vittorio Sanipoli

Directed by RICCARDO FREDA · Music by RENZO ROSSELINI · Director of Photography GABOR POGANY · Produced by SPARTACUS CONSORTIUM

FROM RKO Distributed by RKO RADIO PICTURES THE SHOWMANSHIP COMPANY

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JUNE 9, 1954
VOLUME 52 NUMBER 6

"TAKING THE CURE"—THE HARD WAY

IN SEVERAL DIFFERENT conversations with exhibitors and distributors of late, the thought was expressed that possibly the very seeds of the current product shortage and of many other ills now besetting this great industry were sown years ago.

There is no questioning the honesty of purpose or sincerity of intention of the theatremen and theatre owner organizations that fought for "Regulation" of this business and which resulted in legislation, Department of Justice rulings, and court decisions. And while it is true that "regulation" did cut the arms off several large circuit octopi, both distributor-affiliated and independent that threatened to strangle the small independent theatre owner, as often happens, the cure may have been worse than the disease.

It makes little difference whether the 1954 theatreman hasn't enough "A" pictures to keep his theatre open because some more powerful buyer is taking them away from him or because there just aren't enough "A" pictures being made. Under either condition, he is in the same leaky boat, and whether somebody bored a hole or whether the seams just opened, he is going to get just as wet.

Thinking along these lines, we remembered a letter we once wrote, and a search of old files turned it up. Written today, we might have made some minor changes, but the basic reasoning we believe is still worthy of consideration. And this was 25 years ago.

Here it is:

June 27, 1929

Committee on Interstate Commerce
of the United States Senate
Washington, D. C.

Gentlemen,

As an exhibitor operating four theatres in the Philadelphia area, I wish to state my views on the bill which has been introduced by Senator Smith W. Brookhart, seeking to impose certain rules and regulations on the motion picture industry. I am opposed to the passage of this bill, for I feel that if it should become law it would work untold hardships and injury on the theatreman. Personally, I am not averse to block booking for I have found as an independent theatre operator that the distributors from whom a group of pictures has been purchased in block are always willing to adjust the rental price on any poor pictures included in such a block, providing that the theatreman is also fair and clean in his business dealings with them.

It is my opinion that many exhibitors buy pictures in block because they believe it is to their advantage to do so. Block purchasing gives them a secure source of supply for a full season. Supply purchasing becomes an activity requiring several weeks or a month just once each year, instead of a daily, catch-as-catch-can, continuing duty, and after a theatreman has established certain brands of pictures or picture stars through his own local advertising and exploitation, he naturally prefers, and should be allowed, to continue the use of such brands and stars. By the terms of this bill, no long range planning or promotion at the theatre level would be possible, for each theatreman would know that the results of his labor could accrue to any competing theatre that offered a higher rental price for the next picture after he had popularized its components.

I believe that there would be very little benefit to be gained by prohibiting the rental of films until after they have been completed and screened. No producer starts out to make a poor picture and no theatreman in order to make his selection can travel hundreds of miles to his exchange center and spend all day every day looking at three or four times the number of pictures his theatre annually needs. An unassured outlet and the need for producers to invest a million dollars in a picture "on spec" are certain to result in less pictures and a tightening source of supply for theatremen as a whole.

I am of the firm opinion that the provisions of this bill, requiring the selling of pictures individually, will greatly increase selling expense and that this expense will be passed along to the theatreman as the industry's single source of income. Producers and distributors in this industry are no more endowed than theatremen, so these selling costs must go somewhere.

I believe that Congress is primarily interested in this bill because of its effect on the public. If theatres, especially in small towns, are forced out of business by reason of less film and added film rentals, the public in those towns would be deprived of the receration to which they are rightfully entitled. I can also see no reason for the elimination of the arbitration of disputes in this industry. While I am not familiar with the activities of Boards of Arbitration elsewhere, on many occasions I personally have sat as a member of the board in Philadelphia and know that it takes pride in honestly adjudicating controversies in a fair and equitable manner.

In conclusion, I want to urge upon your honorable body the rejection of this bill. I believe that it will harm, instead of help, the interests it is supposed to protect.

This, we repeat, was written 25 years ago.

From where we sit it certainly seems that the cure is now worse than the disease. The operation was a success, but the patient isn't in very good shape.

How does it look to you?

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Speaking at the annual meeting, Barney Balaban, president, Paramount Pictures, hopes for standards in the technical division (page 15).

Exhibition

In New York City, although exhibitors put up a banner battle, City Council and the Board of Estimate both approved the proposed five per cent municipal tax levy, with the mayor's signature expected; however, the door was left open so that perhaps the buck could be passed to the state legislature and the Republicans to do something about it (page 9).

Financial

Walt Disney's report for a six-month period indicates a healthy increase in profit (page 8).

Warner Brothers Pictures indicates $1,618,000 profit for six months (page 15).

Columbia shows greater profit for 39 weeks (page 19).

International

In Canada, the Ontario industry is investigating the tax situation, while in Saskatchewan revisions of regulations as regards projectionists have come into effect (page 10).

Ben Smith, well-known as a distribution executive in the United States, joins MOTION PICTURE EXHIBITOR in a representative capacity in Canada (page 10).

Legal

National Theatres gets the court's okeh on its investment in Magna Theatre Corporation (page 20).

Mel Konecoff

The fight against the proposed five per cent municipal tax in New York City is covered, and he also has time to comment on a situation in a company advertising and publicity department (page 18).

Organizations

20th-Fox President Spyros Skouras is given an honorary degree of Doctor of Humane Letters (page 9).

Production

Alexander Korda announces the nine features which he intends to make in 18 months (page 20).

Technical

The MP Research Council sends on recommendations on sizes for optical CinemaScope projection (page 18).

Paul Raibourn sees the boxoffice TV situation "ripening" (page 18).

20th Century-Fox is scheduling a series of new CinemaScope demonstrations (page 9).



The first of a series of screenings of Columbia's "On The Waterfront" in New York City recently was attended by, left to right, Sam Spiegel, producer; Leonard Bernstein, who handled the film's musical score; Father John A. Corridan, New York priest, active for many years in the struggle to bring justice to the dock workers; Malcolm Johnson, whose Pulitzer prize-winning series of articles inspired the film; and Budd Schulberg, the veteran author of the screen play.

NEW YORK
By Mel Konecoff

WE WENT DOWN to City Hall the other day to witness the battle the industry was putting up to save itself from a local five per cent tax on admissions and found most of the industry on hand in the person of home office workers and executives, managers, assistants, division managers, ushers, matrons, cleaners, projectionists, and stagehands marching around City Hall with placards stating their case and cause.



KONECOFF

Coverage on what was taking place inside, where Councilmen were hearing the pleas of industry leaders as a finance committee will be found elsewhere in this issue, but on the outside there were mixed feelings as scores of police were on hand to keep order and to prepare for the reception of Emperor Haile Selessie. Those to whom we spoke had varying views, most feeling that the tax was as good as law. Some said they even had heard that the tax forms were already printed and would be ready in time for the date of execution, June 15, and that the hearing was just a form that the city was going through, but that it didn't mean anything.

A band of interested musicians from Local 802 was on hand with such tunes as "There's No Business Like Show Business" and "East Side, West Side" and others to keep tired feet going, while trucks of vendors and suppliers circled the square with huge signs urging that the tax be killed. The Tribune, across the way from City Hall, was both headquarters and resting place for weary marchers. The meeting inside droned on

(*Continued on page* 18)

Latest Bulletins

(Developments At Deadline)

Disney Earnings Show Strong 6-Mos. Profit

LOS ANGELES—Earnings of Walt Disney Productions in the first half of the current fiscal year substantially exceeded those of the corresponding period last year, and continued profitable operations are expected during the next six months, President Roy O. Disney stated in a letter to shareholders. Consolidated net profit for the six months ended on April 3, 1954, was $283,662, equal to 43 cents a share on the 652,840 common shares outstanding. This compared with $142,723, equal to 22 cents a share in the first half of the 1953 fiscal year.

Malkin-Einfeld

NEW YORK—Lise Einfeld, daughter of Charles Einfeld, 20th-Fox vice-president, and Mrs. Einfeld, will become the bride of Richard Malkin, son of Mr. and Mrs. Herman Malkin, of Brooklyn and Westport, Conn., at the Einfeld home on June 11. The bride was graduated from Smith College this week. The groom, a graduate of Yale and the Harvard School of Business Administration, is with the J. Walter Thompson media department. The couple will sail for a European honeymoon on the SS United States.

Hal Danson, Veteran, Named To NSS Ad. Post

NEW YORK—Hal Danson has been appointed director of advertising, publicity, and TV for National Screen Service Corporation, Herman Robbins, president, announced last week.

Danson has served as trailer production head at Paramount Studios, Paramount assistant national advertising manager, and advertising manager, Eagle-Lion. He has resigned as general sales manager, Adler Communications Laboratories, in which position he served the past two and one-half years.

"GWTW" Still Making New Boxoffice Records

NEW YORK—The opening of "Gone With The Wind" at Loew's State and reports from San Francisco and Atlanta indicate that the MGM release is headed for new records its fifth time around. At Loew's State, "GWTW" exceeded the combined gross of the original opening at the Capitol and Astor in four days. Loew's Warfield, San Francisco, reported that the first four days topped every film but one or two, including the original run in 1939. At Loew's Grand, Atlanta, the picture topped all other "GWTW" openings with the exception of the grand premiere in 1939.

It's A Boy!

SANTA MONICA, CAL.—Comedian Lou Costello became a grandfather for the first time when a son was born to his daughter, Mrs. Patricia Ann Cardinet.

Gothamites Wage Losing Anti-Tax Fight

B'way Holds Own With Holdovers

NEW YORK—Business in the Broadway first-runs held steady over the weekend and with all holdovers on display the strength of the product evidently offset any after holiday letup.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"DIAL M FOR MURDER" (Warners). Paramount claimed $40,000 for the second session.

"THREE COINS IN THE FOUNTAIN" (20th-Fox). Roxy reported $39,775 for Friday, Saturday, and Sunday, with the third week bound to top $71,000.

"EXECUTIVE SUITE" (MGM). Radio City Music Hall, with stage show, reported $80,000 for Thursday through Sunday with the fifth week heading toward $125,000.

"THE FRENCH LINE" (RKO). Criterion expected the fourth week to do $22,000.

"THE BAREFOOT BATTALION" (Brandt Associates). Globe dropped to $8,000 on the second, and last, week with this Greek import.

"JOHNNY GUITAR" (Republic). Mayfair claimed the second week would tally $25,000.

"ELEPHANT WALK" (Paramount). Astor expected the seventh week to reach $13,000.

"KNOCK ON WOOD" (Paramount). Capitol claimed $23,000 for eighth week.

"SECRET OF THE INCAS" (Paramount). Victoria reported $18,000 for the second week.

"GONE WITH THE WIND" (MGM). Loew's State, where this reissue hit $76,000 on the first week, was heading toward $70,000 for the second session.

C'Scope One-Tracks Scheduled

NEW YORK—Twentieth Century-Fox will deliver one CinemaScope picture a week on 11 productions in one-track magnetic and one-track optical sound starting on June 19 with "The Robe," Al Lichtman, director of distribution, announced last fortnight.

Single magnetic and regular optical prints will be provided as follows—"The Robe," June 19; "How To Marry A Millionaire," 26; "Night People," July 3; "Prince Valiant," 10; "Hell And High Water," 17; "Three Coins In The Fountain" and "New Faces," 24; "River Of No Return," 31; "King Of The Khyber Rifles," Aug. 7; "Garden Of Evil," 14; "Beneath The 12-Mile Reef," 21; and "Demetrius And The Gladiators," 28.

Advertising accessories and four trailers will support the release.

Skouras Given Degree

NEW YORK—Spyros P. Skouras, president, 20th Century-Fox, last week was awarded an honorary degree of Doctor of Humane Letters from New York Medical College at its 96th annual commencement ceremonies. Skouras also delivered the commencement address, and was chosen to emphasize New York Medical College's credo that a professional man should be a well-rounded citizen actively interested in community affairs.

New York City Fathers Turn Deaf Ear To Facts Offered By Industry; Buck Being Passed to State Govt.

NEW YORK—The proposed five per cent local amusement tax, which threatens to darken at least 80 theatres, reached Mayor Robert Wagner's desk last week, two-thirds along the way to becoming a law.

City Council passed the measure by a vote of 22 to 3 and the Board of Estimate followed suit. Mayor Wagner must wait at least five days after receiving the measure before holding public hearings. Council unanimously passed a companion measure exempting night clubs and cabarets from the tax as they still pay the full 20 per cent federal levy. The measure was made effective on July 1 instead of June 15, with city officials explaining that this was done to leave room for repeal if the state comes to the fiscal aid of New York City making the amusement tax unnecessary.

Wagner's administration contends that the amusement tax is necessary because of unfair fiscal treatment from Governor Thomas Dewey and the State Legislature. State Controller J. Raymond McGovern stated that there was no need for the city to pass any new tax measures to balance the budget, but city officials rapped the statement, calling it an attempt to inject politics into New York's fiscal situation.

Council's affirmative action followed a report by the finance committee urging passage of the tax measure.

Robert W. Coyne, COMPO special counsel, warned the City Council finance committee at its open hearing on the tax proposal that passage of the five per cent levy would force more than 80 additional theatres to close and cost the city an estimated $2,000,000 in various tax revenue. The city receives more than $7,000,000 from various taxes paid by the motion picture industry and this would be cut considerably should marginal houses be forced to close. More than 100 representatives of the amusement industries and other interested groups requested speaking time at the open hearing, which had Edward A. Cunningham, Bronx Democrat, as chairman.

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20th-Fox Scheduling C'Scope Demonstrations

NEW YORK—Plans are nearing completion to hold a series of trade and press demonstrations shortly of an important filmed progress report on CinemaScope and stereophonic sound in every exchange city in the United States and Canada, 20th Century-Fox announced last week.

Demonstrations will be arranged so as to rotate five prints on a five-city day-and-date basis covering all exchange areas within a period of 10 days.

Harry Brandt, ITOA president and circuit head, pointed out to councilmen the names of closed houses in each senatorial district and stated that an estimated 850,000 persons had signed petitions asking them to kill this "unfair tax." Brandt emphasized that closed theatres hurt all other merchants, resulting in a lowering of real estate values, and pointed out that other cities have cut assessments on theatre properties. He said Council was threatening to destroy an already distressed industry to raise one-quarter of one per cent of New York's billion dollar budget. The veteran exhibitor declared that if the bill is passed, the industry will carry its fight to Albany.

Coyne reviewed the federal tax fight, emphasizing that the industry had told Congress many houses would have to keep the saving to stay in business. With recent technical advances giving the exhibitor a chance to fight for his life, this new threat could be disastrous, he remarked. He emphasized that unlike motion pictures in other countries, the U. S. industry asks no subsidies but only the same opportunity afforded other industries, the right to stay in business.

George Murphy, MGM star and three times past president, Screen Actors Guild, also spoke against the tax, pointing out that producers on the west coast as well as actors would be severely hurt if New York, the industry's main showcase, was to lose another block of theatres.

Herman Gelber, president, Local 306, said that some 100 theatres would be forced into darkness if the measure is passed, throwing thousands of New Yorkers out of work.

Samuel Rinzler, Randforce Theatres, making his first City Hall appearance in his half-century industry career, offered the committee a list of his theatres which would be forced to shutter if the bill is passed.

Others speaking in opposition to the measure included Ralph Bellamy, president, Actors' Equity and Chorus Equity Association; Tom Murtha, chairman, 10th district, Theatrical Locals, New York State, Local 4; and John McDowell, secretary, Local 1, as well as representatives of many other interests. All speakers declared that taxes should be equitable and levied upon those who could survive them.

(Continued on page 18)

The International Scene.....

Canada

Ontario Industry Investigates Tax

TORONTO—The amusement tax, particularly as it affects the small theatre owner in Ontario, is being looked into by a special committee set up by the Motion Picture Theatres Association of Ontario and non-MPTAO independents, it developed last fortnight.

The study, authorized by the executive board of the MPTAO, is asking the cooperation of all individuals and groups in exhibition. Joint discussions resulted in complete support for the MPTAO as the representative of all Ontario exhibitors Committee For Amusement Tax Relief.

Lionel Lester has been named chairman of the special committee and its presentation to Premier Leslie Frost, Ontario, also Provincial Treasurer. Members of the committee are R. W. Bolstad, C. R. B. Salmon, H. C. D. Main, William Summerville, Jr., and Angus Jewel. Among those who met with them were such non-MPTAO Independents as Ben Freedman, Morris Rittenberg, and Al Daniels. Rural and urban independents are represented by the committee, along with every other type of Ontario exhibitor.

The committee is expected to ask for a cut in the impost, known as the Hospitals Tax, as well as emphasizing the necessity of exempting tickets up to 50 cents from it. Its first action will be to gather letters from exhibitors explaining what the end of the tax would mean toward continued operation in their areas. Hardly a small theatre, circuit or independent, exists in Ontario today in a TV area which doesn't face trouble. Every day there are reports of closings.

The importance of the place of the theatre in small-town shopping centers is stressed by the cooperation offered by many rural shopkeepers. With their cooperation, the Province will be made more aware of the precarious future of many of Ontario's theatres as TV spreads.

Canadian Comment

Radical revisions in regulations in the Province of Saskatchewan affect the location of drive-ins and examinations for projectionists came into effect. As to location of the drive-ins, none is to be erected within two miles of a present operation, while the projectionists handling 16mm. arc light equipment must now take examinations. Twenty-five drive-ins were in operation in the Province at the beginning of the season and several are under construction. There are 120 16mm. situations in Saskatchewan. The fact that a projected drive-in would not be on the same highway as one in operation is not a factor in licensing. Other important changes affect heating systems, classes of projection licenses, and date of payment of fees. Grading of projectionists has first-class men eligible to operate any projection equipment in the Province. Second-class men shall be eligible to operate equipment in towns, villages, and hamlets in theatres having a seating capacity of 500 or less. Third-class men shall be eligible to operate projection equipment in towns, villages, and hamlets, using incandescent lighting only. Another section stipulates that every projectionist having attained the age of 65 must produce a medical certificate when applying for renewal of his annual license, certifying his physical ability to handle projection and fire-fighting equipment.

Meet Ben Smith

Ben Smith, well-known industry veteran in the east and formerly located in the Albany area, is now representing MOTION PICTURE EXHIBITOR in a swing through Canada. Commencing in the eastern provinces and also visiting Toronto and Quebec, Smith will meet with exhibitors and other industryites, discuss current problems, and explain the many exclusive services offered by MOTION PICTURE EXHIBITOR.



SMITH

Ben's brother, Abe E. Smith, is a veteran with MGM and currently manages that company's branch office in Saint John, N. B.

Eastern Provinces

It was emphasized at Odeon theatres in Nova Scotia that "The Kidnappers" was photographed partially in the province. . . . The town planning commission of Saint John and Lancaster turned down a demand from residents of Lancaster that an application for permission to build a drive-in at a site in Lancaster be refused. The application is from R. Wiggins, Lancaster, who lives on the land to be used in part as the site. Two meetings were held at which protests from Lancaster residents were lodged. . . . The first drive-ins to use Foto Nite are those of Franklin and Herschorn at Lower Backville, near Halifax; at Midway, near Sydney; and Martinon, near Saint John. . . . The Newfoundland government arranged with Atlantic Films to produce five films based on the scenic, tourist, and industrial angles of the province. All priced at $65,000. . . . At the Strand, Saint John, a tieup was entered into with a store by which a toy gun and holster were given to one of the fathers paying to see "The Boy From Oklahoma." . . . There is talk of a new film house being built on St. Pierre. . . . A tieup was made between the Kent, Saint John, and a dancing teacher, involving a demonstration of dancing. . . . The Palace, long a film house in the northend of Saint John, has been converted into a church. It was operated for many years by the late T. J. O'Rourke, who died at Minto, N. B., several years ago, and who also operated the Gaiety, Fairville, N. B.



Paramount New York and Hollywood executives recently joined members of the Canadian organization at a luncheon during the Toronto sales convention of the Canadian division. Clockwise, starting at left, are Dr. Charles R. Daily, studio technical expert; A. W. Schwalberg, president, Paramount Film Distributing Corporation; Adolph Zukor, Paramount Pictures board chairman; John J. Fitzgibbons, president, Famous Players Canadian Corporation; Gordon Lightstone, Canadian division general manager; R. Bolstead, vice-president, Famous Players; L. L. Ryder, head, technical research at Paramount studio; and Robert Rubin, veteran assistant to Barney Balaban, president, Paramount Pictures.

Unseasonably chilly winds marred attendances at the drive-ins so far this season. . . . George Heffer, now of the managerial staff of the Walker Circuit and stationed at Spryfield, N. S., was a railway employe for about 35 years, and has introduced some ideas in mechanics in connection with the operation of the theatre. . . . Joseph LeBlanc, owner-manager, Capitol, Shediac, N. B., is taking the leading part in plans for the 1954 edition of a lobster carnival for Shediac. The carnival lasts for most of a week. . . . C. E. Murray, manager, Gaiety, Halifax, who has been in theatre work in Nova Scotia and New Brunswick for 35 years, observed his 35th anniversary. . . . Sonny Pines, who has taken over a drive-in on the outskirts of Bathurst, N. B., operates a store in Bathurst. For the 1953 season, the first for the Bathurst drive-in, he had a partner in that location, B. Girard. . . . Film exhibitors are continuing to be affected by vandalism. . . . L. Pollock, operating the Corner, Petitcodiac, N. B., has added a ranch and is promoting dancing. . . . E. A. Neal, manager, Capitol, Woodstock, N. B., Spencer Circuit, finds the prevailing low prices of potatoes affecting business, necessitating the postponement of plans for making improvements. . . . The Midway is the title of a drive-in located just half way between Sydney and Glace Bay, N. S., operated by Franklin and Herschorn. This is the only drive-in on Cape Breton.

CINE CHATTER: Latest added attraction at the Downtown, Toronto, managed by Martin Simpson, is a snack bar in the lounge downstairs, where patrons may buy hot dogs and other food and coffee. This is in addition to the confectionery counter in the main lobby on the street level. . . . William Boal, former assistant, Seville, Montreal, moved to National Theatre Services' head office, Toronto. . . . Doug Calladine, president, Local 348, Van-

(*Continued on page 22*)

THERE'S A WORLD OF ACTION!...



ALAN LAD

Columbia's

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FROM LONDON

TO CAPETOWN . . .

FROM CAPETOWN

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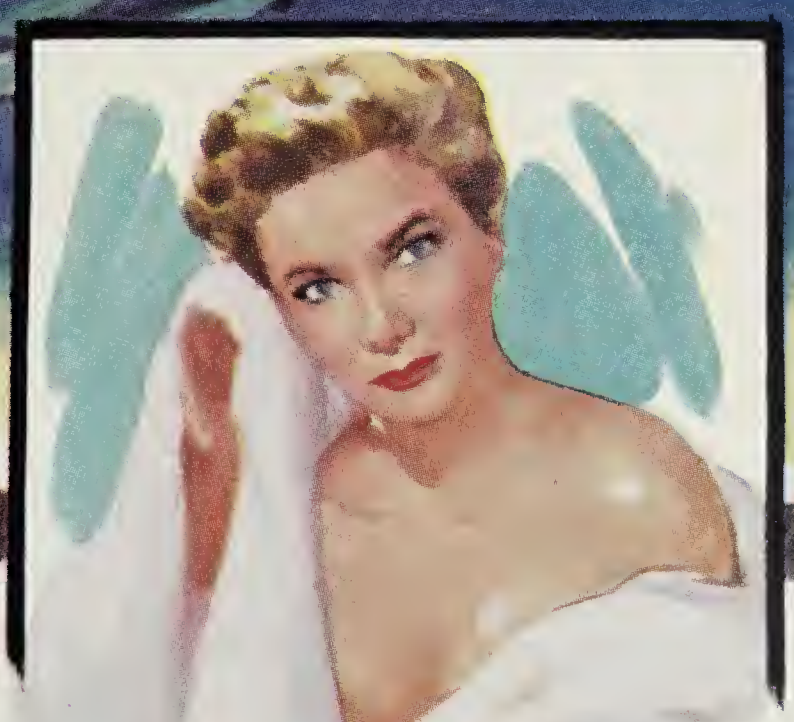
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Directed by **MARK ROBSON**

COLOR BY *Technicolor*

"Blue" Again Wins Jersey City Argument

JERSEY CITY, N. J.—The way was cleared for the second time last week for the exhibition of UA's "The Moon Is Blue" as Hudson County Court Judge George P. Naame dismissed the "obscenity" complaint of the Jersey City Commissioner of Public Safety and reversed the $100 fine against Arthur Manfredonia, manager, Stanley.

This marked the second court victory of the Stanley and Manfredonia over the city police. Twin actions were brought after the original booking of the film, but a Hudson County Grand Jury ruled "no bill." The city then withdrew its indictment, reworded the ordinance, and closed down the showing for a second time, resulting in the latest court ruling.

WB Pictures 6-Mos. Net Is $1,618,000

NEW YORK—Warner Brothers Pictures, Inc., (Incorporated 1953) and subsidiary companies report for the six months ending on Feb. 27, 1954, a net profit of $1,618,000 after provision of $1,700,000 for federal taxes on income and after a provision of $250,000 for contingent liabilities, it was announced last week. Film rentals, sales, etc. amounted to $34,059,000.

The net profit is equivalent to 65 cents per share on the 2,474,346 shares of common stock outstanding or reserved for exchange on Feb. 27, 1954.

The corresponding operations of the old Warner Brothers Pictures, Inc., after eliminating net profit on domestic theatre operations, for the six months ending on Feb. 28, 1953, resulted in a net profit of $1,333,000 after provision of $1,784,000 for federal taxes on income and after provision of $100,000 for contingent liabilities.

Columbia Profit Shows Spurt

NEW YORK—Columbia reported last fortnight a net profit for the 39-week period ended on March 27 of $2,664,000 or $3.26 per share, compared with $310,000 or $0.15 per share for a similar period in 1953.

The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 757,843 shares outstanding on March 27, 1954.

For the 39 weeks ended on March 27, 1954, the net profit before income taxes was $6,296,000, compared with $1,071,000 for a similar period in 1953. The estimated income, federal, state, and foreign taxes paid in the 1954 period was $3,632,000, with $761,000 for the same period in 1953.

Balaban Hopes Industry May Get Together On Its Best Standards



L. J. Schlaifer, right, active in distribution since 1912, was recently greeted by United Artists' sales manager B. G. Kranze in the New York home office after being made special representative.

Decca Clarifies Stock Matters

NEW YORK—Decca Records, Inc., announced last week, in connection with its current offer to exchange 2¼ shares of Decca capital stock for each share of Universal Pictures Company, Inc., common stock, that Universal stock tendered on or before June 11, the record date of Universal's 25 cent quarterly dividend, will be treated as if received immediately after that date, unless otherwise specified, thus making the owners eligible for the Universal dividend. The owners will also be entitled to receive the Decca dividend of 17½ cents a share if they retain the Decca stock they receive until the close of business on June 21, the Decca record date. The Universal dividend is payable on June 25, the Decca dividend on June 30.

During 1953, Decca paid dividends totaling 70 cents a share. University's dividends in that year (including an extra) aggregated $1.25 per share on its common stock.

The exchange offer expires on June 30. Decca presently owns 66.2 per cent of Universal's outstanding common stock.

NEW YORK—Barney Balaban, addressing Paramount stockholders last week at the company's annual meeting, expressed the hope that the industry's research and technical personnel will soon decide on standards combining "the best contributions of an all-industry effort," predicted that Paramount's 1954 releases will include as many hits as last year, and that "during the second half of this year, we shall be delivering a greater concentration of outstanding pictures and potential boxoffice hits than ever before in the history of our company."

He added that "each picture must stand on its own merits."

Concerning VistaVision, Balaban stated that demonstrations are being planned for South America, Europe, and the Far East.

Balaban stated that arbitration was needed by both exhibition and distribution "to minimize the cost and annoyance of unneccessary litigation."

The Paramount chief executive also announced a change of policy in quarterly dividend payments, with stockholders receiving them earlier in the month than formerly.

In answer to queries, Balaban stated that Paramount's foreign business has increased, the company must make profit-sharing deals to obtain the services of certain talent, if more persons could be induced to produce good pictures it would be a contribution to the entire industry as well as averting a possible product shortage, the company would not hesitate to turn out films for TV, but has no plans of selling any pictures for TV showings, and that he had no prejudice against a woman serving as a company director.

Balaban said that the company's interest in International Telemeter Corporation would amount to about 80 per cent of its outstanding stock if the conversion privilege in convertible notes is exercised. Palm Springs, Cal., experiments with Telemeter subscription TV were described by Balaban as successful.

It was also reported that Paramount has sold 285,000 shares of common stock in Famous Players Canadian Corporation, reducing its holdings from 67.55 per cent to 51.14 per cent.

Stockholders approved a proposal authorizing the elimination of 125,600 previously authorized shares of Paramount common and reduction of capital by $125,600. The change sets the amount of shares at $2,916,912 of $1 par value.

All directors were reelected, including Balaban, Adolph Zukor, Paul Raibourn, Y. Frank Freeman, Austin C. Keough, Earl I. McClintock, Maurice Newton, Edwin L. Weisl, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, and George Weltner.

Later, Balaban, Adolph Zukor, chairman of the board, and all other officers were reelected. Griffis, chairman, executive committee; Freeeman, Keough, and Raibourn, vice-presidents; James H. Richardson, treasurer; Keough, secretary; and Russell Holman, Jacob H. Karp, Arthur Israel, Jr., and Louis A. Novins, assistant secretaries.

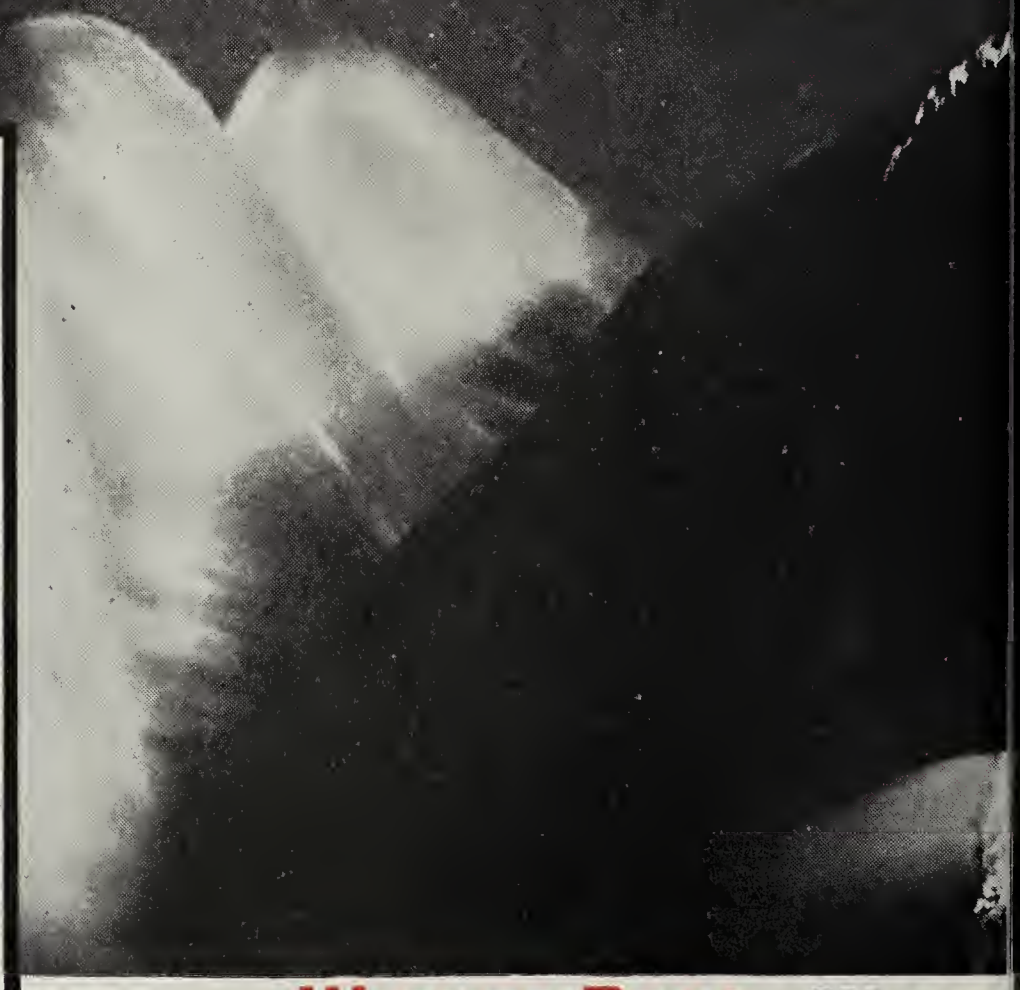
This Was The Week When....

WB revealed that it had set over 2000 playdates on "Them," beginning on June 15. . . . Paramount announced that 15 pictures, including two at work, had been scheduled for the VistaVision cameras. . . . MGM stated that Pete Smith will come out of retirement to make four more "Pete Smith Specialties" for the 1954-55 release. . . . U-I set the world bow of "Tanganyika" at the SW Stanley, Philadelphia, on June 16. . . . 20th-Fox's "Demetrius And The Gladiators" was cited by the motion picture division, General Federation of Women's Clubs, as the studio's most important picture for the first half of 1954. . . . Directors of Decca Records, Inc., declared a regular quarterly dividend of 17½ cents per share on the company's capital stock. . . . The board of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock. . . . Paramount's "About Mrs. Wallis" was set for a gala formal premiere at the Victoria, New York, on June 27, proceeds going to the Actors Fund.

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Konecoff

(*Continued from page 8*)

and on, each councilman playing his part well, while industry leaders and union executives poured out their hearts, guts, and figures.

Whoever wrote the script for the councilmen decided that a little suspense was in order and dutifully decided not to vote on the bill immediately but to consider exempting admissions under 50 cents to take care of the dear little children of the city who might some day be voters. After a little cliff-hanging, this, too, was abandoned, and our informants said that the Council finally reverted true to type and passed the original bill.

The next step was railroading it through the Board of Estimate, where it supposedly originated in the first place, and then, after lying on the mayor's desk for five days excluding Sunday, it would be signed into law after another public hearing, which, under the circumstances, would seem to be a waste of time and breath.

The only thing seemingly left for the industry to do would be to remember what happened come election time and not sit idly by while Mayor Wagner and associates try for office a second time, or, in the case of Wagner, should he try for the governor's chair, a situation that is being built up and felt out via feedings to political reporters covering City Hall.

As the situation stands now, our mayor shouldn't expect to see his life-story on the screens of the city's theatres, should a producer ever decide to film it.

DIFFERENT SUBJECT: While we're on the subject of raw deals, let's take the story of one of the boys in one of the publicity departments who was told that he was on notice of dismissal a number of weeks hence unless he could produce more space. This is a pretty crummy method of operation, especially in view of the fact that the company in general and this chap in particular have been doing a good job all along.

We understand that the Screen Publicists Guild will protest. It's not a healthy situation for a press agent to have to plead with his contacts continually for space to hold his job.

DELIRIUM DEPARTMENT: Germany must be pretty hep on carnivals these days. It seems that the King Brothers made "Carnival Story" in two versions in Germany, one in the German language with Eva Bartok and Curd Jurgens, and the other the English language release, with Anne Baxter and Steve Cochran.

In Germany, where both versions are being released, so hot is the subject that several exhibitors have decided to play both versions double-billed, and they're doing business, we understand. RKO and the King Brothers, we presume, are getting twice as much money in these situations as their cut.

Ach, du lieber "Carnival."

THE METROPOLITAN SCENE: The San Francisco Museum of Art will become the west coast center for circulating films from the Museum of Modern Art Film Library here. Thirty-four programs will be available. The decision was made by the Museum's film advisory committee which consists of chairman Eric Johnston, J. Cheever Cowdin, Ned E. Depinet, John Marshall, Jr., J. Robert Rubin, Jack Cohn, Stanton Griffis, Erwin Panofsky, Spyros P. Skouras, and Harry M. Warner. . . . Ben Morris, head, Columbia Service Department, celebrating his 25th year with the company, was presented with a gold watch by fellow employes and a set of luggage by the company. . . . Beneath the Astor and Victoria a showroom is being constructed to feature foreign cars, with Robert Dowling, president, City Investment Corporation, having more than a passing interest in the operation. . . . UA is getting out a cute booklet showing actor Edmond O'Brien as "The Barefoot Press Agent" plugging "The Barefoot Contessa" in a series of photos. . . . Okeh pressbooks are out on "The Raid," "Princess Of the Nile," and "The Long Wait," among others.

Raibourn Sees B.O. TV Situation "Ripening"

CHICAGO—The Television Council of Chicago last fortnight heard Paul Raibourn, president, Paramount Television Productions, and Paramount Pictures vice-president, predict that the pressure of the UHF problem holds promise of "ripening" the box-office TV situation "rather rapidly."

The executive, also board chairman, International Telemeter Corporation, controlled by Paramount, concentrated on current Washington hearings by a Senate commerce subcommittee concerning economic difficulties of UHF stations, and called subscription TV the best way of developing the medium and providing income to be shared with the UHF stations.

He stated that requisites for a complete system of successful subscription TV include secured coded transmission of both sight and sound, a practical method of entertainment merchandising, and economical apparatus cost. Telemeter's strong points were described as "variable instantaneous pricing, cash operation with coding, recording accounting and programs identity information, barker sound for selling programs, credit storage, and simple cash collection system."

Brewer Slate Named

HOLLYWOOD—Roy M. Brewer, who has formally declared himself a candidate for the presidency of the International Alliance of Theatrical Stage Employes in opposition to Richard F. Walsh, incumbent, announced the names of six of the nine candidates on his slate last week.

They include James V. Sipe, Pittsburgh, Projectionists Local 171, general secretary-treasurer; Jerry Galvin, Boston, Stage Employes Local 11, first vice-president; George Raywood, Miami, Fla., Projectionists Local 316, sixth vice-president; George Barrett, Kansas City, Local 170, seventh vice-president; Roy Ruben, Detroit, Projectionists Local 199, eighth vice-president; and Russell Moss, New York, Local H-63, ninth vice-president. Other vice-presidential candidates will be announced later.

PEOPLE

HOLLYWOOD—Leland Hayward announced last fortnight that Norman Cook has been appointed executive production assistant and general manager for his new film producing organization.

MP Research Group Gives C'Scope Sugges.

HOLLYWOOD—William F. Kelley, executive secretary, Motion Picture Research Council, last week sent to leading exhibitor associations recommendations coming from extensive MPRC experimentation in the development of single-standard aperture size for CinemaScope optical projection.

The recommended aperature is 0.715 inches in height and 0.839 inches in width. Four advantages were listed, namely that best possible quality is obtained by utilizing greatest negative and positive film areas available; larger projection aperture allows better utilization of light available in projector; aperture provides theatre with maximum amount of picture information available on negative, resulting in no cropping in height and only about eight per cent cropping of width in relation to regular CinemaScope aperture; and center line of the recommended aperture is centered on standard 0.600 inches by 0.825 inches aperture, meaning that the projector does not have to be shifted when switching from CinemaScope to conventional films.

Gothamites

(*Continued from page 9*)

More than 7,500 film employes jammed the City Hall area to join the protest carrying picket signs and banners with slogans and theatre names, and spearheaded by a sound truck and a band of unemployed musicians. Film delivery trucks circled the area bearing such slogans as "Why Make Movies The Scapegoat" and "Mr. Mayor, You Were Misinformed." The demonstration offered stiff competition to the visit of Ethiopia's Emperor Haile Selassie.

After the hearing, it was learned that the finance committee was trying to discover whether it would be legal to exempt admissions under 50 cents for the motion picture industry alone. This was later rejected. Another point needing clarification, it was felt, was the vast difference between the city estimate of returns from the amusement tax and the industry estimate which was several millions lower. Brandt stated that he had been informed that the city expected more than $9,000,000 from theatres alone, while the industry put the figure at between three and four million. He also stated that exemption of admissions under 50 cents would not keep open the 83 theatres expected to close if the levy is okehed. Cunningham said that the committee was investigating the possibility of an exemption to aid the children. The city later revised its estimated yield to between $4,000,000 and $5,000,000.

Albert E. Sindlinger, research expert, and his staff were preparing a list of figures for the industry to submit to the city.

A

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LETTERS TO THE EDITOR

Gentlemen:

Whereas, MOTION PICTURE EXHIBITOR, a trade publication which consistently seeks to advance the interests of the motion picture industry, has given this 1954 convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association desirable publicity, and thus made a worthwhile contribution to interests of the members of the convention,

Now therefore be is resolved, that we express to MOTION PICTURE EXHIBITOR our thanks and our desire that this resolution be received by MOTION PICTURE EXHIBITOR as a testimonial of great esteem.

J. H. THOMPSON, president
Motion Picture Theatre Owners and Operators of Georgia
R. M. KENNEDY, president
Alabama Theatres Association

Unanimously agreed to this
10th day of May, 1954

Dear Sirs:

We expect to open this new drive-in soon.

I am enclosing check for $9.75 covering two years' subscription to MOTION PICTURE EXHIBITOR, also $5 in boxoffice statements and one booking book, $1.25.

Cecil Curtis, Galax Amusement Company, Inc., Galax, Va., referred you to me.

Thanking you.

Yours very truly,
WILLIAM MACKENZIE, JR., manager
Park Drive-In
Marion, Va.

(Thanks to you and a special bow to friend Curtis. However, you'd be surprised how many exhibitors have done the same thing, recommended us to a fellow theatreman.—Editor.)

Gentlemen:

I have been getting a number of contract cancellations because you included a picture in your TV listing in a recent issue. I had been given to understand by the producer that the film hadn't appeared on TV.

A Salesman
(Name withheld)
New York City

(Sorry that the cancellations resulted, but our records show definitely that the film in question has played on TV. Perhaps you ought to recheck with the producer—Editor.)

Gentlemen:

During March, 1954, I subscribed for MOTION PICTURE EXHIBITOR and requested 1953 Pink Sheets. I am comparatively new at buying film and these pink sheets are priceless to me.

Thank you.

JOE MURPHY
Bath Drive-In
Bath, N. Y.

Dear Sir:

Thank you for an excellent service in all respects.

ED POTEET
Jefferson
Falls Church, Va.

All Unsolicited

(The letters from readers of MOTION PICTURE EXHIBITOR which appear on this page are all unsolicited.

MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters to the publication.—Editor)

Dear Sir:

Just a few words to let you know I'm an avid reader of MOTION PICTURE EXHIBITOR and THE SERVISECTION. For a long time I've noticed in the Warner lineup of coming attractions the listing of "North Of The Rio Grande," starring Joel McCrea, Virginia Mayo, and Dorothy Malone. This picture has been listed in THE SERVISECTION since 1949, and here it is 1954.

The picture was completed and shown a long time ago as I showed it at my theatre sometime in 1950. How you came to slip up on this picture I don't know, but anyhow, it finally got on my nerves to see it still listed as coming. Thought I'd finally let you know.

THOMAS C. NEUKAM
Westport
Baltimore, Md.

(Now everyone is confused. WB tells us that it never had a film called "North Of The Rio Grande," but it will come out of THE SERVISECTION *listing anyway.—Editor.)*

Gentlemen:

Received my new MOTION PICTURE EXHIBITOR and the revised format is really terrific.

It certainly has eye appeal and should receive a most favorable welcome from the trade.

Sincerely,
J. J. FITZGIBBONS, JR.
Theatre Confections Limited
Toronto, Ont., Canada

Dear Friends:

I think your new cover and interior format are excellent. They seem to give the publication a lot more bounce and certainly more eye appeal.

JOHN C. FLINN
Director of Advertising and Publicity
Allied Artists Productions, Inc.
Hollywood, Calif.

Dear Sir:

I certainly can't see how any exhibitor can do without MOTION PICTURE EXHIBITOR. He'll certainly receive more benefits than the small charge the subscription costs. Best wishes to a continued success of a fine magazine.

J. C. BALKCOM
Gray
Gray, Ga.

Gentlemen:

I want to add my words of thanks to the many others you have doubtless received in response to the Checklist of Feature Motion Pictures Available To Television. This is a valuable reference both now and for the future, and will certainly be kept on permanent file.

Very truly yours,
R. D. FISHER
Ozark Playgrounds Theatres
Willow Springs, Mo.



Seen at the recent premiere of Warners' "The High and The Mighty" at the Egyptian, Hollywood, were Mrs. Harold J. Powers, the wife of California's Lieutenant Governor Harold J. Powers, and WB vice-president Jack L. Warner.

Korda To Make Nine

NEW YORK—Sir Alexander Korda's London Films will produce nine pictures during the next 18 months on a $15,000,000 budget, it was announced last week by Morris Helprin, president, London Film Productions, Inc. All these motion pictures will be participated in by R. W. Downing, City Investing Corporation.

The schedule includes the completed production, "The Man Who Loved Redheads," starring Moira Shearer. Ready for production immediately is Arthur Larents' play "The Time Of The Cuckoo," starring Katherine Hepburn and directed by David Lean, co-produced by Ilya Lopart; a color version of Shakespeare's "Richard III," starring Laurence Olivier; two pictures starring Alex Guiness, the first George Bernard Shaw's "Arms And The Man" and second, "Noah," by Andre Obey; "Taj Mahal," a color spectacle to be shot in India starring Richard Burton, who will also co-produce, and Claire Bloom; another spectacle in color, Jules Verne's "Around The World In Eighty Days," and two others.

NT Gets Court's Okeh

NEW YORK—National Theatres was permitted last fortnight to invest $1,000,000 in Magna Theatres Corporation, producer of features made in the Todd-AO widescreen process, via an order signed by U. S. District Court Judge Augustus N. Hand. The Department of Justice had approved the order giving the circuit the right to buy 1,000,000 six per cent Magna debentures and exercise 10-year warrants to purchase 73,300 shares of Magna common. TV also received permission to receive and exercise stock rights to purchase 14,000 more shares of common within 10 years. NT, under the order, is also allowed to receive participation certificates entitling it to receive a total of 4 1/6 per cent of all profits from Todd-AO's first production, "Oklahoma."

GPEC Dividends Declared

NEW YORK—Dividends declared last week by directors of General Precision Equipment Corporation include 40 cents on the common stock; 72½ cents on the $2.90 cumulative preferred; $1.25 on the $5 cumulative preferred Series A, 1952; 62½ cents on the $5 cumulative preferred Series A, 1954; and $1.25 on the $5 convertible preference.

To our new associate...

We are all extremely happy to welcome

JOHN HUSTON

into the Allied Artists family. It is a source of great personal pride to us that he has chosen our company as the exclusive producing and distributing organization for his future productions. We know that exhibitors throughout the world will find in our mutual plans a profitable answer to their most pressing problem—a source of outstanding product.

Steve Broidy Harold J. Mirisch

Robert Brandon

W. J. Burrows Walter M. Mirisch

Miscellaneous

In the Newsreels

MOVIETONE NEWS (Vol. 37, No. 46) Germany: Paratroopers at maneuvers. Brooklyn, N. Y.: Dutch flattop on visit. Germany: Ships. Alaska: Arctic Command target practice. New York City: Shoes. Orlando, Fla.: Kid golfers. Lewiston, Idaho: Motorcycle daredevils.

NEWS OF THE DAY (Vol. XXV, No. 280) Washington, D. C.: Selassie asks unity. Korea: Ex-Reds train for ROK army. China: Chiang's planes in leaflet raid. Italy: Refugees. Germany: Three-year-old motorcyclist. Japan: Baby contest in Tokyo. New York City: Fashions for fall. Santa Monica, Cal.: Twelve-year-old girl shows muscle. Norway: Reindeer derby.

PARAMOUNT NEWS (No. 83) Washington, D. C.: Selassie asks unity. Newark, N. J.: Ann Bekar on 16,000-mile horseback journey. New York City: Fashions. Germany: Three-year-old motorcyclist. Washington, D. C.: Mickey Vernon honored by President Eisenhower. New York City: Sammy Snead named "Sports Father Of The Year." Johannesburg, South Africa: Danny Kaye meets the press.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 574) Burlingame, Cal.: Tot kidnapped. France: Viet Nam "Pope" arrives. Jersey City, N. J.: Moving sidewalk. Fontana, Cal.: Hen derby. San Jose, Cal.: Blockheads block party. Angels Camp, Cal.: Frog-jumping contest. New York City: Styles in suits and suds. San Francisco: First Negro umpire.

WARNER PATHE NEWS (Vol. 25, No. 85) Korea: Ex-Reds train for ROK army. Germany: Longest GI love letter. New York City: Sammy Snead named "Sports Father Of The Year." San Francisco: Citizens fight to save cable cars. New York and Weston, Conn.: Fashions. Canada: Toronto kids raise funds for a crippled pal. Washington, D. C.: Spelling bee.

IN ALL FIVE:

Quonset Point, R. I.: Bennington disaster. American-Korean Foundation trailer.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 45) Switzerland: "Big Four" hear Red peace bid. Greece: Earthquakes fail to stop schooling. New York City: Haile Selassie arrives. White Sands Proving Grounds, N. M,: Viking X rocket, Maryland: Air Cadets graduating University of Maryland. Australia: Muscle men in Sydney. Oregon City Falls, Ore.: Silver hordes. Germany: Kayaks compete.

NEWS OF THE DAY (Vol. XXV, No. 279) Albany, N. Y.: Struggle for control of New York Central. Germany: Military funeral for General Heinz Guderian. Africa: Rommel's widow visits El Alamein. Canada: Marie Dionne dons church robes at Quebec. Atlanta: New premiere for "Gone With The Wind." Newark, N. J.: Ann Bekar on 16,000-mile horseback journey. Off The Bahamas: White marlin tournament.

PARAMOUNT NEWS (No. 82) New York City: Haile Selassie arrives. Chicago: Lyman W. Hall, paroled from prison after serving 57 years, bewildered by changes. South Africa: Danny Kaye. Canada: Marie Dionne dons church robes at Quebec. France: Generals return from Indo-China. France: Couple wed on high wire.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 573) Albany, N. Y.: Struggle for control of New York Central. Canada: Marie Dionne dons church robes at Quebec. New York City: Haile Selassie arrives. Newark, N. J.: Ann Bekar on 16,000-mile horseback journey. Germany: GI receives longest love letter.

WARNER PATHE NEWS (Vol. 25, No. 84) New York City: Haile Selassie arrives. New York City: Unions battle for control of piers. Albany, N. Y.: Struggle for control of New York Central. France: Mrs. De Castries returns from Indo-China —alone. France: Couple wed on high wire. New York City: City's boxers rout London.



Richard Harmel, president, Schlesinger Corporation, largest theatre circuit in South Africa, and his wife, on the west coast recently visited the set of U-I's "So This Is Paris" where they met Gloria DeHaven, being co-starred in the picture.

NATIONAL LEGION OF DECENCY

June 3, 1954

UNOBJECTIONABLE FOR GENERAL PATRONAGE: "Black Horse Canyon" (U-I); "The Lone Gun" (UA); "Tanganyika" (U-I); "Unconquered" (Margolies); UNOBJECTIONABLE FOR ADULTS: "Silver Lode" (RKO); "Three Coins In The Fountain" (20th-Fox); OBJECTIONABLE IN PART: "Captain Kidd And The Slave Girl" (UA); "The Saracen Blade" (Col.); "Secret Of The Incas" (Paramount); CONDEMNED: "Girls Marked Danger" (IFE).

The International Scene

(*Continued from page* 10)

couver, was replaced by Bill McCartney, Jr. . . . In Vancouver, demolition of the old Star is underway to make room for a new city jail. . . . Clare Appel and his wife were in Bermuda for a holiday. . . . Markham Developments Limited gained the right by a Supreme Court of Canada decision to construct a drive-in at Scarboro, Ont., a suburb of Toronto. It fought the township through three courts in order to gain the right to construct the ozoner. . . . New appointments by Famous Players Canadian Corporation include that of Don Edwards, present manager, Nortown, Toronto, to be manager, Tivoli, Hamilton, replacing James P. McDonagh, named Maritimes district manager. In another Famous Players appointment, Mike King, Alhambra, Toronto, manager, was named to fill the Nortown post.

In Toronto, executives of the International Popcorn Association met at the third annual Canadian regional conference in the King Edward Hotel. J. J. Fitzgibbons, Jr., president, and Sydney Spiegel, chairman, Canadian division, led the discussions. Fitzgibbons heads Theatre Confections Limited, subsidiary of Famous Players Canadian Corporation, while Spiegel is general manager, Super Pufft Popcorn Limited. Also prominent at the conference was Thomas J. Sullivan, IPA executive vice-president. Speakers included Kenneth H. Wells, Theatre Confections Limited; Irving Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y.; R. E. Murray, Proctor and Gamble, Toronto; George Panter, Sudbury, Ont., Arena; Thomas F. Moran, Odeon Theatres of Canada; James V. Blevins, Blevins Popcorn Company, Nashville, Tenn.; Clifford Oates, Toronto; and Robert L. Mann, Krispy Kist Korn Machine Company, Chicago. Included in the conference was a luncheon through the courtesy of the Coca-Cola Company of Canada and a cocktail party sponsored by the Pepsi-Cola Company of Canada.

Theatre Properties (Hamilton) Limited showed a gross profit of $77,597 for 1953, with a net of $35,105. The report indicates a total surplus of $1,529,172. . . . Rube Bolstad, vice-president, Famous Players, has been elected president, Citizens Research Institute of Canada, a non-partisan, non-profit group supporting a continuing study of government on all levels. . . . Office manager, B and F Theatres is now Bert McLean, formerly of Famous Players' accounting staff, Murray Sheriff left the head office for the management of the Oxford, Toronto.

—HARRY ALLEN, JR.

THE SCORE BOARD

(Complete reviews of pictures mentioned will appear in The Pink Section.—Ed.)

U-I

"Tanganyika"—Fair African meller.

UA

"Adventures Of Robinson Crusoe"—Picturization of classic should have its greatest appeal to children.

England

In London, the National Film Finance Corporation, with the approval of the British government, named a receiver and manager for British Lion Film Corporation, Limited. NFFC reported that the entire share capital of the company has been lost and that a substantial part of the 3,000,000 Pounds advanced by the government cannot be recovered. W. H. Lawson was named receiver and manager. NFFC proposed that a new company be formed to take over distribution functions and organizations of British Lion. The company would continue as a distributing organization with no production interests. Shepperton Studio is still operating under British Lion Studio Company, Limited, but the connection with Sir Alexander Korda has been ended.

Brazil

Henrique Alberto Baez, son of Rickey Baez, general manager for United Artists in Brazil, and Miss Yvonne Neviere, daughter of Mr. and Mrs. Louis Neviere, are to be married in Rio de Janeiro on June 12.



BOOK IT NOW!

REVENGE erupts into a frantic man-hunt...in this starkly dramatic picture of the Pioneering West!

JOHN PAYNE · LIZABETH SCOTT · DAN DURYEA

in

SILVER LODE

print by TECHNICOLOR

with DOLORES MORAN · EMILE MEYER · HARRY CAREY, Jr. · ALAN HALE, Jr.

Directed by ALLAN DWAN • Story and Screenplay by KAREN DeWOLF • Produced by BENEDICT BOGEAUS

Distributed by RKO RADIO PICTURES



Seen at the special Warner trade showing for exhibitors at the Fenway, Boston, featuring CinemaScope glimpses of upcoming product and a viewing of "Dial M For Murder," are, left to right, Robert M. Sternburg, New England Theatres, Inc., executive; Martin J. Mullin, pioneer showman and president, New England Theatres and the "Jimmy Fund"; and Ralph J. Iannuzzi, Warners Boston branch manager.

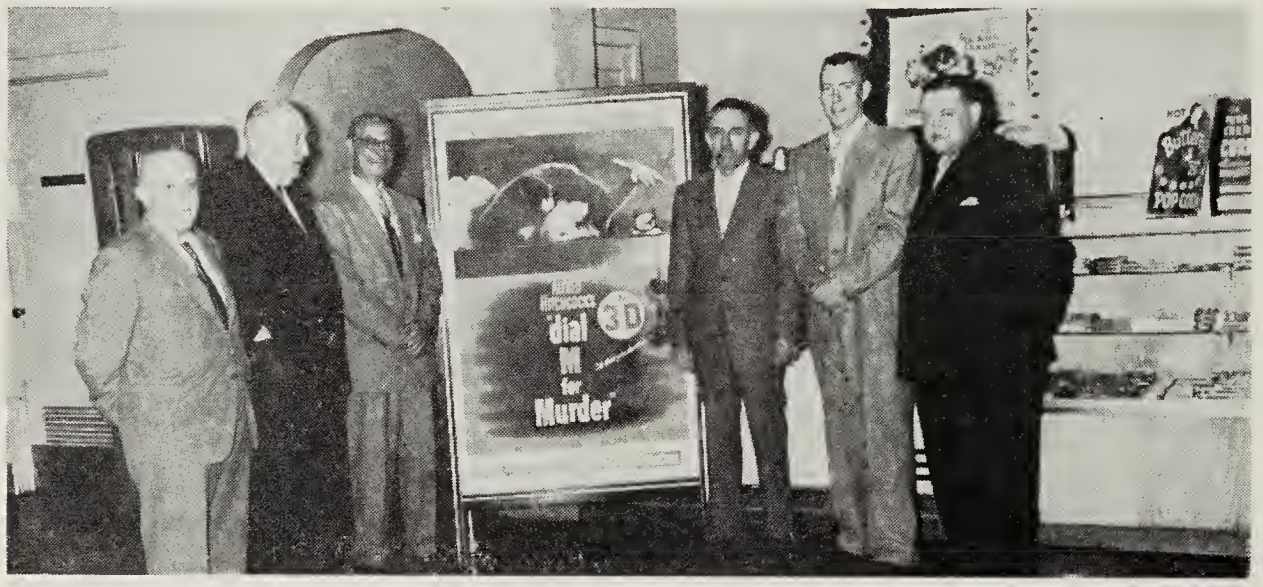


Exhibitors attending the screening and CinemaScope product peek in Albany are, left to right, first row, Mrs. Mary Langenbach, Upstate Theatres, and Joseph Saperstein, Fabian Theatres; second row, Charles Smakwitz, Stanley Warner zone head; Mrs. Mary Flynn, Upstate; A. Quirino, Chatham, N. Y.; and A. LaFlamme, Strand, Albany; and third row, A. Swett, Avon, Utica; R. S. Smith, Warners' Albany branch manager; and F. Maier, Colony, Schenectady, N. Y.

MOTION PICTURE EXHIBITOR FEATURE

WB-Trade Host

FROM the new wide-screens of theatres in 32 key exchange centers throughout the country, Jack Warner, Warners' vice-president, gave exhibitors a look at his company's forthcoming CinemaScope product. Featured were scenes from such films as "King Richard And The Crusaders," "The High And The Mighty," "A Star Is Born," and "Ring Of Fear." Warner also told the industryites of the company's recent acquisition of outstanding literary works for future production, and combined with this CinemaScope preview was a screening of Alfred Hitchcock's thriller, "Dial M For Murder."



The Jack L. Warner report to exhibitors was seen in 32 exchange centers, and on hand for the Omaha showing are, left to right, Guy R. Griffin, Cass, Plattsmouth, Neb.; R. D. Goldberg, Goldberg Theatre Corporation, Omaha; Frank Hannon, WB branch manager; Don Campbell, State and Sun, Central City, Neb.; Richard Johnson, Grand and Drive-in, Red Oak, Ia.; and W. Sweeney, manager, State, Omaha.



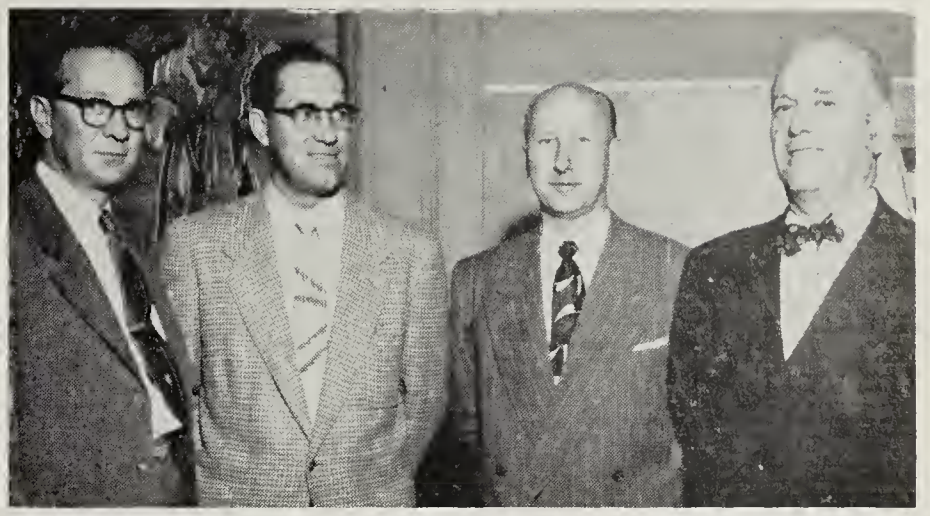
The Dallas contingent at the well-attended trade showing included, left to right, J. G. Long, Long Theatres; Frank Starz, advertising-publicity director, Interstate Circuit; Torrence Hudgins, advertising-publicity director, Trans-Texas Theatres; Raymond Willie, assistant general manager, Interstate; Ed Williamson, Warners' southwestern district manager; and H. C. Vogelpohl, WB Dallas branch head.



An enthusiastic west coast throng hailed the "Dial M For Murder" screening and report in Portland, and seen, left to right, are Tom Walsh and Mrs. J. J. Parker, J. J. Parker Theatres, and Al Oxtoby, veteran Warners' branch manager.



The Seattle locale for the screening was the Egyptian, and heartily endorsing Jack Warner's report to the industry are, left to right, Frank L. Newman, Sr., president, Evergreen Theatres, National Theatres subsidiary; "Vete" Stewart, Warners' Seattle branch manager; and William H. Thedford, vice-president, Evergreen Theatres. All agreed that the trailer clicked.



Also impressed by the CinemaScope preview and Alfred Hitchcock's "Dial M For Murder" were the Salt Lake City contingent, including, left to right, Ray M. Hendry, vice-president and general manager, Intermountain Theatres, Inc.; Dave Adamson, Warners; John Krier, Intermountain booker; and W. F. Gordon, WB branch manager. The show was at the Centre.



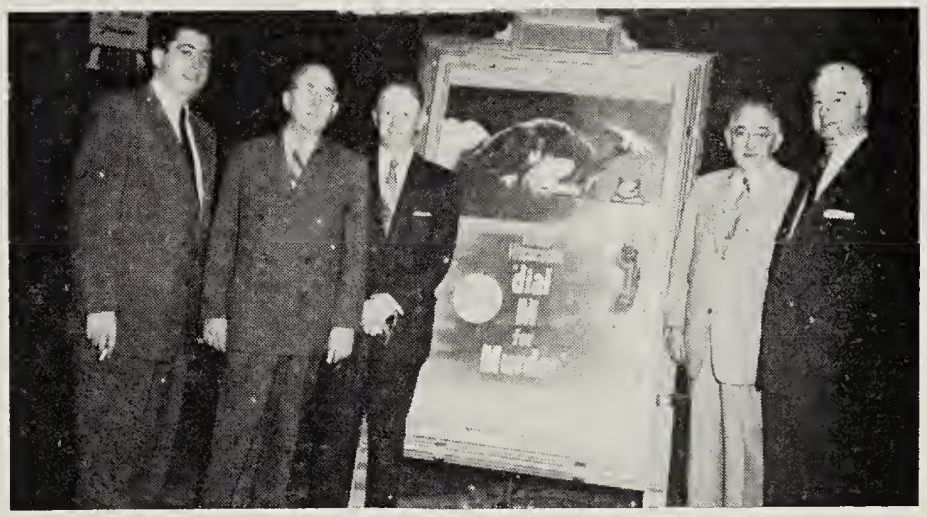
Attending in Minneapolis were, left to right, Ernie Hill, Warners; Paul Lundquist, Northwest Theatre Service Company; Don O'Neill, Minnesota Amusement Company; Fred Miner, Miner Amusement Company; Frank Mantzke, Northwest Theatre Service; Woody Prought, Minnesota Amusement; Bill Ronning, MAC; and Freeman Parsons, Sauk Centre, Minn.



Like all the others, the Oklahoma City site for the product preview and screening was packed with industryites, and among those present were, left to right, Mr. and Mrs. G. E. Ortman, Ortman, Hennessey, Okla.; G. N. Walker, OK, Newkirk, Okla.; and Bill Humphries, Moore, Moore, Okla. A general feeling of optimism accompanied the many exhibitors.



A packed house saw the Jack Warner report and "The High and the Mighty" in Los Angeles, including, left to right, George Ingham, Lompoc, Cal.; Fred Greenberg, Warners' branch manager; Jan Sterling, a star of the feature; Eddie Zubel, Fox West Coast Theatres; Max Laemmle, Los Angeles; and Hugh Bruen, veteran exhibitor, Bruen Theatres, Whittier, Cal.



Circuit buyers, bookers, exhibitors, and representatives of the press, radio, and television were among the capacity throng that greeted the feature screening and Jack Warner's report on future product in Cleveland. Seen above, left to right, are E. Sands, W. N. Skirball, J. Lessauer, M. B. Horowitz, and M. Mooney, all agreed that the company has a good lineup.



Seen at the San Francisco screenings are, left to right, George Milner, Fox West Coast buyer-booker; Earl Long, Paramount Theatres district manager; Al Shmitken, Warners' branch manager; Fred Stein, United Artists Theatres buyer-booker; Spence Leve, former Fox West Coast district manager; and Rotus Harvey, coowner, Westland Theatre Circuit.



Exhibitors in every section of the country saw the Warners' report and screening, and seen at the Atlanta showings are, left to right, Walter Morris, Morris Circuit, Knoxville, Tenn.; L. J. Duncan and Sid Laird, Duncan Theatres, central Georgia; and C. T. Jordan, Jr., Warners' Atlanta branch manager. It was agreed that the report gave reason for optimism.

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising

Local Angles Stressed In "Wait" Campaign

NEW YORK—A hard-hitting cooperative campaign, topped by a national book promotion to back local engagements at 100,000 key sales locations, has been set on behalf of "The Long Wait," it was announced by Francis M. Winikus, national director of advertising, publicity, and exploitation, United Artists, last week.

Signet Books, publisher of the Mickey Spillane sex and suspense yarn, is spotlighting the UA release with attention-getting displays at newsstands, drug stores, book shops, and stationery stores featuring a poster and tack-up card, both imprinted with picture credits and playdate. The entire Independent Magazine Wholesaler truck fleet will boost penetration with big-space posters similarly crediting the film. Book stores, 5-and-10's, and drug stores will additionally hypo local openings with window displays combining books of "The Long Wait" and scene stills.

The song "Once," featured, provides another peg for the campaign. The seven recordings available on the MGM, Capitol, Columbia, Decca, Mercury, and Victor labels are being distributed to disc jockeys. MGM is supplying its 10,000 dealers with special promotion material, including counter cards and window streamers. Window displays of the sheet music, published by the Walt Disney Music Company, and the platter will be spotted in music stores and department stores.

Playtex Girdle is tieing into the campaign with a slate of national magazine ads to reach an estimated 50,000,000 readers monthly. The Playtex dealers, including women's apparel shops and department stores in every key city, are being serviced with a special promotion kit to boom "The Long Wait."

An effective tiein with the Norcelco Electric Shaver Company will beam the campaign over more than 100 TV stations. The video spots include scenes from the film and carry playdate credits. Honeybug Slippers is boosting the campaign with a three-way program of magazine ads, newspaper ads, and store displays featuring Miss Peggie Castle and Shawn Smith.

More support will come from a slate of newspaper cooperative ads sponsored by Universal Electric Range. Department stores and home appliance stores in every exchange area will join the promotion with window streamers and counter cards featuring Anthony Quinn and Miss Castle. The Shopmaster power tool company dealers will also provide point-of-sales penetration with "The Long Wait" window and counter displays in department stores, hardware outlets, and hobby shops.

Rounding out the wide-ranging campaign is a slate of national magazine ads backed by F and F Pillows. An insertion in Good Housekeeping will kick off the strong schedule of insertions spotlighting Miss Castle and the film. As in the other tieups, dealers will come through with important supplementary support.



Martin Simpson, manager, Downtown, Toronto, Canado, recently dressed his front to resemble a jail for Allied Artists' "Riot In Cell Block 11."

"Julius" Gets Canadian Hypo

OTTAWA, ONT.—Ernie Warren, manager, Little Elgin, in this Canadian town, launched his publicity campaign on MGM's "Julius Caesar" two weeks prior to opening with a screening for members of the press, radio commentators, civic leaders, and principals and heads of English departments of the high schools. Newspapers were generous with publicity breaks and The Ottawa Citizen ran an editorial, drawing a parallel between Mark Anthony and his idealistic search for good government and the current political scene in Canada. Following the screening, Warren addressed representatives of the high schools, distributing one-sheets and educational school bulletin board placards announcing special student parties with discount coupons.

Extensive Fashion Tieups For "Egyptian"

NEW YORK—Interest in modes inspired by Darryl F. Zanuck's personal production of "The Egyptian," for 20th-Fox, in CinemaScope, is building to an extensive fashion promotion, it was announced last week.

Latest announced creation of an Egyptian line of clothes is dress designer Jo Copland, who will offer four new garments styled after the costumes in the film. Introduction of the dresses, coinciding with the fall release of the production, will be supported by an extensive promotional campaign through Copland department and specialty store outlets.

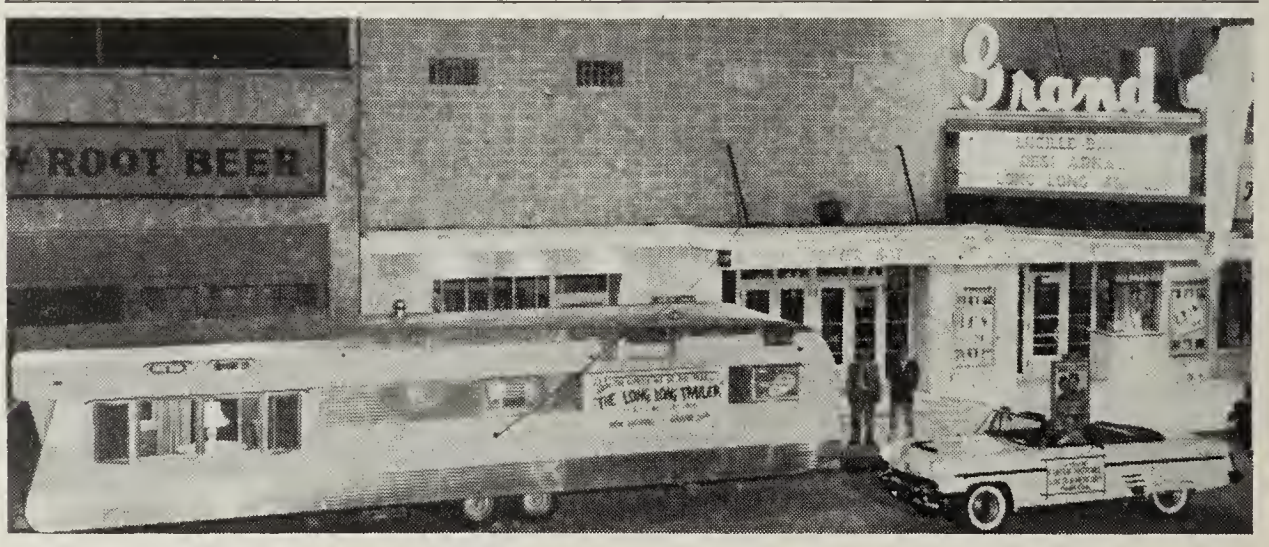
The new styles are called "Pharoah," a black cocktail dress; "Golden Lotus," a short evening gown; "Theban Jet," a daytime dress of jersey; and "Merit," a gown of classical simplicity adapted from a costume worn by Jean Simmons in the picture. A group of six hats and headdress has been created by leading fashion couturier-milliner Mr. John, reminiscent of the wigs and coifs of the Egyptian courts, but styled for present day wear. The fashions include "Red Sea," a sculptures evening helmet of red ostrich feathers; and "Theban," a cocktail coif fashions of Ibis Blue paradise feathers the color of the Theban sky.

"Jet Lotus," an evening creation, fashioned of pure silk jersey and covered with Lotus blossoms of braid and glittering jets; "Royal Serpent," a headdress of black silk jersey and edged with festoons of bugle beads; "Flying Scarab," midnight blue jersey coif trimmed with irridescent leaves and scarabs; and "The Egyptian," toque of Nubian black caracul, accented with a single lacquered black feather inspired by the headdress of the Nubian flowers in the spectacular production.

NSS Offers C'Scope Trailer

NEW YORK—National Screen Service last week announced that it now has available a Technicolor intermission trailer in CinemaScope which may be clipped on the end of CinemaScope features.

Kwik-Change MARQUEE LETTERS
¼" tempered Presdwood letters in choice of colors. Easy on, easy off with rugged clips that grip the top-quality track like a vice. Get our low price on the sizes you use.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.



A trailer similar to the one used in MGM's "The Long, Long Trailer" was recently used as exploitation at the New Grand, Rocky Ford, Colo. Shown in the photograph are Poul R. Anderson, city manoger, Gibraltor Theotres; J. A. Edwords, ossistont; ond W. F. Word, New Moon Troiler representotive.

The Editor Speaks

"SEVEN BRIDES FOR SEVEN BROTHERS" is an MGM honey which will sweep the boards at the boxoffice from nation to nation. With rollicking good humor and filled with merry song, sung by handsome Howard Keel and his fair haired singing mate, Jane Powell, this comedy musical delights and fills one with good down-to-earth laffs, chuckles, and a belly buster guffaw at decent intervals. Producer Jack Cummings rates a bow for snagging this utterly different story, and for his excellent selection of director and cast. The production numbers sock home like those circuit clouts from Babe Ruth's mighty bat. This socko film is proof indeed that MGM figures to stay right on top when it comes to big money-making film musicals.



PAUL MANNING

IT IS Howard Keel, however, who stimulates my imagination mightily.

This solid screen personality becomes greater with each picture.

His rich, vibrant voice grows even more magnificent, and his acting warmer and thoroughly enjoyable.

WHEN, oh when, will MGM find a real woman, possessed with a real voice, to team with the great Keel voice and personality? What a team they would make. Somewhere there must be such a woman, young enough, lovely enough, big enough, and with voice enough to give MGM the greatest singing pair since Jeannette McDonald and Nelson Eddy. And MGM certainly has bright cause to remember this golden voiced pair! Hunt, Metroites, hunt —for this treasure in beauty and song.

Paul Manning

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publicotions, Inc. Publishing offices: 246-48 North Clarion Street, Philodelphia 7, Pennsylvonia. New York office: 229 West 42nd Street, New York 36. Representotives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 7, No. 6 **June 9, 1954**

STUDIO SURVEY

Motion Picture Exhibitor Laurel Awards Nominations

MGM's

"THE STUDENT PRINCE"

starring

ANN BLYTH, EDMUND PURDOM, JOHN ERICSON, LOUIS CALHERN

with

EDMUND GWENN, S. Z. SAKALL, BETTA ST. JOHN, JOHN WILLIAMS, JOHN HOYT, EVELYN VARDEN, RICHARD ANDERSON

and the singing voice of MARIO LANZA

Produced by Joe Pasternak. Directed by Richard Thorpe.
Written for the screen by William Ludwig and Sonya Levien from the operetta with book and lyrics by Dorothy Donnelly, based on a novel and play by Wilhelm Meyer-Foerster and music by Sigmund Romberg and additional songs by Nicholas Brodszky and Paul F. Webster.
Musical numbers staged by Hermes Pan. A CinemaScope production.
Color by Ansco Color.

MGM's

"SEVEN BRIDES FOR SEVEN BROTHERS"

starring

JANE POWELL, HOWARD KEEL

with

JEFF RICHARDS, TOMMY RALL, VIRGINIA GIBSON, RUSS TAMBLYN, HOWARD PETRIE, IAN WOLFE

Produced by Jack Cummings. Directed by Stanley Donen.
Screen play by Albert Hackett, Frances Goodrich, and Dorothy Kingsley, based on the story, "The Sobbin' Women," by Stephen Vincent Benet.
Lyrics by Johnny Mercer. Music by Gene de Paul.
Musical direction by Adolph Deutsch. Musical supervision by Saul Chaplin.
Dances and musical numbers staged by Michael Kidd. A CinemaScope production.
Color by Ansco Color.

COLUMBIA's

"HELL BELOW ZERO"

starring

ALAN LADD, JOAN TETZEL

with

BASIL SYDNEY, STANLEY BAKER, JOSEPH TOMELTY, NIALL MAC GINNIS, JILL BENNETT

Produced by Irving Allen and Albert R. Broccoli. Directed by Mark Robson.
A Warwick Production. Based on the novel, "The White South," by Hammond Innes.
Color by Technicolor.

Disney Goes "20,000 Leagues Under The Sea"

The countless problems in filming the classic Jules Verne underwater fantasy fail to daunt a hand-picked cast and crew, and a $4,000,000 budget helps some, too.

EVER SINCE Walt Disney sank his eager teeth into the first of the great science-fiction yarns, Jules Verne's "20,000 Leagues Under The Sea," the aspirin companies have been declaring extra dividends for their delighted stockholders.

THE USUALLY unperturbed Disney staff, when first apprised of the story purchase by the boss, figured that here was a wonderful outlet for their talents in animation, but when they learned, to their dismay, that animation was for Pluto, Mickey Mouse, Donald Duck, and the many other fanciful Disney creations, and that the boss had live animation in mind for "20,000 Leagues Under The Sea," they began looking for quiet corners in which to hide. Those who had read the book, and who hadn't, knew that in order to bring the book into the realm of present day acceptance, with the sharp know-how of today's scientific youngsters, the picture, being filmed in CinemaScope and Technicolor, would have to command attention and be thoroughly believable. And, with the giant $4,000,000 budget for the project okehed by Disney, these superb craftsmen knew that this was no child's play.

So, the hand picked artisans of the Disney company embarked on the 20,000 problems which the boss man had calmly tossed in their laps. To a man, they knew that along every inch of the rugged way Disney himself would be right in there sweating it out with them. And he was, for 14 long months, during which time their supreme ingenuity found the answer to many of the seemingly unsurmountable headaches. Gradually, the need for aspirin and an occasional day off to attend a grandmother's funeral lessened, and the men began to take a fiendish delight in licking each new hazard as it presented itself.



Paul Manning, MOTION PICTURE EXHIBITOR's west coast representative, and Walt Disney, currently producing "20,000 Leagues Under The Sea" in CinemaScope and Technicolor, look over sketches of the big sets for the adventure drama.

DISNEY, tireless worker, was a great ring leader, and was hip deep in the thousands of drawings, blueprints, and what nots before the first crank of the cameras. With the camera itself, was another problem—an underwater problem. Disney wanted the most superior underwater camera possible, one which would be able to film the fast moving underwater action for which he knew the story cried. Previous motion pictures had taken fine underwater shots, but these weren't what Disney was after. Finally, he found the Aquaflex camera, made by the Cine Eclair Company, Paris, France. Exhaustive tests proved that the underwater moving shots were best captured by this high precision and flexible camera. A swimming cameraman, holding this remarkably compact camera before him as he followed the underwater action, can photograph the scenes with amazing clarity and beauty. Of course, the search for an expert cinematographer wasn't easy, but, with diligence, the human fish who could do the job was found.

CASTING such name stars as James Mason, Kirk Douglas, Paul Lukas, and Peter Lorre, Disney assured himself of top marquee value and also of a cast who could give life to the most dramatic, dangerous, and fabulous sea adventure of all time, this fantastic story of "20,000 Leagues Under The Sea."

I VISITED the studio and examined at close range the amazing creation of Captain Nemo's underwater craft, the "Nautilus." Many of the strange details of this queer but efficient craft startled me. And, as I visited the many other equally exciting sets, it left me with the feeling that when this dynamic film "20,000 Leagues Under The Sea" is finally presented on the CinemaScope screens, a new and shining milestone will be set, not only for Walt Disney, but for the motion picture industry in general.—P. M.



Director Richard Fleischer points out a spot in the galley of the "Nautilus," famed undersea craft of the story, where star Kirk Douglas has some rugged scenes to play, as Manning stands by as an interested observer.



Guide Peter Lorre, also starring in the Jules Verne classic, points out the interesting design of the "Nautilus" to Manning, who makes himself at home in the luxurious interior. Note the giant porthole in foreground.

Hall Bartlett—Unconventional And Independent

"Navajo" and "Crazylegs" were both acclaimed, and the producer's third, "Prisoner," should be just as exploitable for exhibitors and as pleasing to the public.

INTEGRITY and quality combined with exploitability have marked the two productions from Hall Bartlett, and there is every reason to believe that his forthcoming third feature will contain the same ingredients.

Bartlett is the young former actor from Kansas City who came to Hollywood in 1947 after discharge from the navy and who had played roles in several films when he was encouraged by Stanley Kramer to enter the independent production field.

He took the advice readily, first making a careful study of all technical aspects of film making, but then throwing away the book when it came to choice of subject and approach to production.

It would be hard to imagine more varied pictures from one producer than "Navajo," Bartlett's first; "Crazylegs," his second; and "Prisoner," the tentative title for his third.

In making "Navajo" in 1950 with a limited crew and all-Indian cast entirely on Arizona locations, for a total shooting budget of $25,000, Bartlett defied advice of those who said it "couldn't be done."

It not only was done, but "Navajo" won an Edinburgh Film Festival award, two Oscar nominations, and literally scores of other honors.

WHEN HE CHOSE "Crazylegs" as his second production in 1953, Bartlett trained pro football star Elroy Hirsch to play himself and held out for Hirsch against "wiser" opinions, even when it meant loss of financial sources who insisted on a professional actor.

Reviewers almost unanimously applauded both productions. MOTION PICTURE EXHIBITOR'S review said of "Navajo," "Arizona scenic beauties magnificently captured on film . . . true picture of the Navajos . . . high quality, natural performance (of Francis Kee Teller)"; of "Crazylegs," "Well-made sports entry has something for all . . . good characterizations and an air of authenticity because Hirsch plays himself so ably." The latter went on to become first sports picture to win an Academy nomination.



HALL BARTLETT

Both films were accompanied by big promotional campaigns, in line with a Bartlett principle that to be successful, a picture must have exploitable angles. He has proved that "art," in the case of the Lippert release, "Navajo," and authenticity, as in the Republic release, "Crazylegs," do not exclude commercial success.

BARTLETT is now preparing for the 1954 production of "Prisoner," based on the experiences of Kenyon J. Scudder, superintendent, California Institution for Men at Chino, and foremost authority on minimum security prisons. It is not a documentary, but a dramatization embodying Scudder's principles, and its authenticity will be assured by script approval accorded not only to Scudder but also to elected representatives of the inmates.

The Bartlett "Prisoner" screen play (he also wrote "Crazylegs") has already drawn casting tips from top agents who consider it a strong vehicle for any leading male star. The producer will accept their advice, but will not necessarily follow it. Maintaining his independence has meant problems, and he has only two productions to show for four years of effort, but he'll stay independent. It's the only way, he says, to keep his freedom to make unconventional product.—P. M.



Another Bartlett production which received critical acclaim and enthusiastic public response was "Crazylegs," the story of Elroy "Crazylegs" Hirsch, football All-American and professional star with the Los Angeles Rams. Republic released the film, and seen here is a scene from the picture.



Francis Kee Teller, seven-year-old Indian boy, starred in "Navajo," which Bartlett produced for Lippert release and which won many awards.

MEET GUY MITCHELL



GUY MITCHELL

GUY MITCHELL, blue-eyed, sandy-haired, 27-year-old singing star, is just as happy off the screen as he is when he sings those happy type tunes for which he has become famous.

Unassuming and apparently uninhibited, he has a personality that wins with his first handshake, a quality that must certainly ooze across to the public, or he wouldn't have come as far as he has towards screen stardom.

It's most likely this radiant charm that has put him in the high running on exhibitor polls to determine this year's most promising new screen stars.

He personally attributes his success to the fact that he hasn't a worry or care in the world. "I've got a great manager," he proudly asserts, "honest as the day is long and the kind of fellow who looks after me as if I were his kid brother. His name is Eddie Joy, owner, Joy Music, Inc.

"All I have to do is to go out and sing, entertain the people, have a good time, and let the audience have a good time with me. When I want or need anything, Eddie is there to tell me if I can afford it."

AND EDDIE JOY must have known that Guy, as well as other entertainers, have to be happy themselves in order to "reach" the public, when he first met him in 1948. Guy had been making demonstration records of unpublished tunes, at $3 per record, and one of these found its way to Joy Music, Inc. Joy bought the song, but insisted that tunesmith Ned Washington also produce the voice that recorded it. Guy was brought to Joy, who took one look at him and said, "I'll take care of your food and shelter. All I want you to do is sing and be happy." The publisher signed Mitchell to an artist-manager contract and started a precedent by treating Guy exactly as motion picture studios treat new contract players.

GUY was given an apartment in Manhattan, a weekly salary, and expenses for voice lessons—all out of Joy's pocket. "Eddie kept me practicing six days a week," Guy recalls, "and then, one day he took me to Mitch Miller at Columbia Records. Mitch, I guess, liked my voice and signed me to a record contract."

Guy thought that by this time he was ready to sing in theatres, but still Eddie Joy kept him on salary and off work. "Eddie said I had to have a hit record, first. He said that when I clicked on records, I would start at a better salary," Guy humbly says. "I didn't like the idea, but it was explained to me that that's the way movie people operate. They publicize a product and hold it back from the public until they think they can get the best audience appeal."

WHEN Mitchell's first hit came, "My Heart Cries For You," released in 1950, it was a bombshell. Guy became an overnight success and has continued to grow in popularity. He has played every key city in the United States and Canada, makes only limited appearances on the better TV shows, and headlines for the third consecutive year at the London Palladium in September. He has been touring the British Isles and making personal appearances with openings of "Red Garters."

GUY returns from England in the fall to begin work in Paramount's remake of "The Covered Wagon," in which the singer will co-star with Alan Ladd.—P. M.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

20th-Fox's "Demetrius And The Gladiators"

20th-Fox has pulled as neat a follow-through as this reviewer has witnessed in many a moon in the stirring further adventures of the stalwart Demetrius of "The Robe" fame. "Demetrius And The Gladiators" comes to exotic and daring life on the CinemaScope screen, and some observers seem to think that it will even surpass its predecessor for entertainment values. Producer Frank Ross and director Delmer Daves have fashioned a compact, fast moving vehicle which matches anything seen on the screen for sheer action and sultry moods. The thrilling scenes of the gladiators fighting for their lives in the bloody arenas of Rome, the tingling scenes of the struggle between man and beast when crazed ruler Caligula turns loose wild tigers to tear Demetrius to ribbons, and the sultry wiles of Susan Hayward as a high priestess of sin—all these are blended into a colorful motion picture.

Miss Hayward and Victor Mature turn in splendid performances in their key roles. Jay Robinson, as the frenzied Caligula, mad with the lust of power, strikes a high note in dramatic tenseness.

Yes, indeed, "Demetrius And The Gladiators" is going to do great credit to those responsible for its making.—P. M.



Executives of 20th-Fox were so confident of the boxoffice potential of "The Robe" that even before its release a sequel was put into production. Seen above are Victor Mature, Susan Hayward, and Anne Bancroft in scenes from "Demetrius and the Gladiators," forthcoming production in CinemaScope and Technicolor, and bottom row, Frank Ross, producer, who produced "The Robe," and director Delmer Daves are given attention.

NEWS OF THE Territory

New York City

Crosstown

Bob Miller, 21, a typist clerk at United Artists, died. He is survived by his mother, who lives in Cleveland.

A successful coloring contest was held by Richard De Bow, manager, Trans-Lux, 1144 Madison Avenue, and Harold Thackrah, his assistant, in connection with UA's "Heide." The winner was Faith Bowie, 10, who received a wrist watch and who then went on to win a 10-day round trip to Switzerland. This prize was awarded on the Herb Sheldon Show. Miss Bowie appeared at a subsequent Saturday kiddie show, at which she was presented with some flowers, and she, in turn, gave the first 40 children a Heidi coloring book.

An important series of meetings called by C. S. Perkins, manager, Altec Service northeastern division, came to a close at division headquarters. The meetings, presided over by Perkins and Fred Hall, New York branch manager, were attended by all Altec territory engineers and field representatives. In addition to Perkins and Hall, those in attendance included Altec field representatives S. N. Trent, F. A. Brown, and H. Lateltin and field engineers J. McGinley, P. Capone, M. Kenely, L. Davies, H. Neuberger, H. Neill, and J. Silberstein.

"Declaration of Independence," WB's technicolor featurette, was awarded the medal as the "Film Short Of The Year" by the National Father's Day Committee. The film was chosen because it illustrates the 1954 Father's Day theme, good citizenship. Comedian Phil Silvers accepted the award for Warners. Fifteen hundred persons were in attendance at the ceremonies, which also honored Paul G. Hoffman as "Father Of The Year."

Mrs. Helen Boston Mulligan, 67, wife of William J. Mulligan, chief electrician, Capitol, died suddenly of a heart attack at her home. Surviving are Mrs. Mulligan's husband and two sisters.

The Altec Service northeastern division office has moved to new and enlarged quarters. The division headquarters, in charge of C. S. Perkins, is now located on the eighth floor at 254 West 54th Street. It formerly occupied offices on the seventh floor in the same building.

Al Crown, president, Moulin Productions, returned from England after conferring with John Huston on production plans for "Moby Dick."

The four winning RKO managers in the Walt Disney "The Living Desert" promotion contest were announced as Ray Malone, RKO Alden, Jamaica; Richard Clark, RKO Castle Hill; Jack Reis, RKO Royal; and John Thomas, RKO Bushwick, Brooklyn.



Scores of children in their Easter best, accompanied by their parents, crowded Walter Reade's Woodbridge Drive-In, Woodbridge, N. J., twice on Easter Sunday for two excellent community relations activities staged by Frank Deane, manager, in cooperation with local ministers and merchants.

Albert Boyars has been appointed director of public relations by Transfilm, Inc., producer of films for business, industry and TV.

LONG ISLAND JOTTINGS — Bill May, formerly with Century's Grove, Freeport, is now working for Stanley Warner, Lincoln City, N. J., commutes from his home in Bellmore. . . . Thom Shiflet is the new assistant manager Skouras' Calderone, Hempstead. . . . Ted Allen, Skouras' Rivoli, Hempstead, is expecting to go to Florida in July. . . . Lester Saphier's Criterion, East Rockaway, and Skouras' Squire, Great Neck, installed CinemaScope. . . . Alan Johnson, is the new manager, Skouras' Beacon, Port Washington.

The Cinema Stamp Collectors voted unanimously to endorse and promote the issuance of a United States Commemorative stamp honoring the legitimate theatre. At the meeting on June 23, the CSC will be addressed by Prescott Holden Thorpe, noted writer on philatelic subjects and a national authority on postal stationery of the United States. A former exhibitor, he now makes his home in Netcong, New Jersey.

Funeral services were held at Gutterman's, Brooklyn, for Mrs. Hinda Rothman, mother of Fay Rothman, secretary to Columbia sales executive Louis Weinberg. Surving are two other daughters, Lynne and Birdie.

New York State

Albany

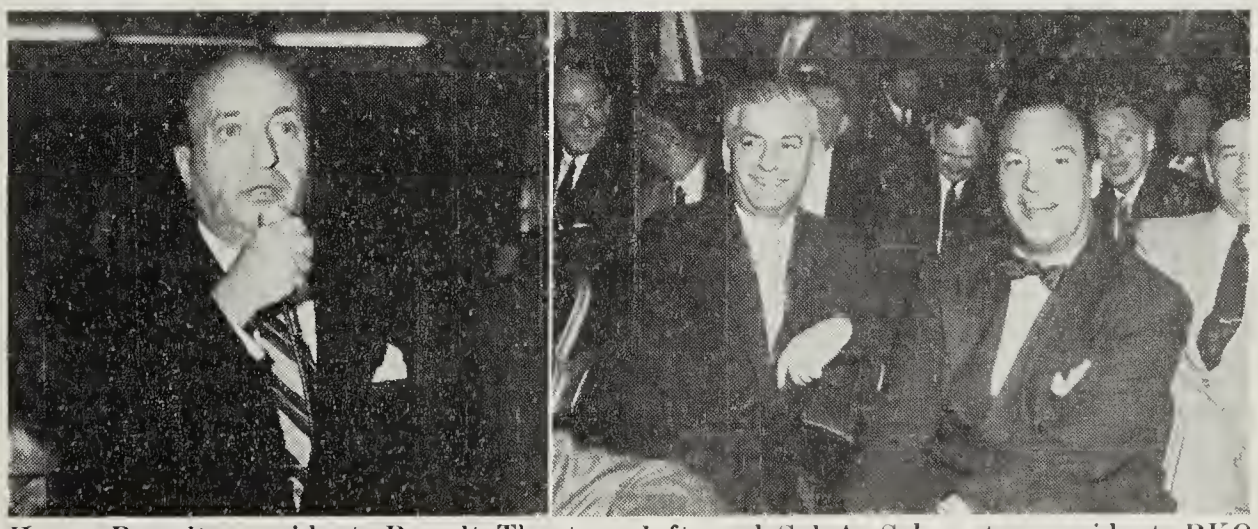
Arthur Mayer and Edward Kingsley, Inc., changed its name to Kingsley International Pictures Corporation.

Israel-America Motion Pictures, Inc., has been authorized to conduct business in New York.

Metro is the first company to accept a bid from Harry Lamont for product at Vail Mills Drive-In, five miles from Gloversville. Lamont said that MGM home office had agreed to consider bids for "three top pictures." Schine's Glove, Gloversville, now plays first-run film from all the majors. Several distributors reportedly had refused to accept bids from the outdoor situation. Vail Mills is believed to be the first such theatre to make a bid for first-run in the Albany exchange district, although Lamont obtained some film through bidding at the Sunset Drive-In, Kingston, last season. Lou Goldstein, a partner of Lamont, is buying and booking Vail Mills this year in addition to operating the West Rome and Schuyler Drive-Ins. Goldstein, for some time, served as assistant chief buyer for the Schine Circuit. Liggett and Florin, New York, handle buying and booking for Lamont's other theatres.

Jean Morris, daughter of Seymour L. Morris, Schine Circuit publicity and exploitation director, and Mrs. Morris, was one of the State Teachers College juniors, who acted as ushers at the recent northeastern finals of the Hearst papers' oratorical contest in Chancellors Hall.

Harry Lamont leased the Middletown Drive-In, Middletown, to Harry Alexander, UI salesman for the past four years and one-time Albany manager for 20th Century-Fox, and the Overlook Drive-In, Poughkeepsie, to Arthur Steele, owner, Elmsford Drive-In, near White Plains. Steele, a son-in-law of Major Albert Warner, also conducts an indoor theatre in Jacksonville, Fla. Gerald Schwartz, partner of Lamont, will continue as Overlook manager. Steele and Alexander have leases with options to buy. The Overlook, a 600-car spot, operated by Lamont for five years, has been open two months. Middletown, in Lamont's string since 1947, has not yet been relighted. Alexander, connected with the distribution



Harry Brandt, president, Brandt Theatres, left, and Sol A. Schwartz, president, RKO Theatres and Leonard H. Goldenson, president, American Broadcasting-United Paramount Theatres, right, are seen participating in the recent gathering of exhibitors and 20th-Fox executives at the 20th-Fox home office, New York City.

for more than 25 years, will get it rolling June 15. He plans to spend $12,000 in improvements. Mrs. Alexander will assist him in the 300-car operation.

Overlook Drive-In Theatre, Inc., has been granted charter of incorporation listing capital stock of 200 shares no par value. Directors are Leila Sherman, Harry M. Pinstein, and Arthur J. Steel.

Charges that Edmund C. Grainger and Edward C. Raftery had mismanaged the late M. A. Shea's estate and the business of the Shea Circuit were quashed completely as the State Court of Appeals denied the right of appeal to Shea interests in the suit against the two administrators. Plaintiffs had sought a reversal of the ruling made by the Appellate Division, State Supreme Court, sustaining a previous decision by the Bronx County Surrogate Court and referee vindicating the Grainger-Raftery management.

Buffalo

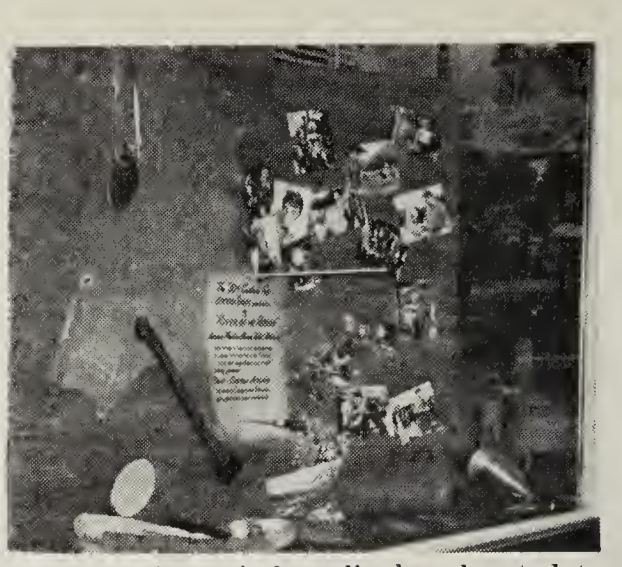
Federal Judge John Knight reserved decision on motions for dismissal of civil and criminal contempt of court charges in the government's case against Schine Chain Theatres, Inc., its officers, and other corporations. A trial date will be set after Judge Knight rules on the motions. The government had served on the officers of SCT, three other individuals, and eight corporations orders to show cause why they shouldn't be held in civil and criminal contempt for failing to comply with a 1949 anti-trust decree issued by Federal Judge John Knight.



Abe Dickstein, 20th Century-Fox, again heads the drive among the employees of the motion picture exchanges in New York for the 1954 campaign of the United Jewish Appeal.

SCT, its subsidiary corporations, and its officers, J. Myer and Louis W. Schine and John A. May, were represented by Attorney Frank G. Raichle. A 27-page bill of particulars was served on the defendants in response to a third motion for more specific information on the charges.

Max Rosing, co-manager, Roosevelt, with brother George, will install a wide-screen. . . . Elmer Lux, head, Elmart Theatres and Richard T. Kemper, zone manager, Dipson Theatres, are heads of committees planning for the Circus Saints and Sinners convention. One of the events will be an entertainment in the Palace, owned and operated by Dewey Michaels. An elaborate series of diversified activities have been planned for attending delegates.



This striking window display devoted to 20th-Fox's "River Of No Return," Roxy, was recently set at the New York offices of Trans-World Airlines with scene stills and portrait photographs of the stars.

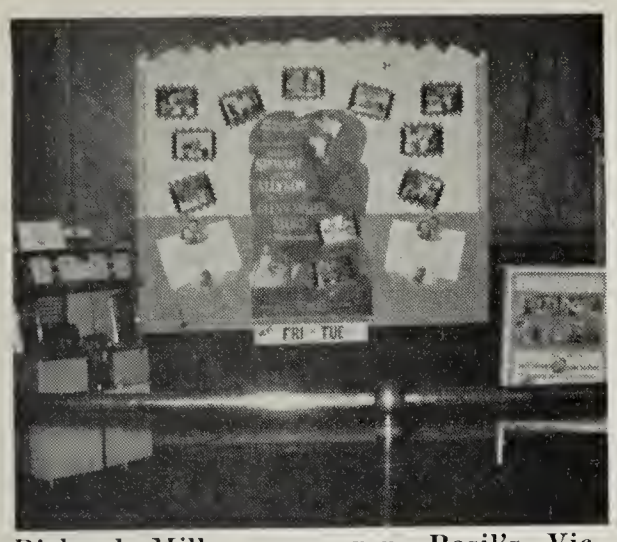
The first of a series of Monday get-together stag luncheons was held in the Variety Club headquarters.

Ed Deberry, branch manager, Paramount; Arthur Krolick, AB-PT district manager; Leon Serin, manager, Center; Chris Pope, Schine Circuit booker; Myron Gross, Co-Operative Theatres; and some of the UPT projectionists visited Toronto when Paramount presented VistaVision to Canadian exhibitors in the Imperial.

A City Court jury in Dunkirk acquitted Henry K. Leworthy on a charge that he was operating "Bingo" illegally when his game was raided by police on May 12. A similar charge against Henry K. Leworthy, Jr., Fredonia, was dismissed before the case went to the



When United Artists recently celebrated its 35th anniversary at a birthday party tendered in Philadelphia by the Variety Club, Tent 13, among those present, in the usual top to bottom, left to right, order, were Bob Waterfield, football star and husband of Jane Russell; Jack Beresin, former Variety Clubs International chief barker and Heart Fund chairman, Tent 13; Miss Russell; Sol Schwartz, head, RKO Theatres; and Arthur B. Krim, UA president; Milt Cohen, eastern division manager, UA; Bernie Kranze, UA general sales manager; and Jim Velde, UA western division manager; Miss Russell; W. J. Heinemann, UA vice-president in charge of distribution; Rita Gam; and Phil Silvers; Louis W. Schine, Schine Circuit head; Moe Silver, SW Pittsburgh zone manager; and Herman Robbins, head, National Screen Service; Max Fellerman, producers representative for Lopert; Miss Russell; and Silvers; and Kranze with Harry Kalmine, SW Theatres vice-president.



Richard Miller, manager, Basil's Victoria, Buffalo, recently had the above advance lobby display on U-I's "The Glenn Miller Story." The jukebox played hit tunes.



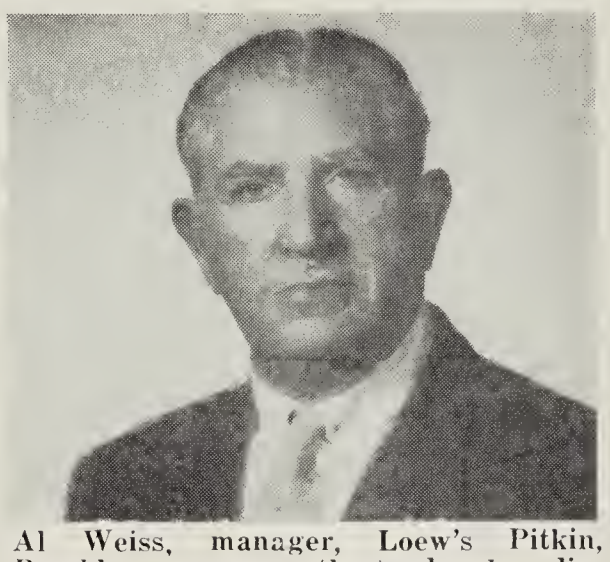
More than 50 independent and circuit theatre managers in the Greater New York area met recently at the MGM home office projection room to hear Arthur Canton, eastern divisional press representative, explain various phases of promotion in connection with "Julius Caesar," currently in local theatres with playdates extending through June.



Guy King, disc jockey, WWOL, Buffalo, recently received a record mail response to a mystery tune contest held in conjunction with RKO's "Carnival Story," Century.



The above float recently was used as street exploitation on U-I's "Creature From The Black Lagoon" for the SW Stanley, Jersey City, N. J., and the Branford, Newark, N. J.



Al Weiss, manager, Loew's Pitkin, Brooklyn, was recently tendered a dinner by the Brownsville and East New York merchants division, United Jewish Appeal of Greater New York.

jury. The Leworthys then announced that they would resume "Bingo" games. The Leworthys conducted the game for the express purpose of furnishing a test case. The defense contended anyone who wished could play free and that an 80-cent charge was made for those who desired to rent chairs. The money paid by customers for "special" games was in the nature of donations and was so announced prior to each game.

Carl Rindcen, Shea's Buffalo manager, and Mrs. Rindcen returned from a visit with relatives and friends in Ohio.

Eddie Meade, Shea's Buffalo publicity director, held a special screening of "Men Of The Fighting Lady" for the personnel of the navy recruiting office. In conjunction with the engagement at the Buffalo, Meade used Navy "A" boards and also had an attractive lobby display through the courtesy of the navy.

Shea's North Park went into a new summer policy, Friday, Saturday, Sunday, and Monday.

Kenneth Caldwell, veteran motion picture projectionist and creator of the Caldwell Halo Screen, passed away. Last employed at Dipson's Bailey, he also conducted the National Screen Refinishing Company.

—Mrs. Nedra Gray

Canandaigua

Joe DeSilva, Schine's Playhouse, had a promotion on his kiddie "Big Four" show on a Saturday matinee. In addition to giving free candy bars from B and B, to the first 500 children, he contacted the Pepsi Cola dealer in Geneva and tied him up to give free Pepsi Cola to every boy and girl. The only cost to the theatre was a line in the ad and copy on the lobby board. Pepsi Cola was happy over the deal.



Leo F. Samuels, general sales manager, Buena Vista Film Distribution Company, Inc., left, and Irving H. Ludwig, Buena Vista's domestic sales manager, right, recently watched as Richard Davis, owner-operator, Fine Arts, New York City, signed for the showing of Walt Disney's True Life Adventure, "The Vanishing Prairie," in mid-July.

Huntington

Leaders of the industry and a host of friends and neighbors gathered in the Old First Church to pay final tribute to Fred Waller, the man who developed Cinerama. Attending the ceremony were Simon H. Fabian, president, Stanley Warner Corporation; Hazard E. Reeves, president, Cinerama, Inc.; producer Louis de Rochemont; and a large number of associates who had worked closely with Waller in bringing Cinerama to the screen. At the conclusion of the service, Dr. Hess presented to Mrs. Waller a portfolio containing letters of tribute from a group of top industry executives and other friends.

Kingston

Large-screen theatre television will come to the mid-Hudson Valley area for the first time on June 17 when the 9W Drive-In, the Walter Reade theatre on Route 9W just north of the Kingston by-pass, presents the Rocky Marciano-Ezzard Charles world's heavyweight championship fight.

Walter Reade Theatres is represented with a five-minute daily program to advertise its three theatres on KNY-TV, the new UHF station on Channel 66. The Reade organization has taken a "Walter Reade Showcase" segment at 6:15 p.m., which follows a world news roundup, followed by a 10-minute local news summary. The program, done live

(Continued on next page)

EYEING THE *Exchanges*

NEW YORK — United Artists booker Lou Solkoff was feted by his colleagues at a farewell luncheon. He was presented with a bond by the staff. Solkoff intends to devote all his time to exhibition at the Lyric, Newark, N. J.

UNITED ARTISTS — Harold Kimmel, formerly of the home office print department, is expected to take over the vacant booking position. . . . Alisia Brown, boxoffice department, and Joyce Gallione, secretary to the branch manager, were sick. . . . John Halderman, cashier's department, has taken entrance exams at Columbia University. . . . Booker Calvin Young entered Beth David Hospital. . . . Sophie Bochilo, boxoffice department, was visiting friends in Troy. . . . Assistant cashier Hilda Frishman recovered from her illness.

REPUBLIC — Chrys Blionas, 16mm. booker, and switchboard operator Irene Anastasiou missed catching a bouquet at a wedding at which they were bridesmaids.

MGM—Biller Sina Siegel was back from illness. . . . Abe Negrin, head inspector, and Carmen Tringo, night film room, celebrated birthdays.

WARNERS—Contract clerk Viola Guillen marked her natal day. . . . Branch manager Ben Abner and secretary Rita Levy were back from their vacations. . . . Inspectress Mae Tallman was ill. . . . William Frewald, son of assistant day shipper Irving Frewald, was married on June 6 to Natalie Kirshner. He's a television engineer. . . . Erma Jones, booking clerk, visited Louisville, Ky., to attend her brother's graduation from high school.

20TH-FOX — Inspectress Margaret Howley spent her vacation at Lake George. . . . Seymour Cohen, assistant to the division manager, returned from Washington and Philadelphia. . . . Secretary Bess Goldstein Allen's nephew, Louis, a Korean vet and grad of the Television Workshop, is on the lookout for a position in TV.



Rory Calhoun, recently in New York City to help with advance promotion of U-I's "Dawn At Socorro," is seen being congratulated on joining U-I by company sales executives Ray Moon, right, assistant general manager, and James J. Jordan.



Beverly Garland, star, Columbia's "The Miami Story," and Robert Shapiro, executive manager, Paramount, New York City, congratulate Claudia Hall, winner of the beauty contest recently held at the theatre. The winner earned a free vacation trip.

PARAMOUNT — Nicholas Vacca was promoted to booker, George Casiano moving up to the print clerk position. Casiano has set the date for his wedding at Oct. 16.

U-I—Booker's secretary Rachel Yahia was back from a vacation. . . . Former U-Ier Harvey Reinstein was visiting. . . . Salesman Fred Mayer is talking about son Jon's varsity basketball letter from Michigan Tech. . . . It was a weekend at Washington, D. C., for inspectress Bea Subers. . . . Inspectress Florence Knight's daughter-in-law and two grandchildren were flying to France.

COLUMBIA—Booker Katherine Becker was saddened by the death of her mother. . . . Contract clerk Frances Taylor had a dancing engagement at the Hotel Capitol. . . . Howard Goldstein, boxoffice department, was making his farewells before being inducted. . . . The office staff received a letter from Terry Testa, in California on leave. . . . Booker's secretary Vivian Stitcht was on vacation. . . . Also enjoying his respite was head shipper Elias Barkey. . . . Typist Nancy Grossman weekended in Boston. . . . Carol, daughter of head booker Etta Segall, is slated for a lot of loot on her approaching birthday including an air-conditioner. . . . Booker Hank Feinstein has a stack of photos of his new daughter for exhibition.

RKO—Nora Harkness, film room, celebrated her birthday. She is currently on leave. . . . The office staff arranged a luncheon for bookkeeping machine operator Evelyn Vitoulis in honor of her marriage on June 13. She scheduled an Atlantic City honeymoon. . . . The Bud Giles' dog died.

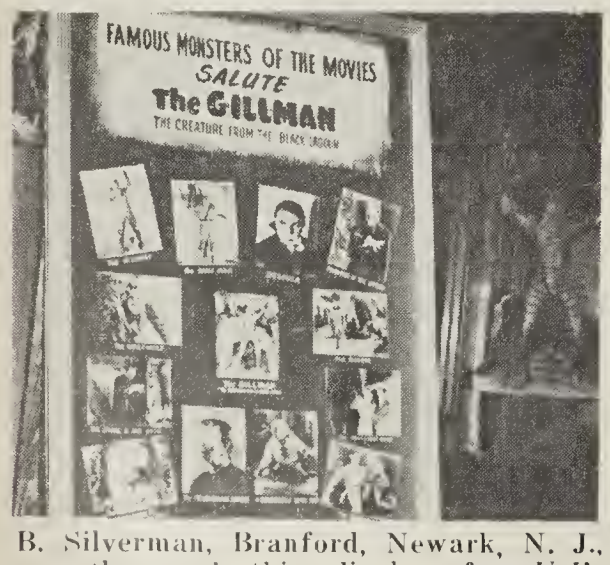
RAMBLIN' 'ROUND — Send birthday greetings to Herb Richek, Motion Pictures For Television. . . . MGM secretary Helen Cordova returned after leave spent in Puerto Rico. . . . Joe Becker resigned as Favorite booker, replaced by Dorris Wishman, formerly with Classic. . . . Realart franchisemen Jack Zide, Detroit, and Fred Meyers, Memphis, were visiting. . . . Also seen were Sam Davis, exhibitor from Fleischmans, and William Murphy, former Republic branch manager, now working in Florida with a booking circuit. . . . Charles Fretz, booker, Army Motion Picture Service, left for Germany to continue his work with the army. . . . Jack Hattem, Interboro buyer, was back from a Florida vacation.

—J. A. D.

Kingston

(Continued from preceding page)

with a station commentator, consists of a review of all films playing at the three theatres. Slides, 16mm. clips and spots from films, and 11 x 14's are being used. Joseph Sommers, city manager, three Reade theatres, is supervising the programs. The station will also be utilized by the theatre for additional spots and slides on major pictures.



B. Silverman, Branford, Newark, N. J., recently used this display for U-I's "Creature From The Black Lagoon."



Toby Ross, manager, Fox, Corning, recently had a goat out as street bally for UA's "Heidi."



Large cutouts of Jane Russell, in RKO's "The French Line," Criterion, New York City, certainly created a sexy front.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The Check-Up of all features and shorts for an eight-month period

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SECTION 2
Vol. 52, No. 6

JUNE 9, 1954

Allied Artists
(Monogram)

**(1952-53 releases from 5301;
1953-54 releases from 5401)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

ARROW IN THE DUST—ACMD—Sterling Hayden, Coleen Gray, Keith Larsen—Fast moving melodrama is packed with selling angles—80m.—see Apr. 7 issue—(Technicolor)—(5404).

BEHIND SOUTHERN LINES—W—Guy Madison, Andy Devine, Rand Brooks—Strictly for the lower half—51m.—see Jan. 13 issue—(5337).

BITTER CREEK—W—Wild Bill Elliott, Carleton Young, Beverly Garland—Okeh Elliott—74m.—see Feb. 24 issue—(5423).

BORDER CITY RUSTLERS—W—Guy Madison, Andy Devine, Isabel Randolph—Routine series entry for the lower half—54m.—see Jan. 27 issue—(5438).

BOWERY BOYS MEET THE MONSTERS, THE—C—Leo Gorcey, Huntz Hall, Ellen Corby—Okeh series entry—65½m.—see June 2 issue—(5419).

DRAGONFLY SQUADRON—ACD—John Hodiak, Barbara Britton, Bruce Bennett—Names should help Korean War film—83m.—see Feb. 10 issue—(S-2).

FIGHTER ATTACK—MD—Sterling Hayden, J. Carrol Naish, Joy Page—Okeh action meller hos the angles for the selling—80m.—see Dec. 2 issue—(Cinecolor)—(5402).

FORTY-NINERS, THE—W—Wild Bill Elliott, Virginia Grey, Henry Morgan—Standard Elliott—70½m.—see Apr. 21 issue—(5424).

GOLDEN IDOL, THE—MD—Johnny Sheffield, Anne Kimbell, Paul Guilfoyle—Usual "Bomba" series entry—71m.—see Dec. 16 issue—(5315).

HIGHWAY DRAGNET—MD—Richard Conte, Joan Bennett, Wanda Hendrix—Action show is okeh for the duallers—70m.—see Jan. 27 issue—(5405).

LOOPHOLE—D—Barry Sullivan, Dorothy Malone, Charles McGraw—Suspenseful programmer—80m.—see Feb. 10 issue—(5414).

PARIS PLAYBOYS—C—Leo Gorcey, Huntz Hall, Veola Vonn—Okeh "Bowery Boys" entry—66m.—see Jan. 13 issue—(5418).

PRIDE OF THE BLUE GRASS—D—Lloyd Bridges, Vera Miles, Margaret Sheridan—Colorful horse racing programmer for the duallers—71m.—see Feb. 10 issue—(Colar)—(5410).

RIOT IN CELL BLOCK 11—MD—Neville Brand, Emile Meyer, Frank Faylen—Well-made prison meller is packed with angles—80m.—see Feb. 24 issue—(S-1).

SECRET OF OUTLAW FLATS—W—Guy Madisan, Andy Devine, Kristine Miller—Routine series entry—54m.—see Feb. 10 issue—(5439).

SIX GUN DECISION—W—Guy Madison, Andy Devine, Gloria Saunders—Routine western—54m.—see Dec. 16 issue—(5436).

SON OF BELLE STARR—OD—Keith Larsen, Dona Drake, Peggie Castle—Okeh programmer for the lower half—70m.—see July 15 issue—(Color)—(5309).

TWO GUN MARSHAL—W—Guy Madison, Andy Devine, Carol Mathews—Average series entry for the lower half—52m.—see Jan. 13 issue—(5437).

WORLD FOR RANSOM—MD—Dan Duryea, Gene Lockhart, Marian Carr—Programmer hos names to help—80m.—see Jan. 27 issue—(5408).

YELLOW BALLOON, THE—MD—Andrew Ray, Kathleen Ryan, Kenneth More—Interesting import—80m.—see Nov. 18 issue—(English-made)—(5430).

YUKON VENGEANCE—MD—Kirby Grant, Monte Hale, Mary Ellen Kay—Average outdoor meller—68m.—see Dec. 16 issue—(5331).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN FURY—Jungle documentary—(Color)—(5411).
BOB MATHIAS STORY, THE—Bob Mathias.
DESPERADO, THE—Wayne Morris, Beverly Garland.
HOME FROM THE SEA—Neville Brand, Jan Sterling—(5409).
JUNGLE GENTS—Leo Gorcey, Huntz Hall, Laurette Luez.
KILLER LEOPARD—Johnny Sheffield, Beverly Garland.
O'LEARY'S NIGHTS—Yvonne De Carlo, Barry Fitzgerald, David Niven—(Technicolor)—(Made in England)—90m.
TWO GUNS AND A BADGE—Wayne Morris, Beverly Garland
WANTED BY THE F.B.I.—John Ireland, Dorothy Malone, Keith Larsen.
WEAK AND THE WICKED, THE—Glynis Jahns—(English-made).

Astor

CAPTAIN SCARFACE—MD—Barton MacLane, Virginia Grey, Leif Erickson—For the lower half—72m.—see Nov. 18 issue.

CAT WOMEN OF THE MOON—SFD—Sonny Tufts, Victor Jory, Marie Windsor—Science-fiction entry will fit into the duallers—64m.—see Feb. 10 issue—(3-D and 2-D).

CAVALLERIA RUSTICANA—OPD—Mario Del Monico, Richard Torigi, Rina Telli—Opera film is best suited for the art houses—60m.—see Jan. 27 issue—(Eastman color)—(English narration).

GIRL ON THE RUN—see Honky Tonk Burlesque

HONKY TONK BURLESQUE (Girl on the Run)—MYMD—Frank Albertson, Richard Coogan, Rosemary Pettit—Mediocre effort for the exploitation houses—62m.—see Mar. 10 issue.

LA TRAVIATA—OPD—Licia Evangelistra, Giulio Garl, Frank Valentino—Good for the art and class spots—60m.—see Jan. 13 issue—(Eastman Calor)—(English narration).

ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Selena Royle—Exploitation entry will serve on the lower half—62m.—see Nov. 18 issue—(3-D and 2-D).

THREE STOPS TO MURDER—MYMD—Tam Canway, Mila Parely, Naomi Chance—Import will fit into the lower half—76m.—see Apr. 7 issue—(English-made).

TURN THE KEY SOFTLY—D—Yvanne Mitchell, Terence Morgan, Jaan Callins—Average import for the art houses—81m.—see Feb. 10 issue—(English-made)—(Rank).

TO BE REVIEWED OR IN PRODUCTION

RETURN OF RAFFLES—George Barraud, Carmilla Horn—(English-made).

Columbia

**(1952-53 releases from 501;
1953-54 releases from 601)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

BAD FOR EACH OTHER—D—Charlton Heston, Lizabeth Scatt, Dianne Foster—Fair programmer—85m.—see Dec. 16 issue—Leg.: B—(624).

BAIT—D—Cleo Moore, Huga Haas, John Agar—Okeh for the lower half—79m.—see Feb. 24 issue—Leg.: B—(639).

BATTLE OF ROGUE RIVER—OACD—George Montgomery Richard Denning, Martha Hyer—Suitable for the lower half—71m.—see Mar. 10 issue—(Technicolor)—(637).

KEY

Leg. is the symbol far the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable In part (B) or condemned (C). Films without a Legion of Decency ratlng are either found unobiectionable or unclassified by the Legion.
3-D indicates pictures being made In any third dimensional pracess.

Abbreviations following titles Indicate type of picture.

AD—Adventure drama
ACD—Action drama
ACMU—Action musical
ADMD—Adult melodrama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CFAN—Camedy fantasy
CFANMU—Comedy fantasy musical
CMD—Comedy melodrama
CMU—Camedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DFAN—Drama fantasy
DMU—Dramatic musical
DOC—Documentary
DOCD—Documentary drama
DOCMD—Documentary melodrama
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
FMD—Farce musical
HISD—Historical drama
MDMU—Melodrama musical
MD—Melodrama
MUC—Musical comedy
MUCD—Musical comedy drama
MU—Musical
MUSAT—Musical satire
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYCM—Mystery comedy musical
MYD—Mystery drama
MYMD—Mystery melodrama
MYMU—Mystery musical
MYW—Mystery western
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
PD—Psychological drama
RD—Religious drama
ROMC—Romantic comedy
ROMCMU—Ramantic comedy musical
ROMD—Romantic drama
ROMDMU—Romantic drama with music
SAT—Satire
SFD—Science fiction drama
SCD—Sex comedy drama
TRAV—Travelogue
W—Western
WC—Western comedy
WCMU—Western comedy musical
WD—Western drama
WMD—Western melodrama
WMDMU—Western melodrama musical
WMU—Western musical

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishap, Virginia Patton, Gordon Jones—Reissue will fit into the duallers—76m.—see May 19 issue.

CHARGE OF THE LANCERS—ACD—Paulette Goddard, Jean Pierre Aumont, Richard Stapley—Crimean war action film is okeh for the lower half—74m.—see Dec. 30 issue—(Technicolor)—(625).

DRIVE A CROOKED ROAD—MD—Mickey Rooney, Dianne Foster, Kevin McCarthy—Programmer will fit into the duallers—82m.—see Mar. 10 issue—(638).

DRUMS OF TAHITI—MD—Dennis O'Keefe, Patricia Medina, Francis L. Sullivan—Programmer should benefit from 3-D—73m.—see Dec. 30 issue—(Technicolor)—(3-D—628)—(2-D—654).

EL ALAMEIN—MD—Scott Brady, Edward Ashley, Rita Moreno—War meller for the lower half—67m.—see Dec. 16 issue—(620).

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of action—91m.—see May 19 issue—(Technicolor)—(Made in England).

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Mantgomery Clift, Gino Cervi—Romantic drama is best for the art and specialty spots—63m.—see Apr. 21 issue—(Made in Italy)—(English dialogue)—(636).

IRON GLOVE, THE—MD—Robert Stack, Ursula Thless, Richard Stapley—Routine action programmer for the lower half—77m.—see Apr. 7 issue—(Technicolor)—(634).

IT SHOULD HAPPEN TO YOU—C—Judy Holliday, Peter Lawford, Jack Lemmon—High rating—87m.—see Jan. 27 issue—(631).

JESSE JAMES VS. THE DALTONS—OD—Brett King, Barbara Lawrence, James Griffith—For the lower half—65m.—see Jan. 27 issue—(Technicolor)—(3-D—629)—(2-D—655).

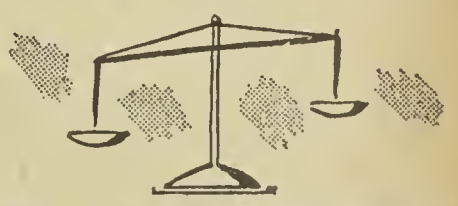
JOLSON STORY, THE—BIDMU—Larry Parks, Evelyn Keyes, William Demarest—Reissue of musical hit should benefit from stereophanic sound—122m.—see May 5 issue—(Technicolor)—(SS).

JUNGLE MAN-EATERS—AD—Johnny Weissmuller, Karin Booth, Richard Stapley—Routine series entry—68m.—see June 2 issue.

KILLER APE—AD—Jahnny Weissmuller, Carol Thurston, Max Palmer—Routine series entry—68m.—see Dec. 2 issue—(626).

MAD MAGICIAN, THE—MD—Vincent Price, Mary Murphy, Eva Gabor—Okeh programmer—72m.—see Mar. 24 Issue—(3-D—640)—(2-D—657).

HONEST OPINION



based on KNOWLEDGE!

Here is a summary of the FACTUALLY HONEST Data as originally published in our "Pink Section" REVIEWS. It is ALL of the facts in a nutshell . . . as up-to-date as last Friday!

Check these running times and other data against your records!

MASSACRE CANYON—MD—Phil Carey, Audrey Totter, Douglas Kennedy—Okeh programmer—66m.—see Apr. 21 issue—(635).
MIAMI STORY, THE—MD—Barry Sullivon, Luther Adler, Adele Jergens—Suspenseful program meller—75m.—see Apr. 7 issue—(641).
MISS SADIE THOMPSON—DMU—Rita Hayworth, Jose Ferrer, Aldo Ray—Headed for the better grosses—91m.—see Dec. 30 issue—Leg.: B—(Technicolor)—(Made in Hawaii)—(3-D—630)—(2-D—656).
PARATROOPER—MD—Alan Ladd, Leo Genn, Susan Stephen—Ladd starrer has plenty of angles to attract—87m.—see Dec. 30 issue—(Technicolor)—(Made in England)—(619).
SARACEN BLADE, THE—Ricardo Montalban, Betta St. John, Rick Joson—Average programmer for the duallers—76m.—see June 2 issue—Leg.: B—(Technicolor).
SINGIN' IN THE CORN—CDMU—Judy Canova, Allen Jenkins, Guinn Williams—Reissue for the lower half—64m.—see Dec. 16 issue—(627).
WILD ONE, THE—MD—Marlon Brando, Mary Murphy, Robert Keith—Rugged meller lends itself to plenty of torrid exploitation—79m.—see Dec. 30 issue—Leg.: B—(623).

TO BE REVIEWED OR IN PRODUCTION

BLACK DAKOTAS, THE—Gory Merrill, Wanda Hendrix, John Bromfield—(Technicolor).
BLACK KNIGHT, THE—Alan Ladd, Patricia Medina—(Technicolor)—(Made in England).
BULLET IS WAITING, A—Jean Simmons, Rory Calhoun, Stephen McNally—(Technicolor).
CAINE MUTINY, THE—Jose Ferrer, Humphrey Bogart, May Wynn, Van Johnson, Fred MacMurray—(Technicolor)—124m.
CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh.
CONGACEIRA—(Brazilian-made)—(English titles).
FATHER BROWN—Alec Guiness, Joan Greenwood, Peter Finch—(English-made).
FIRE OVER AFRICA—Maureen O'Hara, MacDanald Carey—(Made in England, Spain, and Africa)—(Technicolor).
GREAT GREEN OG, THE—Robert Hutton, Gerald Mohr—(3-D).
HUMAN DESIRE—Gloria Grahame, Glenn Ford.
I WAS A PRISONER IN KOREA—Robert Francis, Dianne Foster, E. G. Marshall.
JUNGLE JIM AND THE MOON MEN—Johnny Weissmuller, Jean Byron, Billy Curtis.
LAW VS. BILLY THE KID, THE—Scott Brady, Betta St. John—(Technicolor).
LONG, GRAY LINE, THE—Tyrone Power, Maureen O'Hara—(Technicolor)—(CinemaScope).
MAIN EVENT, THE—Broderick Crawford, Roberta Haynes—(3-D).
MASTERSON OF KANSAS—George Montgomery, Nancy Gates—(Technicolor).
NAKED WORLD, THE—Lex Barker, Eva Gabor, Robert Hutton.
ON THE WATERFRONT—Marlon Brando, Eva Marie Saint, Karl Malden—(632).
OUTLAW STALLION, THE—Phil Carey, Dorothy Patrick—(Technicolor).
PHFFFT—Judy Holiday, Jack Lemmon, Jack Carson—(Technicolor).
PIRATES OF TRIPOLI—Paul Henreid, Patricia Medina—Technicolor).
PRIZE OF GOLD—Richard Widmark, Nigel Patrick, Mai Zetterling—(Technicolor)—(Made in England and Germany).
PROUD ONES, THE—Michele Morgan, Gerard Philipe, Carlos Lopez Moctezuma—(Made in France and Mexico).
PUSHOVER—Fred MacMurray, Phil Carey, Kim Novak.
ROUGH COMPANY—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—(Technicolor)—(CinemaScope).
THEY RODE WEST—Robert Francis, Donna Reed—(Technicolor).
THREE FOR THE SHOW—Betty Grable, Jack Lemmon, Marge and Gower Champion—(Technicolor)—(CinemaScope).
THREE HOURS TO KILL—Dana Andrews, Donna Reed—(Technicolor).
VIOLENT MEN—Randolph Scott, Jocelyn Brando—(Technicolor).

IFE

(All films are Italian-made)

ANITA GARIBALDI—HISD—Anna Magnani, Raf Vallone, Alain Cuny—Magnani name might help this in the art houses—95m.—see Feb. 10 issue—(English titles).
APPOINTMENT FOR MURDER—MD—Umberto Spadaro, Delia Scala, Andrea J. Bosic—Average import for the Italian and art spots—90m.—see Mar. 24 issue—(English titles).
DESTINATION MATRIMONY—CD—Eduardo De Filippo, Titina De Filippo, Anna Maria Ferrero—Fair Italian import for the art houses—96m.—see Jan. 27 issue—Leg.: B—(English titles).
FLAMES OF LOVE—ROMD—Lea Padovani, Leonardo Coretese, Sandro Rufini—Sentimental love tale for the Italian spots—82m.—see Dec. 16 issue—Leg.: B—(English titles).
FUGITIVE IN TRIESTE—MD—Jacques Sernas, Massimo Girotti, Doris Duranti—Routine import for the Italian spots—83m.—see Feb. 10 issue—Leg.: B—(English titles).
GENOESE DRAGNET—MD—Charles Rutherford, Lianella Carrell, Cesare Danova—Routine import for Italian spots—106m.—see Feb. 24 issue—(English titles).
GIRLS MARKED DANGER—MD—Silvana Pampanini, Eleonora Rossi Drago, Marc Lawrence—Exploitation import has the angles—70m.—see June 2 issue—Leg.: C—(Dubbed in English).
GOLDEN COACH, THE—D—Anna Magnani, Odoardo Spadaro, Nada Fiorelli—Colorful entry should appeal to the art and specialty spots—105m.—see Jan. 27 issue—(Technicolor)—(English dialogue).
GREATEST LOVE, THE—D—Ingrid Bergman, Alexander Knox, Ettore Giannini—Bergman name will have to make the difference—113m.—see Jan. 27 issue—(English dialogue).
HELL RAIDERS OF THE DEEP—D—Eleonoro Rossi Drago, Pierre Cressoy, Girolamo Manisco—Exploitable import—93m.—see May 19 issue—Leg.: B—(Dubbed in English).
HIS LAST 12 HOURS—FAN—Jean Gabin, Mariella Lotti, Elena Altieri—Good import for the art houses—89m. see Feb. 24 issue—Leg.: B—(English titles).
LUCKY FIVE, THE—CD—Eudardo De Filippo, Aldo Fabrizi, Titina De Filippo—Uneven import is best for the art spots—85m.—see Dec. 2 issue—(English titles).
LURE OF THE SILA—MD—Silvana Mangano, Amedeo Nozzari, Vittorio Gassman—Routine import has the angles for the selling—74m.—see Jan. 13 issue—Leg.: B—(Dubbed in English).
MELODY OF LOVE—MUCD—Giocomo Rondinella, Maria Fiore, Nadia Gray—Pleasant fare for the Italian spots—96m.—see May 5 issue—(English titles).
MY HEART SINGS—CMU—Ferruccio Tagliovani, Franca Marzi, Riccardo Billi—Minor comedy for the Italian and art spots—99m.—see Apr. 7 issue—(English titles).
SECRET ASSIGNMENT—MD—Vivi Gioi, Massimo Serato, Carlo Ninchi—Fair spy thriller for the art and Italian spots—116m.—see Apr. 7 issue—(English titles).
SENSUALITA—D—Eleonora Rossi Drago, Amedeo Nozzari, Marcello Mastroianni—Fair import has plenty of exploitation angles—72m.—see May 19 issue—Leg.: C—(Dubbed in English).
TARANTELLA NAPOLETANA—MUC—Clara Bindi, Clara Crispo, Vittorio Crispo—Weak musical for the Italian spots—86m.—see May 19 issue—(Gaevacolor)—(English titles).
TORMENTO—ROMD—Amedeo Nazzari, Yvonne Sanson, Giuditta Rissone—Dreary tale is best for the Italian spots—98m.—see Jan. 13 issue—Leg.: B—(English titles).
UNKNOWN LOVER, THE—MD—Massimo Girotti, Milly Vitale, Eduardo Cianelli—Import is best suited for the Italian spots—104m.—see Nov. 18 issue—Leg.: B—(English titles).
WHITE HELL OF PITZ PALU, THE—D—Hans Albers, Adrian Hoven, Liselotte Pulver—Routine art house presentation—98m.—see Dec. 16 issue—(Swiss-made)—(Dubbed in English).

TO BE REVIEWED OR IN PRODUCTION

AIDA—Sophia Loren, Lois Maxwell, singers and ballet of Rome Opera House—(Ferraniacolor).
HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).
NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvvette Chauvire—(Pathe Color).
TOO YOUNG FOR LOVE—Marina Vlady, Pierre Michel Beck, Aldo Fabrizi—(Dubbed in English).

Lippert

(1952-53 releases from 5201
1953-54 releases from 5301)

BLACK GLOVE, THE—MYMD—Alex Nicol, Eleanor Summerfield, John Salew—Interesting import for the duallers—84m.—see Mar. 10 issue—(English-made)—(5305).
BLACKOUT—MYMD—Dane Clark, Belinda Lee, Betty Ann Davies—Import is okeh for the lower half—87m.—see Mar. 24 issue—(English-made)—(5309).
COWBOY, THE—DOC—Narrated by Tex Ritter, Bill Conrad, John Dehner, Larry Dobkin—Unusual documentary has plenty of merit—69m.—see Jan. 13 issue—(Eastman Color)—(5308).
FANGS OF THE WILD—MD—Charles Chaplin, Jr., Onslow Stevens, Margia Dean—Routine programmer for the lower half—71m.—see May 19 issue—(5311).
FIGHTING MEN, THE—MD—Rossano Brazzi, Claudine Dupuis, Eduardo Cianelli—Slow moving import for the lower half—63m.—see Jan. 27 issue—(Italian-made)—(Dubbed and narrated in English)—(5222).
HEAT WAVE—MD—Alex Nicol, Hillary Brooke, Sidney James—Okeh programmer for the lower half—68m.—see May 19 issue—(English-made)—(5310).
HOLLYWOOD THRILLMAKERS—MD—James Gleason, Bill Henry, Theila Darin—For the lower half—60m.—see Feb. 10 issue—(5321).
IRON MASK, THE—COSD—Douglas Fairbanks, Belle Bennett, Marguerite De La Motte—Reissue oddity may fit into the lower half—72m.—see Nov. 18 issue—(5313).
LIMPING MAN, THE—MD—Lloyd Bridges, Moira Lister, Alan Wheatley—Okeh for the lower half—76m.—see Jan. 13 issue—(English-made)—(5318).
MAN FROM CAIRO, THE—MYMD—George Raft, Gianna Maria Canale, Massimo Serato—Import will fit into the lower half—82m.—see Dec. 2 issue—(Made in Italy)—(5302).
MR. ROBINSON CRUSOE—ACD—Douglas Fairbanks, William Farnum, Earle Brown—Reissue will fit into the lower half—69m.—see Nov. 18 issue—(5314).
QUEEN OF SHEBA—COSMD—Leonora Ruffo, Gino Cervi, Gino Leurini—Gaudy spectacle has the angles—99m.—see Nov. 18 issue—(Italian-made)—(Dubbed in English)—(5325).
SHADOW MAN—MYMD—Cesar Romero, Kay Kendall, Edward Underdown—Import will fit into the lower half—77m.—see Dec. 2 issue—(English-made)—(5316).
TERROR STREET—MD—Dan Duryea, Elsy Albin, Ann Gudrun—Import will fit into the lower half—83m. see Jan. 13 issue—(English-made)—(5304).
WE WANT A CHILD—D—Ib Schonberg, Ruth Breinholm, Jorgen Efenberg—Sex drama should have interest for restricted or segregated audiences—76m.—see May 5 issue—(Swedish-made)—(Dubbed in English)—(5324).
WHITE FIRE—MD—Scott Brady, Mary Castle, John Blythe—Sharply paced import has names to help—82m.—see Jan. 13 issue—(English-made)—(5317).

TO BE REVIEWED OR IN PRODUCTION

BIG CHASE, THE—Lon Chaney, Glenn Langan, Adele Jergens—(5327).
DEADLY GAME, THE—Lloyd Bridges, Finlay Currie, Simone Silva—(English-made)—(5402).
MONSTER FROM THE OCEAN FLOOR—Anne Kimbell, Stuort Wade—(532B).
PAID TO KILL—Dane Clark—(5326).
RACE FOR LIFE, A—Richard Conte, Mari Aldon—(English-made)—(5403).
RIVER BEAT—Phyllis Kirk, John Bentley—(5329)—73m.
SILENT RAIDERS—Richard Bartlett, Earle Lyon, Jeanette Bordeoux—(5404).
THUNDER PASS—Dane Clark, Dorothy Patrick, Andy Devine—(5405).
UNHOLY FOUR, THE—Paulette Goddord—(5401).

Metro

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

EASY TO LOVE—CMU—Esther Williams, Van Johnson, Tony Martin—Aquatic musical should account for itself okeh—95m.—see Nov. 18 issue—(Technicolor)—(410)—(1.66-1)—(SS).
ESCAPE FROM FORT BRAVO—OD—William Holden, Eleanor Parker, John Forsythe—Good outdoor show—98m.—see Nov. 18 issue—(Ansco Color)—(409)—(1.75-1)—(SS).
EXECUTIVE SUITE—D—William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch—High rating—104m.—see Feb. 24 issue—(423)—(1.75-1).
FLAME AND THE FLESH—D—Lana Turner, Pier Angeli, Carlos Thompson—Name draw will have to make the difference—104m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in Italy)—(421)—(1.75-1).
GIVE A GIRL A BREAK—CMU—Marge and Gower Champion, Debbie Reynolds—Minor musical will fit into the duallers—82m.—see Dec. 16 issue—(Technicolor)—(412)—(SS).
GONE WITH THE WIND—D—Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard—Reissue should have wide appeal—222m.—see June 2 issue—(Technicolor)—(430)—(1.75-1)—(SS).
GREAT DIAMOND ROBBERY, THE—C—Red Skelton, Cara Williams, James Whitmore—Skelton starrer will fit into the lower half—69m.—see Dec. 16 issue—(414)—(1.75-1).
GYPSY COLT—D—Donna Corcoran, Ward Bond, Frances Dee—Programmer is best suited for young people, family trade—72m.—see Feb. 10 issue—(Ansco Color)—(Print by Technicolor)—(419)—(1.75-1).
JULIUS CAESAR—D—Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr—High rating, meritorious offering—121m.—see June 17 issue—(422)—(SS).
KNIGHTS OF THE ROUND TABLE—COSD—Robert Taylor, Ava Gardner, Mel Ferrer—Impressive CinemaScope production is headed for the better money—115m.—see Dec. 30 issue—(Eastman Color)—(CinemaScope)—(Made in England)—(413).
LONG, LONG TRAILER, THE—C—Lucille Ball, Desi Arnaz, Marjorie Main—Highly amusing comedy should be aided by stars' TV draw—96m.—see Jan. 13 issue—(Ansco Color)—(Print by Technicolor)—(416)—(1.75-1)—(SS).
MEN OF THE FIGHTING LADY—DOCD—Van Johnson, Walter Pidgeon, Louis Calhern—Well-made all-male war film shapes up as an exploitable opportunity—80m.—see May 19 issue—(Ansco Color)—(Print by Technicolor)—(425)—(1.75-1).
PRISONER OF WAR—D—Donald Reagan, Steve Forrest, Dewey Martin—Grim war tale can stand plenty of selling—81m.—see Apr. 7 issue—(427)—(1.75-1).
QUO VADIS—HISD—Robert Taylor, Deborah Kerr, Leo Genn—High rating—168m.—see Dec. 16 issue—(Technicolor)—(Made in Italy)—(411)—(1.75-1).
RHAPSODY—D—Elizabeth Taylor, Vittorio Gassman, John Ericson—Women's draw, plus musical appeal, should make the difference—115m.—see Feb. 24 issue—Leg.: B—(Technicolor)—(420)—(1.75-1).
ROSE MARIE—ROMMDMU—Ann Blyth, Howard Keel, Fernando Lamas—CinemaScope musical drama packs plenty of entertainment—104m.—see Mar. 10 issue—(EastmanColor)—(CinemaScope)—(41B).
SAADIA—MD—Cornel Wilde, Mel Ferrer, Rita Gam—Name values should be factor in the selling—87m.—see Jan. 13 issue—(Technicolor)—(Made in French Morocco—(415)—(1.66-1)—(SS).
STUDENT PRINCE, THE—MU—Ann Blyth, Edmund Purdom, John Ericson—Names will help entertaining musical—107m.—see June 2 issue—(Ansco Color)—(CinemaScope)—(424).
TENNESSEE CHAMP—CD—Shelley Winters, Keenan Wynn, Dewey Martin—Pleasing entry for the small towns and neighborhoods—73m.—see Feb. 24 issue—Leg.: B—(Ansco-Color)—(Print by Technicolor)—(417)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

ATHENA—Jane Powell, Debbie Reynolds, Vic Damone—(Technicolor).
BEAU BRUMMEL—Stewart Granger, Elizabeth Taylor—(Color)—(Made in England).
BETRAYED—Clark Gable, Lana Turner, Victor Mature—(Eastman Color)—(42B)—(1.75-1).

BIG MIKE—Gig Young, Jane Greer, Robert Horton.
BRIGADOON—Gene Kelly, Cyd Charisse—(Ansco Color)—(Print by Technicolor)—(CinemaScope).
COBWEB, THE—Lana Turner, Robert Taylor, Grace Kelly.
CREST OF THE WAVE—Gene Kelly, Jeff Richards—(Made in England).
DEEP IN MY HEART—Jose Ferrer, Merle Oberon, Doe Avedon—(Technicolor).
GLASS SLIPPER, THE—Leslie Caron, Michael Wilding, Ballets de Paris—(Technicolor).
GREEN FIRE—Stewart Granger, Grace Kelly, Paul Douglas—(Color)—(CinemaScope)—(Made in Columbia).
HER TWELVE MEN—Greer Garson, Robert Ryan, Rex Thompson—(AnscoColor)—(Print by Technicolor)—(429)—(1.75-1)—91m.
INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Sadler's Wells Ballet, Tamara Toumanova—(Technicolor)—(Made in England).
JUPITER'S DARLING—Esther Williams, Howard Keel, George Sanders—(Technicolor)—(CinemaScope).
LAST TIME I SAW PARIS, THE—Elizabeth Taylor, Van Johnson, Donna Reed—(Technicolor).
MANY RIVERS TO CROSS—Robert Taylor, Eleanor Parker, Victor McLaglen—(Eastman Color)—(CinemaScope).
ROGUE COP—Robert Taylor, Janet Leigh, George Raft.
SEVEN BRIDES FOR SEVEN BROTHERS—Jane Powell, Howord Keel—(AnscoColor)—(CinemoScope)—(426).
VALLEY OF THE KINGS—Robert Taylor, Eleanor Parker, Carlos Thompson—(Eastman Color)—(Print by Technicolor)—(Made in Egypt)—(1.75-1).

Paramount

(1952-53 releases from 5200
1953-54 releases from 5300)

(All features are being photographed for projection In aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

ABOUT MRS. LESLIE—D—Shirley Booth, Robert Ryan, Marjie Millar—Star drow should moke the difference—104m.—see May 5 issue—Leg.: B—(5321).
ALASKA SEAS—MD—Robert Ryan, Jan Sterling, Brian Keith—Routine meller moy be aided by nomes—78m.—see Jan. 27 issue—(5313).
CASANOVA'S BIG NIGHT—COSF—Bob Hope, Joan Fontaine, Bosil Rathbone—Better thon average Hope starrer—86m.—see Mar. 10 issue—(Technicolor)—(5316).
CEASE FIRE—ACD—Captain Roy Thompson, Jr., Corporal Henry Goszkowskl, Sergeant Richard Karl Elliott—Korean war film has plenty of selling angles—75m. see Nov. 18 issue—(Made in Korea)—(3-D—5308)—(2-D—5328)—(SS).
ELEPHANT WALK—D—Elizabeth Taylor, Dana Andrews, Peter Finch—Distinguished film deserves plenty of attention—103m.—see Apr. 7 issue—(Technicolor)—(Partly made in Ceylon)—(5317).
GREATEST SHOW ON EARTH, THE—D—Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, James Stewart, Gloria Grahame—Reissue of circus droma hos the ongles—151m.—see June 2 issue—(Technicolor)—(5325).
JIVARO—MD—Fernando Lamas, Rhonda Fleming, Brian Keith—Fair meller—91m.—see Jan. 27 issue—(Technicolor)—(2-D and 3-D)—(5311).
KNOCK ON WOOD—F—Danny Kaye, Mai Zetterling, Torin Thotcher—High rating Koye storrer—103m.—see Apr. 7 issue—(Technicolor)—(SS)—(5319).
LIVING IT UP—MUC—Dean Martin, Jerry Lewis, Janet Leigh—High roting comedy—95m.—see May 5 issue—(Technicolor)—(5320).
MONEY FROM HOME—F—Dean Martin, Jerry Lewis, Marjie Millar—Martin and Lewis drow will make the difference—100m.—see Dec. 2 issue—(Technicolor)—(3-D—5310)—(2-D—5330).
NAKED JUNGLE, THE—MD—Eleanor Parker, Charlton Heston, Abraham Sofaer—Tense meller is loaded with selling angles—95m.—see Feb. 24 issue—(Technicolor)—(5315).
RED GARTERS—WMU—Rosemary Clooney, Jack Carson, Guy Mitchell—Different type musical western will need plenty of help—91m.—see Feb. 10 issue—Leg.: B—(Technicolor)—(5314).
SECRET OF THE INCAS—MD—Charlton Heston, Robert Young, Nicole Maurey—Interesting odventure progrommer—101m.—see June 2 issue—Leg.: B—(Technicolor)—(5318).

TO BE REVIEWED OR IN PRODUCTION

BRIDGES AT TOKO—RI—William Holden, Frederic March, Grace Kelly, Mickey Rooney—(Technicolor).
CONQUEST OF SPACE—Eric Fleming, William Redfield, Georgiann Johnson—(Technicolar).
COUNTRY GIRL, THE—Bing Crosby, William Holden, Grace Kelly.
LOVE IS A WEAPON—John Payne, Mary Murphy—(Technicolor)—(VistaVision).
MAMBO—Silvana Mangano, Shelley Winters, Vittorio Gassman—(Made in Italy).
REAR WINDOW—James Stewart, Grace Kelly, Wendell Corey—(Technicolor).
RUN FOR COVER—James Cagney, John Derek, Viveca Lindfors—(Technicolor)—(VistaVision).
SABRINA—William Holden, Humphrey Bogart, Audrey Hepburn.
STRATEGIC AIR COMMAND—James Stewart, June Allyson—(Technicolor)—(VistaVision).
3 RING CIRCUS—Dean Martin, Jerry Lewis, Zsa Zsa Gabor—(Technicolor)—(VistaVision).
TO CATCH A THIEF—Gary Grant, Grace Kelly—(Technicolor)—(VistaVision)—(Made in France).
ULYSSES—Kirk Douglas, Silvana Mangano, Anthony Quinn—(Technicolor)—(Made in Europe).
WE'RE NO ANGELS—Humphry Bogart, Aldo Ray, Joan Bennett—(Technicolor)—(VistaVision).
WHITE CHRISTMAS—Bing Crosby, Danny Kaye, Rosemary Clooney—(Technicolor)—(VistaVision).

RKO

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which feotures can be projected)

BADMAN'S TERRITORY—W—Randolph Scott, Ann Richards, George "Gabby" Hayes—Scott name should help reissue—98m.—see May 5 issue—(476).
BEST YEARS OF OUR LIVES, THE—D—Myrna Loy, Frederic March, Dana Andrews—Reissue retains plenty of timeliness—170m.—see Dec. 30 issue—(452)—(1.75-1).
CARNIVAL STORY—MD—Anne Baxter, Steve Cochran, Lyle Bettger—Colorful meller is pocked with selling ongles—94m.—see Mar. 24 issue—Leg.: B—(Agfa Color)—(Print by Technicolor)—(Made in Germany)—(412)—(1.75-1).
DANGEROUS MISSION—MD—Victor Mature, Piper Laurie, Vincent Price—Foir progrommer—75m.—see Mar. 10 issue—(Technicolor)—(3-D—410)—(2-D—430)—(1.75-1).
ENCHANTED COTTAGE, THE—D—Robert Young, Dorothy McGuire, Herbert Harshall—Reissue has names to appeal to women—91m.—see Mar. 10 issue—(472).
FRENCH LINE, THE—CMU—Jane Russell, Gilbert Roland, Arthur Hunnicutt—Exploitation angles should be an important factor in the selling—102m.—see Jan. 13 issue—Leg.: C—(Technicolor)—(3-D—407)—(2-D—437)—(1.75-1).
HANS CHRISTIAN ANDERSEN—DMU—Danny Kaye, Farley Granger, Jeanmaire—Stor volue will make the difference in generol releose—111m.—see June 2 issue—(Technicolor)—(551).
KILLERS FROM SPACE—SFD—Peter Graves, James Seay, Barbara Bestar—Science-fiction entry will fit into the lower holf—71m.—see Feb. 10 issue—(409)—(1.85-1).
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—Cary Grant, Myrna Loy, Melvyn Douglas—Nomes should help reissue—93m.—see Apr. 7 issue—(473).
PETER PAN—CAR—Voices of Bobby Driscoll, Kathryn Beaumont, Hons Conreid—High rating Disney—77m.—see Mar. 10 issue—(Technicolor)—(492).
PINOCCHIO—CAR—Disney cartoon reissue has the angles—87m.—see Mar. 10 issue—(Technicolor)—(493).
RACHEL AND THE STRANGER—DMU—Loretta Young, William Holden, Robert Mitchum—Reissue hos the names to help—79m.—see Jan. 27 issue—(469).
ROB BOY—MD—Richard Todd, Glynis Johns—Action-packed swashbuckler has the ongles for the selling—82m.—see Dec. 2 issue—(Technicolor)—(Made in England)—(Disney)—(494).
SAINT'S GIRL FRIDAY, THE—MD—Lauis Hayward, Naomi Chance, Sidney Tafler—Import will fit into the lower half—68m.—see Mar. 24 issue—Leg.: B—(English-made)—(411).
SEA AROUND US, THE—DOC—High rating documentary—61m.—see Mar. 10 issue—(Technicolor)—(403).
SHE COULDN'T SAY NO—C—Robert Mitchum, Jean Simmons, Arthur Hunnicut—Pleasing comedy—89m.—see Jan. 27 issue—(408)—(1.75-1).
SILVER LODE—OMD—John Payne, Lizabeth Scott, Dan Duryea—Stondord outdoor show—80m.—see May 19 issue—(Technicolor)—(413).
SPANISH MAIN, THE—MD—Maureen O'Hara, Paul Henreid, Walter Slezak—Reissue has the names to help 100m.—see May 5 issue—(Technicolor)—(475).
STATION WEST—W—Dick Powell, Jane Greer, Agnes Moorehead—Names should help reissue—92m.—see June 2 issue—(478).
TALL IN THE SADDLE—W—John Wayne, Ella Raines, George "Gabby" Hayes—Reissue hos Woyne name to help—88m.—see Mar. 10 issue—(471).
THEY WON'T BELIEVE ME—D—Robert Young, Susan Hayward, Jane Greer—Reissue hos the names to help—94m.—see Apr. 7 issue—(474).
THING FROM ANOTHER WORLD, THE—SFD—Margaret Sheridan, Kenneth Tobey, Robert Cornthwaite—Science fiction reissue offers exploitotion possibilities—86m.—see June 2 issue—(477).
VALLEY OF THE SUN—W—Lucille Ball, James Craig, Dean Jagger—Reissue has the nomes to help—78m.—see Jan. 27 issue—(470).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN ADVENTURE—Documentary—(Color).
AMERICANO, THE—Glenn Ford, Arthur Kennedy, Cesar Romero, Ursula Thiess.
BIG RAINBOW, THE—Jane Russell, Richard Egan, Gilbert Roland—(Technicolor).
CONQUEROR, THE—John Wayne, Susan Hayward—(Technicolor)—(CinemaScope).
GIRL RUSH—Rosalind Russell—(Technicolor).
HEAVY WATER—Documentary on World War II—(Norwegian-made).
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor).
NIGHT WITHOUT END—Linda Darnell, Dan Duryea, Faith Domergue—(Eastman Color).
SINS OF ROME—Massimo Girotti, Ludmilla Tcherina, Yves Vincent—(Italian-made)—(Dubbed in English)—(414).
SON OF SINBAD—Dale Robertson, Sally Forrest, Vincent Price, Lili St. Cyr—(Technicolor)—(2-D and 3-D)—(1.75-1).
SUSAN SLEPT HERE—Dick Powell, Debbie Reynolds—(Technicolor).
WHERE THE WIND DIES—Cornel Wilde, Yvonne DeCarlo (Technicolor)—(SuperScope).

Republic

(1952-53 releases from 5201; 1953-54 releases from 5301)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

GERALDINE—MUC—John Carroll, Mala Powers, Jim Backus—Pleasant musical—90m.—see Dec. 16 issue—(5302).
HELL'S HALF ACRE—MD—Wendell Corey, Evelyn Keyes, Elsa Lanchester—Okeh melodroma hos names to help 91m.—see Feb. 10 issue—Leg.: B—(Made in Hawaii)—(5304).
JOHNNY GUITAR—ODMU—Joan Crawford, Sterling Hayden, Mercedes McCambridge—Crowford draw will be the most importont foctor in the selling—110m.—see May 5 issue—(Trucolor)—(5307).
JUBILEE TRAIL—ODMU—Vera Ralston, Joan Leslie, Forrest Tucker—Lovishly produced outdoor drama hos the angles—103m.—see Jan. 27 issue—(Trucolor by Consolidated)—(5303).
LAUGHING ANNE—MD—Wendell Corey, Margaret Lockwood, Forrest Tucker—Interesting melodroma has the angles—90m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in England)—(5305).
MAKE HASTE TO LIVE—D—Dorothy McGuire, Stephen McNally, Mary Murphy—Suspenseful drama has names to help—90m.—see Apr. 7 issue—(5306).
PHANTOM STALLION—W—Rex Allen, Slim Pickens, Carla Balenda—Routine series entry—54m.—see Apr. 21 issue—(5331).
RED RIVER SHORE—W—Rex Allen, Slim Pickens, Lyn Thomas—Okeh series entry—54m.—see Dec. 30 issue (5234).
SAVAGE FRONTIER—W—Allan "Rocky" Lane, Eddy Waller, Dorothy Patrick—Routine series entry—54m.—see June 3 issue—(5242).
UNTAMED HEIRESS—C—Judy Canova, Donald "Red" Barry, George Cleveland—For the lower holf—70m.—see May 5 issue—(5325).

TO BE REVIEWED OR IN PRODUCTION

KERRY DRAKE—William Lundigan, Martha Vickers.
OUTCAST, THE—John Derek, Joan Evans, Jim Davis—(Trucolor)—90m.
SHANGHAI STORY, THE—Edmond O'Brien, Ruth Roman.
TOBOR, THE GREAT—Charles Drake, Karen Booth, Arthur Shields—70m.
TROUBLE IN THE GLEN—Margaret Lockwood, Orson Welles, Forrest Tucker—(Trucolor)—(English-made).

20th Century-Fox

(1953 releases from 301; 1954 releases from 401)

BENEATH THE 12-MILE REEF—MD—Robert Wagner, Terry Moore, Gilbert Roland—CinemaScope enhances colorful tole of sponge fishermen—102m.—see Dec. 26 issue—(Technicolor)—(CinemaScope)—(337).
CRY OF THE CITY—MYMD—Victor Mature, Richard Conte, Shelley Winters—Reissue hos nomes to help—95m.—see Mar. 24 issue—(441).
GORILLA AT LARGE—MYMD—Cameron Mitchell, Anne Bancroft, Lee J. Cobb—Exploitoble programmer—84m.—see May 5 issue—Leg.: B—(Technicolor)—(3-D and 2-D)—(406).
HELL AND HIGH WATER—AD—Richard Widmork, Bella Darvi, Victor Francen—Melodromatic sea story is headed for the better money—103m.—see Feb. 14 issue—(Technicolor-DeLuxe)—(CinemaScope)—(403).
HOW TO MARRY A MILLIONAIRE—C—Marilyn Monroe, Betty Grable, Lauren Bacall, David Wayne—Highly entertoining comedy is headed for the better money—96m.—see Nov. 18 issue—(Technicolor)—(CinemaScope)—(336).
KEYS OF THE KINGDOM, THE—D—Gregory Peck, Thomas Mitchell, Rosa Stradner—Names should help reissue—137m.—see Dec. 16 issue—(358).
KING OF THE KHYBER RIFLES—MD—Tyrone Power, Terry Moore, Michael Rennie—Should register in the better grosses—99m.—see Dec. 30 issue—(Technicolor-DeLuxe)—(CinemaScope)—(401).
MAN CRAZY—MD—Neville Brand, Christine White, Irene Anders—For the lower holf—79m.—see Dec. 30 issue—Leg.: B—(339).
MAN IN THE ATTIC—MD—Jack Palance, Constance Smith, Byron Palmer—Tense progrom melodromo—82m.—see Dec. 30 issue—Leg.: B—(340).
NEW FACES—MUC—Ronny Graham, Eartha Kitt, Robert Clary—Entertoining musicol revue should benefit from CinemaScope—98m.—see Feb. 24 issue—Leg.: B—(Color)—(CinemaScope)—(409).
NIGHT PEOPLE—MD—Gregory Peck, Broderick Crawford, Rita Gam—Suspensive meller has the names to help—93m.—see Mar. 24 issue—(Technicolor)—(Made in Germany)—(CinemaScope)—(407).
ORCHESTRA WIVES—MUCD—Glenn Miller and Orchestra, George Montgomery, Ann Rutherford—Reissue has the names to help—98m.—see May 5 issue—(445).
PRINCE VALIANT—COSMD—James Mason, Janet Leigh, Robert Wagner—Entertaining CinemaScope entry should lond in the better money—100m.—see Apr. 7 issue—(Technicolor-DeLuxe)—(CinemaScope)—(411).
RACING BLOOD—ACD—Bill Williams, Jean Porter, Jimmy Boyd—Pleosant racing show for the lower half—76m.—see Mar. 24 issue—(SupercineColor)—(410).
RIDERS OF THE PURPLE SAGE—W—George Montgomery, Lynne Roberts, Mary Howard—Outdoor reissue may be helped by names—56m.—see Mar. 24 issue—(443).
RIVER OF NO RETURN—OACD—Robert Mitchum, Marilyn Monroe, Rory Calhoun—Name draw will make the difference—91m.—see May 5 issue—Leg.: B—(Technicolor)—(CinemaScope)—(405).
ROCKET MAN, THE—CD—Charles Coburn, Spring Byington, George Winslow—Okeh programmer for the duallers—79m.—see May 5 issue—(412).
SCUDDA-HOO! SCUDDA-HAY!—D—June Haver, Lon McCallister, Walter Brennan—Reissue hos names to help—95m.—see Mar. 24 issue—(440).
SIEGE AT RED RIVER, THE—OD—Van Johnson, Joanne Dru, Richard Boone—Cavalry vs. Indians show should hove usual appeal in action spots—86m.—see Apr. 7 issue—(Technicolor)—(404).
STREET WITH NO NAME, THE—MD—Mark Stevens, Richard Widmark, Barbara Lawrence—Reissue has the names to help—91m.—see Mar. 24 issue—(442).
SUN VALLEY SERENADE—MUC—Sonja Henie, John Payne, Glenn Miller—Reissue has the names and angles—86m.—see May 5 issue—(446).
THREE COINS IN THE FOUNTAIN—ROMD—Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara—Good romontic dramo—102m.—see May 19 issue—(Made in Italy)—(Color by DeLuxe)—(CinemaScope)—(413).

THREE YOUNG TEXANS—W—Mitzi Gaynor, Keefe Brasselle, Jeffrey Hunter—Interesting western—78m.—see Jan. 27 issue—(Technicolor)—(402).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF HAJJI BABA—John Derek, Elaine Stewart, Amanda Blake—(Color)—(CinemaScope).
BROKEN LANCE—Spencer Tracy, Richard Widmark, Katy Jurado, Robert Wagner, Jean Peters—(Color by DeLuxe)—(CinemaScope).
DEMETRIUS AND THE GLADIATORS—Victor Mature, Susan Hayward, Michael Rennie — (Technicolor-DeLuxe) — (CinemaScope)—101m.—(414).
EGYPTIAN, THE—Edmund Purdom, Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi—(Technicolor)—(CinemaScope).
GAMBLER FROM NATCHEZ, THE—Dale Robertson, Debra Paget, Kevin McCarthy—(Technicolor)—(417).
GARDEN OF EVIL—Gary Cooper, Susan Hayward, Richard Widmark—(Technicolor)—(CinemaScope)—(416).
LIFE IN THE BALANCE, A—Ricardo Montalban, Anne Bancroft—(Made in Mexico).
PINK TIGHTS—Marilyn Monroe, Dan Dailey, Frank Sinatra—(Technicolor)—(CinemaScope).
PRINCESS OF THE NILE—Debra Paget, Jeffrey Hunter, Michael Rennie—(Technicolor)—(414).
RAID, THE—Van Heflin, Anne Bancroft, Richard Boone—(Technicolor)—(408).
ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP, THE—Documentary — (English-made) — (Eastman Color) — (CinemaScope).
THERE'S NO BUSINESS LIKE SHOW BUSINESS—Ethel Merman, Dan Dailey, Marilyn Monroe, Donald O'Connor, Mitzi Gaynor, Johnnie Ray—(Color)—(CinemaScope).
WOMAN'S WORLD—Clifton Webb, Fred MacMurray, June Allyson, Cornel Wilde, Van Heflin, Gloria Grahame—(Color by DeLuxe)—(CinemaScope).

United Artists

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

ACT OF LOVE—ROMD—Kirk Douglas, Dany Robin, Robert Strauss—Well-made entry is best far the class and specialty spots—108m.—see Dec. 30 isue—Leg.: B—(Made in France)—(Litvak).
ALGIERS—D—Charles Boyer, Hedy Lamarr, Sigrid Gurie—Reissue has the names ta help—76m.—see Dec. 30 issue—(Wanger).
BEACHHEAD—MD—Tony Curtis, Frank Lovejoy, Mary Murphy—Gaad actian pragrammer—89m.—see Feb. 10 issue—(Pathe Color)—(Print by Technicolor)—(Schenck).
BEAT THE DEVIL—D—Humphrey Bogart, Jennifer Jones, Gina Lollobrigida—Name draw will have to make the difference—92m.—see Mar. 10 issue—Leg.: B—(Made in Europe)—(Santana-Romulus)—(1.75.1).
BEAUTIES OF THE NIGHT, THE—CDFAN—Gerard Philipe, Martine Carol, Gina Lollobrigida—Amusing import for the art houses—84m.—see Apr. 7 issue—Leg.: B—(French-made)—(English titles)—(Lopert).
CAPTAIN JOHN SMITH AND POCAHONTAS—AD—Anthony Dexter, Jody Lawrence, Alan Hale, Jr.—Okeh programmer for the lawer half—76m.—see Dec. 2 issue—(Pathecolor)—(Wisberg-Pollexfen)—(1.66.1).
CAPTAIN KIDD AND THE SLAVE GIRL—MD—Anthony Dexter, Eva Gabor, Alan Hale, Jr.—For the lawer half—83m.—see June 2 issue—Leg.: B—(Color)—(Wisberg-Pollexfen).
CHAMPION—MD—Kirk Douglas, Marilyn Maxwell, Arthur Kennedy—Name strength should help reissue—99m.—(see Apr. 21 issue)—(Kramer).
CONQUEST OF EVEREST, THE—DOC—Interesting mountain climbing dacumentary is best for the class and art spats—79m.—see Dec. 16 issue—(Technicolor)—(English-made)—(Countryman).
DRAGON'S GOLD—MD—John Archer, Hillary Brooke, Noel Cravath—Routine pragrammer far the lower half—70m.—see Feb. 10 issue—(Wisberg-Pollexfen).
FANFAN THE TULIP—SAT—Gerard Philipe, Gina Lollobrigida, Noel Roquevert—Entertaining camedy impart for the art hauses—96m.—see Nov. 18 issue—(French-made)—(English titles)—(Lopert).
GOLDEN MASK, THE—MD—Van Heflin, Wanda Hendrix, Eric Portman—Interesting impart has names ta help—87m.—see Mar. 10 issue—(Technicolor)—(English-made)—(Mayflower).
GO, MAN, GO!—D—Dane Clark, Pat Breslin, Sidney Poitier—Interesting sparts entry—82m.—see Jan. 27 issue—(Leader)—(1.66.1).
HEIDI—D—Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth—High rating children's shaw—98m.—see Jan. 13 issue—(European-made)—(Dubbed in English)—(Wechsler).
HOBSON'S CHOICE—C—Charles Laughton, John Mills, Brenda de Banzie—Laughton's name shauld aid in the selling—107m.—see June 2 issue—(English-made)—(London).
HOME OF THE BRAVE—D—Douglas Dick, Steve Brodie, Jeff Corey—Reissue may have some appeal on war angles—85m.—see Apr. 21 issue—(Kramer).
LONE GUN, THE—W—George Montgomery, Dorothy Malone, Frank Faylen—Fair western—73m.—see Apr. 7 issue—(Color by Color Corporation)—(Superior)—(1.66-1).
LONG WAIT, THE—MYMD—Anthony Quinn, Charles Coburn, Peggie Castle—Interesting meller—93m.—see May 5 issue—Leg.: B—(Saville)—(1.75-1).
MAN BETWEEN, THE—MD—James Mason, Claire Bloom, Hildegarde Neff—Interesting import for the art spots—97½m.—see Nov. 18 issue—Leg.: B—(English-made)—(Made in Germany)—(Lopert).
MAN IN HIDING—MD—Paul Henreid, Lois Maxwell, Kieron Moore—Okeh import for the duallers—79m.—see Nov. 18 issue—Leg.: B—(English-made)—(Paal).
MAN WITH A MILLION—C—Gregory Peck, Jane Griffiths, Ronald Squire—Names shauld help amusing camedy—90m.—see June 2 issue—(Technicolor)—(English-made)—(Rank).
MOON IS BLUE, THE—CD—William Holden, David Niven, Maggie McNamara—Well-made picturization of adult hit play—99m.—see June 3 issue—Leg.: C—(Preminger-Herbert).
OVERLAND PACIFIC—MD—Jack Mahoney, Peggie Castle, Adele Jergens—Routine pragrammer for the lower half—72m.—see Feb. 10 issue—(Color)—(Small)—(1.75.1).
PERSONAL AFFAIR—D—Gene Tierney, Leo Genn, Glynis Johns—Interesting import—82m.—see Jan. 13 issue—(English-made)—(Darnborough).
QUEEN'S ROYAL TOUR, A—DOC—Recard of royal tour is best far the art hauses—84m.—see Mar. 24 issue—(Eastman Color)—(English-made)—(Rank).
RIDERS TO THE STARS—SFD—William Lundigan, Herbert Marshall, Martha Hyer—Satisfactory science fictian show—81m.—see Jan. 27 issue—(Color)—(Tors)—(1.85-1.).
SCARLET SPEAR, THE—MD—John Bentley, Martha Hyer, Morasi—Programmer will fit into the lawer half—78m.—see Mar. 24 issue—(Technicolor)—(Made in Africa)—(Present-Day).
SHARK RIVER—MD—Steve Cochran, Carole Matthews, Warren Stevens—Everglades melodrama will fit into the duallers—80m.—see Nov. 18 issue—(Color)—(Rawlins).
SONG OF THE LAND—DOC—Good natural history review for specialized spots—71m.—see Dec. 2 issue—(Color)—(Harrison-Roberts)—(1.66-1).
SOUTHWEST PASSAGE—OD—John Ireland, Joanne Dru, Rod Cameron—Okeh outdoor show—75m.—see Apr. 21 issue—(Pathe Color)—3-D and 2-D)—(Small)—(1.66-1).
STRANGER ON THE PROWL—MD—Paul Muni, Joan Lorring, Vittorio Manunta—Chase film is best for the art hauses—82m.—see Nov. 18 issue—(Made In Italy)—(Forzano-Calef).
TOP BANANA—F—Phil Silvers, Rose Marie, Danny Scholl—Hilariaus farce has the angles—100m.—see Jan. 27 issue—Leg.: B—(Color)—(Popkin).
WHITE MANE—NOV—With Alain Emery; narrated by Frank Silvera—High rating far the art and specialty spots—40m.—see Jan. 13 issue—(Color)—(French-made)—(English narration)—(Snyder).
WICKED WOMAN—D—Beverly Michaels, Richard Egan, Percy Helton—Adult entry will fit inta the lawer half—77m.—see Dec. 2 issue—Leg.: B—(Greene)—(1.66-1).
WITNESS TO MURDER—MD—Barbara Stanwyck, George Sanders, Gary Merrill—Okeh suspense meller has stars to help—81m.—see Apr. 21 issue—(Erskine)—(1.85-1).
YELLOW TOMAHAWK—MD—Rory Calhoun, Peggie Castle, Noah Beery—Okeh far the duallers—82m.—see May 19 issue—(Color)—(Schenck-Koch)—(1.75-1).
YESTERDAY AND TODAY—COMP—60-year history of the movies written and narrated by George Jessel—Interesting programmer far the lower half—57m.—see Nov. 18 issue—(Greshler)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF ROBINSON CRUSOE—Dan O'Herlihy, James Fernandez—(Pathecolor)—(Dancigers-Ehrlich)—(Made in Mexico)—89m.
APACHE—Burt Lancaster, Jean Peters—(Hecht-Lancaster)—(Technicolor).
BAREFOOT CONTESSA, THE—Humphrey Bogart, Ava Gardner, Edmond O'Brien—(Technicolor)—(Made in Italy)—(Figaro).
BEACHCOMBER, THE—Robert Newton, Glynis Johns, Donald Sinden—(Technicolor)—(Rank)—(English-made).
BLACK TUESDAY—Edward G. Robinson—(Goldstein).
CASE FILE, F.B.I.—Broderick Crawford, Ruth Roman—(Gardner-Levey).
CHALLENGE THE WILD—Nature documentary—(Eastman Color)—(Graham)—69m.—(1.66-1).
CROSSED SWORDS—Errol Flynn, Gina Lollobrigida—(Pathecolor)—(Made in Italy)—(Mahon and Vassarotti).
DIAMOND, THE—Dennis O'Keefe, Louis Hayward, Margaret Sheridan—(3-D)—(Pallos).
FIREBIRD, THE—Ellen Rasch, international ballet and opera cast—(Lesser)—(Print by Technicolor).
GOG—Herbert Marshall, Richard Egan, Constance Dowling—(Tors)—(Eastman Color)—(3-D)—(1.85-1)—85m.
KHYBER PATROL—Richard Egan, Dawn Addams—(Color)—(World).
LAWLESS RIDER, THE—Johnny Carpenter, Frankie Darro, Douglas Dumbrille—(Carpenter).
MALTA STORY—Alec Guinness, Jack Hawkins, Muriel Pavlow—(English-made)—(Rank).
NIGHT OF THE HUNTER, THE—Robert Mitchum—(Gregory).
OPERATION MANHUNT—Harry Townes, Irja Jensen—(Made in Canada)—(Feldkamp).
OTHELLO—Orson Welles, Michael MacLiammoir, Suzanne Cloutier—(Made in Europe)—(Mercury).
Agnes Moorehead—(Technicolor)—(433).—(2-1).
PURPLE PLAIN, THE—Gregory Peck, Win Min Than—(Made in Ceylon)—(Technicolor)—(Bryan).
RETURN TO TREASURE ISLAND—Dawn Addams, Tab Hunter—(Pathecolor)—(Small).
RING AROUND SATURN—electrically animated puppets—(Eastman Color)—(3-D)—(Nassour).
SHIELD FOR MURDER—Edmond O'Brien, Marla English—(Schenck-Koch).
SITTING BULL—Dale Robertson, J. Carrol Naish, Mary Murphy—(Color)—(CinemaScope)—(Frank).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STORY OF WILLIAM TELL, THE—Errol Flynn, Bruce Cabot, Antonella Lualdi—(Pathecolor)—(Made in Europe)—(CinemaScope)—(Mahon).
SUDDENLY—Frank Sinatra, Sterling Hayden, Nancy Gates—(Bassler).
TIGER AND THE FLAME, THE—Sobrab M. Modi, Mehtab—(Technicolor)—(Indian-made)—(Modi).
TWIST OF FATE—Ginger Rogers, Jacques Bergerac—(Made in France and England)—(Setton).
VERA CRUZ—Gary Cooper, Burt Lancaster, Denise Darcel—(Hecht-Lancaster)—(Made In Mexico)—(Technicolor).
WHITE ORCHID, THE—William Lundigan, Peggie Castle—(Color)—(Le Borg).

Universal-International

(1952-53 releases from 301;
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availabillty of stereophonic sound)

BLACK HORSE CANYON — OD — Joel McCrea, Mari Blanchard, Race Gentry—Good outdaor film—81½m. see June 2 issue—(Technicolor)—(423)—(2-1).
BORDER RIVER—OD—Joel McCrea, Yvonne De Carlo, Pedro Armendariz—Fair outdaor shaw—80m.—see Jan. 13 issue—(Technicolor)—(409)—(2-1).
BOTH SIDES OF THE LAW—D—Peggy Cummins, Terence Morgan, Anne Crawford—Well-made impart—93½m.—see Jan. 13 issue—(English-made)—(482).
CREATURE FROM THE BLACK LAGOON—SFD—Richard Carlson, Julia Adams, Richard Denning—Well-paced science fiction thriller—79m.—see Feb. 24 issue—(2-D—416)—(3-D—415)—(1.85-1).
DRUMS ACROSS THE RIVER—OD—Audie Murphy, Lisa Gaye, Lyle Bettger—Standard outdaar show—78m.—see May 19 issue—(Technicolor)—(422)—(2-1).
EGG AND I, THE—C—Claudette Colbert, Fred MacMurray, Marjorie Main—Reissue has the names and angles—108m.—see June 2 issue—(426).
FIREMAN, SAVE MY CHILD—F—Spike Jones and the City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens—Zany novelty has laughs and carnball humor—80m.—see May 5 issue—(421)—(1.85-1).
FORBIDDEN—MD—Tony Curtis, Joanne Dru, Lyle Bettger—Fair Meller—85m.—see Dec. 2 issue—Leg.: B—(407)—(1.85-1).
GLENN MILLER STORY, THE—BIDMU—James Stewart, June Allyson, Charles Drake—High rating—116m.—see Jan. 13 issue—(Technicolor)—(412)—(2-1)—(SS).
HAMLET—D—Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons—Reissue of Shakespeare classic shauld have appeal for art spots—153m.—see Jan. 13 issue (English-made).
JOHNNY DARK—ACD—Tony Curtis, Piper Laurie, Don Taylor—Names should help standard auta racing film—85m.—see June 2 issue—(Technicolor)—(424)—(2-1).
MA AND PA KETTLE AT HOME—F—Marjorie Main, Percy Kilbride, Alice Kelley—Usual series entry—81m.—see Mar. 10 issue—(418)—(1.85-1).
MAGNIFICENT OBSESSION—ROMD—Jane Wyman, Rock Hudson, Barbara Rush—High rating—108m.—see May 19 issue—(Technicolor)—(433)—(2-1).
PLAYGIRL—D—Shelly Winters, Barry Sullivan, Colleen Miller—Names should help entertaining programmer—85m.—see Apr. 21 issue—Leg.: B—(420)—(1.85-1).
PROJECT M. 7—MD—Phyllis Calvert, James Donald, Robert Beatty—Standard import af jet plane research—79m.—see Dec. 16 issue—(English-made)—(Rank)—(483).
RAILS INTO LARAMIE—OD—John Payne, Mari Blanchard, Dan Duryea—Fair autdoor drama—81m.—see Mar. 24 issue—(Technicolor)—(419)—(2-1).
RIDE CLEAR OF DIABLO—OD—Audie Murphy, Dan Duryea, Susan Cabot—Fair outdaar drama—80m.—see Feb. 10 issue—(Technicolor)—(413)—(2-1).
SASKATCHEWAN—OD—Alan Ladd, Shelley Winters, J. Carroll Naish—High rating audaar film—87m.—see Feb. 24 issue—(Technicolor)—(Made in Canada)—(414)—(2-1).
TAZA, SON OF COCHISE—OACMD—Rock Hudson, Barbara Rush, Gregg Palmer—Okeh cavalry versus Indians meladrama—79m.—see Jan. 27 issue—(Technicolor)—(3-D—410)—(2-D—411)—(2-1).
TUMBLEWEED—OD—Audie Murphy, Lori Nelson, Chill Wills—Satisfactory outdoor show—79m.—see Nov. 18 issue—(Technicolor)—(405)—(1.85-1).
WALKING MY BABY BACK HOME—CMU—Donald O'Connor, Janet Leigh, Buddy Hackett—Pleasant musical has the names to help—95m.—see Nov. 18 issue—Leg.: B—(Technicolor)—(406)—(1.85-1)—(SS).
WAR ARROW—OD—Maureen O'Hara, Jeff Chandler, Suzan Ball—Name values should aid fair autdoor shaw—78m.—see Dec. 16 issue—(Technicolor)—(408)—(1.85-1).
YANKEE PASHA—COSMD—Jeff Chandler, Rhonda Fleming, Mamie Van Doren—Actionful costume meller is laaded with selling angles—84m.—see Mar. 24 issue—(Technicolor)—(417)—(2-1).

TO BE REVIEWED OR IN PRODUCTION

ALWAYS A BRIDE—Peggy Cummins—(English-made)—(Rank).
BENGAL RIFLES—Rock Hudson, Arlene Dahl—(Technicolor).
BLACK SHIELD OF FALWORTH, THE—Tony Curtis, Janet Leigh—(Technicolor)—(CinemaScope)—(429).
CAPTAIN LIGHTFOOT—Rock Hudson, Barbara Rush—(Technicolor).
DAWN AT SOCORRO—Rory Calhoun, Piper Laurie, David Brian—(Technicolor)—(430)—(2-1).
DESTRY—Audie Murphy, Mari Blanchard, Lori Nelson—(Technicolor).
FAR COUNTRY, THE—James Stewart, Ruth Roman, Corinne Calvet—(Technicolor)—(2-1).
FIVE BRIDGES TO CROSS—Tony Curtis, Julia Adams, George Nader.
FOUR GUNS TO THE BORDER—Rory Cahoun, Colleen Miller, George Nader—(Technicolor).
FRANCIS JOINS THE WACS—Donald O'Connor, Julia Adams—(427)—(1.85-1).
MA AND PA KETTLE AT WAIKIKI—Marjorie Main, Percy Kilbride, Lori Nelson.

NAKED ALIBI—Gloria Grahame, Sterling Hayden, Gene Barry—(431)—(1.85-1).
RICHOCHET ROMANCE—Marjorie Main, Chill Wills—(1.B5-1).
SIGN OF THE PAGAN—Jeff Chandler, Ludmilla Tcherina, Jack Palance—(Technicolor)—(CinemaScope).
SMOKE SIGNAL—Dana Andrews—(Technicolor).
SO THIS IS PARIS—Tony Curtis, Gene Nelson, Corinne Calvet—(Technicolor).
STUNTMAN, THE—Bud Abbott, Lou Costello.
TANGANYIKA—Van Heflin, Ruth Roman—(Technicolor)—(425)—(2-1)—81m.
THIS ISLAND EARTH—Bart Roberts, Faith Domergue—(Technicolor)—(2-1).
YELLOW MOUNTAIN—Lex Barker, Malo Powers—(Technicolor)—(432)—(2-1).

Warners

(1952-53 releases from 201
1953-54 releases from 301)

(Numerals in brackets Indicote maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

BOY FROM OKLAHOMA, THE—OD—Will Rogers, Jr., Nancy Olson, Lon Chaney—Fair outdoor show—8Bm.—see Feb. 10 issue—(WarnerColor)—(320)—(1.66-1).
COMMAND, THE—OACD—Guy Madison, Joan Weldon, James Whitmore—Actionful cavalry vs. Indians entry is aided by CinemaScope—94m.—see Feb. 10 issue—(WarnerColor)—(CinemaScope)—(319).
CRIME WAVE—MD—Sterling Hayden, Gene Nelson, Phyllis Kirk—Okeh meller for the duallers—74m.—see Jan. 13 issue—(308)—(1.66-1).
DIAL M FOR MURDER—MD—Ray Milland, Grace Kelly, Robert Cummings—High rating—105m.—see May 5 issue—(WarnerColor)—(346)—(1.85-1).
DUFFY OF SAN QUENTIN—D—Louis Hayward, Joanne Dru, Paul Kelly—Prison film for the duallers—78m.—see Feb. 10 issue—Leg.: B—(321)—(1.66-1).
EDDIE CANTOR STORY, THE—BIDMU—Keefe Brasselle, Marilyn Erskine, Aline MacMahon—Entertaining picturization af star's life is replete with merchandising angles—116m.—see Dec. 30 issue—(Technicolor)—(316)—(1.66-1).
FORCE OF ARMS—see Girl for Joe, A
GIRL FOR JOE, A (Force af Arms)—ROMD—William Holden, Nancy Olson, Frank Lovejoy—Reissue has the names and angles—100m.—(see May 5 issue)—(325).
GUY WITH A GRIN, A (No Time for Comedy)—CD—James Stewart, Rosalind Russell, Genevieve Tobin—Names should help reissue—93m.—see May 5 issue—(326).
HIGH AND THE MIGHTY, THE—D—John Wayne, Claire Trevor, Laraine Day—High rating—147m.—see June 2 issue—(WarnerColor)—(CinemaScope)—(329).
HIS MAJESTY O'KEEFE—MD—Burt Lancaster, Joan Rice, Andre Morell—Highly entertaining adventure yarn—92m.—see Jan. 13 issue—(Technicolor)—(Made In the Fiji Islands)—(315)—(1.66-1).
HONDO—AD—John Wayne, Geraldine Page, Ward Bond—Good Wayne—83m.—see Dec. 2 issue—(Warner-(Color)—(3-D—312)—(2-D—349)—(1.85-1).
LITTLE CAESAR—MD—Edward G. Robinson, Douglas Fairbanks, Jr., Glenda Farrell—Reissue should have appeal for the action spots—80m.—see Feb. 10 issue—Leg.: B—(317).
LUCKY ME—MU—Doris Day, Robert Cummings, Phil Silvers—Pleasing comedy with music is packed with selling angles—100m.—see Apr. 21 issue—(Warner-Color)—(CinemaScope)—(324).
NO TIME FOR COMEDY—see Guy With a Grin, A
PHANTOM OF THE RUE MORGUE—MYMD—Karl Malden, Claude Dauphin, Patricia Medina—Well-made horror show—84m.—see Mar. 10 issue—(WarnerColor)—(Print by Technicolor)—(3-D-322)—(2-D—348).
PUBLIC ENEMY—MD—James Cagney, Jean Harlow, Joan Blondell—Reissue can be exploited—83m.—see Feb. 10 issue—Leg.: B—(318).
RIDING SHOTGUN—OD—Randolph Scott, Wayne Morris, Joan Weldon—Okeh outdoor show—75m.—see Mar. 10 issue—(WarnerColor)—(323)—(1.75-1).
THEM—SFD—James Whitmore, Edmund Gwenn, Joan Weldon—Good science fiction meller—94m.—see Apr. 21 issue—(32B)—(1.85-1).
THREE SAILORS AND A GIRL—CMU—Jane Powell, Gordon MacRae, Gene Nelson—Fair musical—95m.—see Dec. 2 issue—Leg.: B—(Technicolor)—(314)—(1.66-1).
THUNDER OVER THE PLAINS—OD—Randolph Scott, Lex Barker, Phyllis Kirk—Okeh outdoor show—82m.—see Nov. 18 issue—(WarnerColor)—(313)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

BATTLE CRY—Aldo Ray, James Whitmore, Van Heflin, Nancy Olson—(WarnerColor)—(CinemaScope).
BOUNTY HUNTER, THE—Randolph Scott, Dolores Dorn, Marie Windsor—(3-D)—(Warner Color).
DRAGNET—Jack Webb, Ben Alexander, Ann Robinson—(WarnerColor).
DRUM BEAT—Alan Ladd, Audrey Dalton, Marisa Pavan—(WarnerColor)—(CinemaScope).
DUEL IN THE JUNGLE—Dana Andrews, Jeanne Craine, David Farrar—(Technicolor)—(Made in South Africa and England)—(331).
EAST OF EDEN—Julie Harris, James Dean, Raymond Massey—(WarnerColor)—(CinemaScope).
END OF THE RAINBOW—Virginia Mayo, Gordon MacRae.
HELEN OF TROY—Rossana Podesta, Jacques Sernas, Torin Thatcher—(WornerColor)—(CinemaScope).
KING RICHARD AND THE CRUSADERS—Rex Harrison, Virginia Mayo, Lawrence Harvey, George Sanders—(WarnerColor)—(CinemaScope).
LAND OF THE PHARAOHS—Jack Howkins, Luisa Boni, Dewey Martin—(WarnerColor)—(CinemaScope).
RING OF FEAR—Pat O'Brien, Mickey Spillane, Clyde Beatty—(WarnerColor)—(CinemaScope)—(330)—93m.
SILVER CHALICE, THE—Virginia Mayo, Paul Newman, Jack Palance, Pier Angeli—(WarnerColor)—(Cinemo-Scope).
STAR IS BORN, A—Judy Garland, Jomes Masan, Jack Carson—(Technicolor)—(CinemoScope).
TOP OF THE WORLD—Frank Lovejoy, Steve Cochran.

Miscellaneous

(Distributors' addresses will be furnished on request)

B GIRL RHAPSODY—BUR—Lily, Frenchy La Von, Leon DeVoe—Strictly for the exploitation spots—76m.—see Mar. 24 issue—(Broadway Roadshows).
BIGAMIST, THE—D—Edmond O'Brien, Joan Fontaine, Ida Lupino—Interesting adult drama has names to help in the selling—79m.—see Dec. 16 issue—Leg.: B—(Filmakers).
BLESSED ARE THEY—D—Dorothy Dube, William Thomason, Timothy Farrell—Strictly for the exploitation spots—63m.—see Jan. 27 issue—(Weiss).
BWANGA BWANGA—AD—Louis Wilson, Frances Dubay—For the exploitation houses—53m.—see Mar. 10 issue—(Famous).
CITY STORY—RD—Warner Anderson, Ann Doran, June Kenney—Suitable for the religious spots—44m.—see Moy 5 issue—(Bowers).
EGYPT BY THREE—D—Ann Stanville, Jackie Craven, Paul Campbell—Off beat fare is best for art houses or the lower half—77m.—see Apr. 22 issue—(Made in Egypt)—(Filmakers).
HOLLYWOOD NIGHTS—BUR—Jan Wiley, Eddie Dunne, Janet Scot—Routine exploitation entry—69m.—see Feb. 10 issue—(Union).
LONELY NIGHT, THE—DOC—Marion Seldes, Charles W. Moffett—Well made clinical study for the art houses—68m.—see Apr. 7 issue—(Mayer-Kingsley).
MUSSOLINI AND HIS LAST MISTRESS—DOC—Dated documentary can be exploited—64m.—see Apr. 7 issue—(Union).
OUR BIBLE—HOW IT CAME TO US—DOC—For the religious spots—90m.—see May 19 issue—(American Bible Society).
OUT OF THIS WORLD—TRAV—Interesting colar tour of Tibet—75m.—see May 5 issue—(Mode in Tibet)—(Color)—(Kupfermon).
SALT OF THE EARTH—D—Rosaura Revueltas, Will Geer, Juan Chacon—Uneven effort may appeal to some art houses—94m.—see Mar. 24 issue—(Independent Productions).
SAVAGE WORLD—TRAV—Good survey of African life and nature—64m.—see June 2 issue—(Made in Africa)—(Baker-Brill).
SIDESHOW BURLESQUE—BUR—Lonnie Young, Miller and Leeds, Nanette—Routine expolitation show—69m.—see Mar. 10 issue—(Phoenix).
STORMY, THE THOROUGHBRED—DOCD—M. R. Valdez, Robert Skene, George Swinebroad—Featurette is good as an added attraction—45m.—see Mar. 24 issue—(Technicolor)—(Buena Vista—Disney).
VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Schaefer).
VIOLATED—MD—Wim Holland, Lili Dawn, Mitchell Kowal—For the exploitation and art spots—73m.—see Dec. 16 issue—Leg.: C—(Palace).
WONDER VALLEY—ROMD—Gloria Jean, John Fontaine, Mirna Liles—Best for small towns and rural areas—73m.—see Dec. 16 issue—(Eastman Color)—(Liles).
WORLD WITHOUT END—DOC—Interesting documentary has limited scope—56½m.—see May 19 issue—(Made in Mexico and Siam)—(United Nations).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADMIRAL USHAKOV—ACD—I. Perecezev, B. Livanov, O. Zhizneva—Okeh for art and Russian spots—104m.—see Mar. 10 issue—(Russian-made)—(English titles)—(Artkino).
ANA-TA-HAN (DEVIL'S PITCHFORK, THE)—AD—Akemi Negishi, Suganuma, Sawamura—Import has plenty af exploitation angles—90m.—see May 19 issue—(Japanese-made)—(English narration)—(Arias).
ANNAPURNA—DOC—Maurice Merzog, Louis Lachenal, Jean Couzy—High rating documentary—58m.—see Jan. 13 issue—(Color)—(Print by Technicolor)—(French-made)—(English narration)—(Union).
APRIL 1, 2000—SAT—Hilde Krahl, Joseph Meinrad, Karl Ehmann—Pleasant satire for the art houses—84m.—see Mar. 10 issue—(Austrion-made)—(English titles)—(Lewis).
ATTACK FROM THE SEA—HISD—I. Pereverzev, G. Yudin, V. Druzhnikov—War film is suitable for the Russian spots—88m.—see May 19 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).
BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas, Vassilios Frangadakis—Realistic offering may appeal to art ar Greek spots—89m.—see June 16 issue—(Greek-made)—(English titles)—(Brandt).
BATTLE FOR CHINA—DOC—Russian propaganda film has little appeal—88m.—see Dec. 2 issue—(Magicolor)—(Russian-Chinese-made) — (English narration) — (Artkino).
BODY SAID NO, THE—CMD—Michael Rennie, Yolande Donlan, Hy Hazell—Minor British import for the lower half—77m.—see Dec. 16 issue—(English-made)—(Hyoms-Kramer).
BOMBAY WATERFRONT—MD—John Bentley, Patricia Dainton, Peter Grawthorn—Mediocre import—71m.—see Feb. 24 issue—(English-Made)—(Union).
CAROLINE CHERIE—CD—Martine Carol, Jacques Dacqmine, Marie Dea—Daring French import has the angles—115m.—see June 16 issue—(French-made)—(English titles)—(Davis).
CONQUEST OF CONSTANTINOPLE, THE—HISD—Nobar Terziyan, Edvare Yeretzyan—Dreary historical spectacle — 95m. — see May 5 issue — (Turkish-made)—(English titles)—(Dogu).
COSSACK BEYOND THE DANUBE, A—OPC—I. Patorzhinsky, M. Litvinenko-Bolgemut, E. Chavdar—Routine Russian Import—95m.—see Mar. 10 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
CHUK AND GEK—CD—Yura Chuckunov, Andrei Chilikin, V. Vasilyeva—Pleasant Soviet entry—52m.—see Feb. 24 issue — (Magicolor) — (Russian-made) — (English titles)—(Artkino).
CRIMES OF PARIS—MY—Raymond Souplex, Jean Debucourt, Nicole Cezonnes—Okeh for the art and specialty spots—74½m.—see Feb. 24 issue—(French-made)—(Dubbed in English)—(Hakim).
DARING CIRCUS YOUTH—NOV—Overly long circus film—72m—see Feb. 24 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
DEATH IS A MOCKERY—D—Donald Houston, Katherine Byron, Bill Kerr—Mediocre British import—73m.—see Dec. 30 issue—(English-made)—(Realart).
DEVIL'S PITCHFORK, THE—See ANA-TA-HAN
DIARY OF A COUNTRY PRIEST—D—Claude Laydu, Nicole Maurey, Andre Guibert—Import should appeal to the art houses—95m.—see Apr. 21 issue—(French-made)—(English titles)—(Brandon).
DIRTY HANDS—D—Pierre Brasseur, Daniel Gelin, Monique Artur—Dreary import for the art spots—100m.—see June 16 issue — (French-made) — (English titles) — (MacDonald).
FINAL TEST, THE—C—Robert Morley, Jack Warner, Adrianne Allen—Good comedy import for the art houses—84m.—see Feb. 24 issue—(English-made)—(Continental).
FOLLY TO BE WISE—C—Alastair Sim, Roland Culver, Elizabeth Allen—Fair impart for the art houses—91m.—see Jan. 27 issue—(English-made)—(Fine Arts).
GAY SWORDSMAN, THE — AD — Maria Canale, Franca Marzi, Peter Palermini—Routine swashbuckler import for the lower half—73m.—see Dec. 2 issue—(French and Belgian-made) — (English dialogue) — (United International).
HAPPY CHILDHOOD—DOC—Saviet propaganda entry has limited appeal—38m.—see May 19 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
HOLLY AND THE IVY, THE—D—Ralph Richardson, Celia Johnson, Margaret Leighton—Good art house entry—80m.—see Feb. 24 issue—(English-made)—(Pace-maker).
HORSE'S MOUTH, THE—CFAN—Robert Beatty, Mervyn Johns, Ursula Howells—Amusing art house entry—77m.—see Feb. 24 issue—(English-made)—(Mayer-Kingsley).
HOUSE OF THE ARROW, THE—MY—Oscar Homolka, Yvonne Furneaux, Robert Urquhart—High rating made)—(Stratford).
INSPECTOR GENERAL, THE—C—Y. Tolubeyev, A. Georgiyevskaya, T. Nosova—Okeh import for the art and Russian spots—128m.—see June 16 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
INTIMATE RELATIONS—D—Harold Warrender, Marian Spencer, Ruth Dunning—Adult import with sex theme can be sold—B6m.—see Jan. 27 issue—(English-made)—(Adelphi).
IT HAPPENED IN IRELAND—C—Harry O'Donovan, Paddy More, Harry Jameson—Weak comedy for the Irish spots—68m.—see June 2 issue—(Irish-made)—(Rogers-Unger).
JOHN WESLEY—BID—Leonord Sochs, Gerald Lohan, Neil Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).
KETO AND KOTE—CMU—M. Dzhaparidze, V. Kraveishvili, P. Amiranashvili—Mediocre Soviet import—B7m.—see Apr. 21 issue — (Russian-made) — (English titles) — (Artkino).
KHAMISHIA—FIVE TALES FROM ISRAEL—COMP—Sharona Aron, Shoshana Ravid, Avraham Tene—Competent Israeli import for the art spots—110m.—see May 19 issue — (Israeli-made) — (English dialogue) — (Israel-American).
KIDNAPPERS, THE—D—Duncan Macrae, Jean Anderson, Adrienne Corri—Heartwarming story should appeal to the art spots—93m.—see June 16 issue—(English-made)—(Rank).
LA LUPA (THE SHE WOLF)—D—Kerima, Ettore Mannl, May Britt—Good import for the art, specialty, and exploitation spots—91½m.—see Feb. 24 issue—Leg.: B—(Itolian-mode)—(English titles)—(Levey).
LE PLAISIR—COMP—Claude Dauphin, Gaby Morlay, Danielle Darrieux—Satisfactory for the art houses—90m.—see June 2 issue — (French-made) — (English titles)—(Mayer-Kingsley).
LEO TOLSTOY—DOC—Interesting documentary for the art and Russian houses — 43m. — see Apr. 7 issue — (Russian-made)—(English narration)—(Artkino).
LOVERS OF TOLEDO, THE—D—Alida Valli, Pedro Armendariz, Francoise Arnoul—Minor import for the art houses—75m.—see Apr. 21 issue—(French-Italion-made)—(English dialogue)—(Hakim).
MADAME DE . . .—D—Charles Boyer, Danielle Darrieux, Vittorio De Sica—Name draw should help delicate woman's show in the art spots—105m.—see Feb. 24 issue—(French-made) — (English titles) — (Franco-London).
MEN ARE CHILDREN TWICE—CDMU—Mervyn Johns, Clifford Evans, Maureen Swanson—Pleasing import for the art spots—74m.—see Apr. 7 issue—(English-made)—(Stratford).
MISTRESS OF THE MOUNTAINS—D—Vivi Gioi, Adriano Rimoldi, Camillo Pilotto—Satisfactory import for the art houses—90m.—see Dec. 16 issue—(Italian-made)—(English titles)—(Davis).
MOMENT OF TRUTH, THE—D—Michele Morgan, Jean Gabin, Walter Chiari—Names should help at the art houses—87m.—see May 19 issue—(French-made)—(English titles)—(Arlan).
MONTE CARLO BABY—CROM—Audrey Hepburn, Jules Munshin, Cara Williams—Hepburn name should help import—70m.—see Dec. 16 issue—(English-made)—(Made in France)—(Filmakers).

ON THE BANKS OF THE VOLGA—DOC—Routine documentary for the Russian spots—39m.—see May 5 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).

PATH TO THE KINGDOM—RD—Dominique Blanchar, Julia Caba Alba, Tomas—Fair religious film for the Spanish and Catholic spots—92m.—see Dec. 30 issue—(Spanish-made)—(English titles)—(Master).

PICKWICK PAPERS, THE—CD—James Hayter, James Donald, Kathleen Harrison—Good for the art and class spots—109m.—see May 5 issue—(English-made)—(Mayer-Kingsley).

PIT OF LONELINESS—see Strange Conduct.

PLEASURE GARDEN, THE—FAN—Hattie Jacques, John Le Mesurier, Jean Anderson—Novelty is best suited to the art houses—38m.—see Feb. 10 issue—Leg.: 8—(English-made)—(Mayer-Kingsley).

QUEEN'S ROYAL TOUR, THE—DOC—Interesting documentary for the art spots—68½m.—see Apr. 7 issue—(Eastman Color)—(Print by Technicolor)—(English-made)—(Stratford).

RIMSKY-KORSAKOV — BIDMU — Grigori Belov, Nikolai Cherkassov, A. Borisov—Good musical biography for the art and Russian spots—85m.—see Apr. 7 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

SECRET DOCUMENT—VIENNA — MD — Renee Saint-Cyr, Frank Villard, Howard Vernon—Fair spy thriller for the art houses—90m.—see Feb. 10 issue—(French-made)—(English titles)—(Davis).

SINS OF PARIS—D—Madeleine Lebeau, Henri Vilbert, Yves Furet—Good import for the art and exploitation houses—91m.—see May 5 issue—(French-made)—(English titles)—(Arlan).

SPELL OF IRELAND, THE—TRAV—Okeh for Irish audiences—77m.—see May 19 issue—(Color)—(16mm. only)—(Celtic)

SPICE OF LIFE, THE—SAT—Noel-Noel, Bernard Blier, Marguerite Deval—Good comedy for the art houses—71m.—see Jan. 13 issue—(French-made)—(English titles)—(Mayer-Kingsley).

STRANGE CONDUCT (Pit of Loneliness)—D—Edwige Feuillere, Simone Simon, Yvonne De Bray—Most suitable for the art and exploitation spots—84m.—see Dec. 16 issue—(French-made)—(English titles)—(Davis).

STREETWALKER, THE—D—Richard Burton, Richard Greene, Kathleen Harrison—Slow moving British import for the art houses—82m.—see Apr. 7 issue—(English-made)—(Brenner).

UNCLE WILLIE'S BICYCLE SHOP—C—Cecil Parker, Eileen Herlie, Donald Wolfit—Pleasing English import for the art spots—80m.—see May 5 issue—(English-made)—(Stratford).

WARNING TO WANTONS—ROMD—Harold Warrender, Anne Vernon, David Tomlinson—Okeh for the art and specialty houses—105m.—see Dec. 16 issue—(English-made)—(Bell).

WILL ANY GENTLEMAN . . . ?—F—George Cole, Veronica Hurst, Heather Thatcher—Okeh British farce for the art spots—84m.—see Dec. 30 issue—(Technicolor)—(English-made)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel
COMEDIES
ALL-STAR (6)

Release No.	Release Date	Title	Roting	Running Time	Page Reviewed In Pink Section
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie in the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)	F	17m.	
6416	(June 17)	Two April Fools (Clyde)			

ASSORTED FAVORITE REPRINTS (6)

6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec. 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730

COMEDY FAVORITE RE-RELEASES (6)

6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jan. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706

SERIALS (4)

6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Raiders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739

THE THREE STOOGES (8)

6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)	E	16m.	3730
6407	(May 13)	Musty Musketeers	F	16m.	3758
6408	(June 3)	Pals and Gals	G	17m.	

THE THREE STOOGES (3-D)

6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614

One Reel
CANDID MICROPHONES (6)

6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4	F	10m.	3758
6555	(May 20)	No. 5			

COLOR FAVORITES (15)
(Technicolor)
(Reissues)

6601	(Sept. 24)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Feb. 11)	Way Down Yonder in the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar. 31)	The Egg Yegg	F	7½m.	3707
6610	(May 13	The Way of All Pests	G	7m.	3731
6611	(May 27)	Amoozin But Confoozin	F	7m.	3730
6612	(June 17)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(June 24)	The Disillusioned Bluebird	B	7m.	3750

MR. MAGOO (6)
(Technicolor)

6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722

MUSICAL SPECIAL (1)

	(.....)	Autumn in Rome	G	8m.	3750

SCREEN SNAPSHOTS (12)
(Series 33)

6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hollywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Hollywood Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood	F	10m.	3758
6859	(June 10)	Hollywood's Invisible Man			

THRILLS OF MUSIC (8)
(Reissues)

6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch.	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731
6956	(June 3)	Skitch Henderson and Orch.	G	10m.	3767

TOPNOTCHERS (2)

6901	(Apr. 15)	Canine Crimebusters	G	10m.	3758
6902	(May 27)	Push Back the Edge	G	10m.	

UPA ASSORTED CARTOONS (4)
(Technicolor)

6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Flying Trapeze	G	7m.	3758
6504	(June 17)	Fudget's Budget	E	7m.	

UPA CARTOON SPECIAL (2)

6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631

WORLD OF SPORTS (12)

6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Battling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards	F	9m.	3758
6808	(May 20)	World Soccer Champions	F	10m.	
6809	(June 24)	Diving Cavalcade			

MGM

One Reel
CARTOONS (16)
(Technicolor)
(T-J-Tom and Jerry)

W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct. 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m.	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Boy	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750
W-543	(June 19)	Sleepytime Squirrel			
W-544	(July 10)	Homesteader Droopy	G	7m.	3758
W-545	(July 31)	Bird-Brain Bird Dog			
W-546	(Aug. 14)	Baby Butch			

CINEMASCOPE MUSICALS
(Technicolor)

	(.....)	Overture to the Merry Wives of Windsor	G	8½m.	3673
	(.....)	Poet and Peasant	G	9m.	3715
	(.....)	The Jubilee Overture	E	9½m.	3767
	(.....)	The Thieving Magpie			

FITZPATRICK TRAVELTALKS (8)
(Technicolor)

T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715

GOLD MEDAL REPRINT CARTOONS (8)

W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707

MUSICAL SPECIAL (1)

		Capriccio Italien	G	10m.	3543

PETE SMITH SPECIALTIES (10)

S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Ain't It Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
S-560	(June 12)	Safe At Home			

Paramount

Three Reel
CALLING SCOTLAND YARD FEATURETTES (6)
(English-made)

5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730

One Reel
CARTOON CHAMPIONS (6)
(Technicolor) (Reissues)

S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S13-6	(Oct. 2)	Naughty But Mice	G	7m.	3615

CASPER CARTOONS (6)
(Technicolor)

B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Casper Genii	G	7m.	3747
G13-6	(July 16)	Puss'n Boos	F	7m.	3766

GRANTLAND RICE SPORTLIGHTS (12)

R13-1	(Oct. 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nov. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751
R13-10	(June 18)	Bahamas to Windward			

HEADLINER CHAMPIONS (6)
(Reissues)

A13-1	(Oct. 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct. 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623
		HERMAN AND KATNIP (4) (Technicolor)			
H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace	G	7m.	3766
		NOVELTOONS (6) (Technicolor)			
P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jon. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hoir Today, Gone Tomorrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret	F	7m.	3766
P13-6	(July 30)	The Oily Bird			
		PACEMAKERS (6)			
K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Society Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	Whot's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751
		POPEYE CARTOONS (8) (Technicolor)			
E13-1	(Oct. 2)	Popeye—The Ace af Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan. 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy	F	6m.	3766
E13-6	(July 2)	Bride and Gloom	F	6m.	
		TOPPERS (6)			
M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncommon Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751
M13-6	(July 9)	In Darkest Florida			

RKO

Three Reel
WALT DISNEY REISSUE

43601	(Feb. 19)	Pecos Bill	G	25m.	3682
		Two Reel EDGAR KENNEDY REISSUES (6)			
43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614
		LEON ERROL REISSUES (6)			
43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614
		RAY WHITLEY REISSUES (2)			
43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615
		SPECIALS (8)			
43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler	E	16m.	3766
		SPORT SPECIALS (2)			
43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Bosketball Headliners	F	15m.	3747
		COLOR SPECIALS (1)			
43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584
		TRUE-LIFE ADVENTURES (2) (Technicolor)			
43301	(Aug. 14)	Prowlers Of The Everglades	G	32m.	3602
		MY PAL REISSUES (2)			
43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615
		One Reel SCREENLINERS (13)			
44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683
44205	(Jon. 8)	Report on Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate	G	8m.	3758
44208	(Apr. 2)	Mission Ship	G	11m.	3758
44209	(Apr. 30)	Black Power	G	9m.	3767
44210	(May 28)	Untroubled Border		8m.	
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bot Boy	G	8m.	3603
44303	(Oct. 30)	Best In Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents	G	8m.	3767
44309	(Apr. 16)	International Road Race	G	8m.	
44310	(May 14)	Leather and Lather	G	8m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (18) (Technicolor) (C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3666
44106	(Jan. 15)	Spare The Rad	G	7m.	3683
44107	(Mar. 5)	Donald's Diary	F	7m.	3758
44108	(Apr. 7)	The Lane Chipmunks	G	7m.	3766
44109	(May 21)	Pigs Is Pigs	E	10m.	
44110	(Apr. 9)	Grin and Bear It			
44111	(Apr. 30)	The Sacial Error			
44112	(May 21)	Chips Ahoy			
		WALT DISNEY MARQUEE MUSICALS (6) (Technicolor)			
44001	(Apr. 23)	Two for the Record (Benny Goodman)	E	8m.	3758
44002	(May 21)	Johnny Fedora and Alice Blue Bonnet (Andrews Sisters)	E	8m.	3758
44003	(June 18)	The Martins and the Coys (King's Men)			
44004	(July 16)	Casey at the Bat (Jerry Colonna)			
44005	(Aug. 13)	Little Toot (Andrews Sisters)			
44006	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolor)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Pointer	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melody (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels
SPECIALS (1)

S268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490
		SERIALS (4)			
5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt In the African Jungle (reissue)	F	15ep.	3747
		SPORTS SPECIAL (1)			
		Marciano-LaStarza Fight	G	19½m.	3622
		One Reel THIS WORLD OF OURS (6) (Trucolor)			
9221	(Apr. 1)	City of Destiny	G	9m.	3511
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS
(Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(June)	A Day Aboard a Jet Carrier			
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Movie Stune Pilot	G	17m.	
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	8m.	3758
7418	(July)	Piano Encores			
	(.....)	Fabulous Las Vegas			
	(.....)	Tuna Fishing			
	(.....)	American Railroads			
	(.....)	Calypso Cruise			
	(.....)	Orient Express			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		One Reel SEE IT HAPPEN (6)			
6401	(Apr.)	Accent on Courage	G	10m.	3731
		SPORTS (6)			
3401	(Apr.)	Touchdown Trophies			
		TERRYTOONS (26) (Technicolor)			
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relox	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Dote	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(.....)	The Talltale Teller	F	7m.	3731
5414	(.....)	Arctic Rivals	F	7m.	3730
5416	(.....)	Terry Bears in a Howling Success	F	7m.	
5417	(.....)	Day in June			
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(.....)	Gandy Goose in Ghost Town	F	6½m.	3750

United Artists

Three Reel
TECHNICOLOR SPECIAL

	(.....)	The Royal Symphony	F	26m.	3720

Universal-International

Two Reel
MUSICAL FEATURETTES (13)

9301	(Nov. 12)	Carnival In April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawoiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing	G	15m.	3766
9307	(June 21)	"Tennessee Ernie" Ford and Molly Bee in Corral Cuties	G	15m.	
		3-D MUSICAL FEATURETTES (1)			
9101	(Nov. 12)	Carnival in April	F	18m.	3691
		SPECIALS (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500 (Color)	G	16m.	3766
		One Reel COLOR PARADES (8)			
9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Royal Mid-Ocean Visit	F	10m.	3707
9383	(Apr. 12)	Rolling in Style	G	9½m.	3767
9384	(May 10)	Fair Today			
9385	(June 14)	Talent Scout	G	9m.	3767
9386	(July 19)	Star Studded Ride			
		VARIETY VIEWS (8)			
9341	(Nov. 16)	Byways To Broadway	G	9m.	3631
9342	(Jan. 4)	Baw River Valley	G	9m.	3683
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Thru Space	G	9m.	3758
		WALTER LANTZ CARTUNES (13) (Technicolor)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Socko in Morocco	G	6m.	3691
9323	(Feb. 15)	A Horse's Tale	G	6m.	3707
9324	(Mar. 15)	Alley In Bali	F	6m.	3730
9325	(May 10)	Under the Counter Spy	G	6m.	3767
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube	F	6m.	
9328	(July 5)	Hat Rod Hucksters			
9329	(Aug. 2)	Broodway Bow Wows			
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
8353	(Mar. 29)	Coo Coo Birds	F	6m.	3766
9353	(Apr. 26)	Well Oiled	B	7m.	
9354	(May 30)	Overture to Wm. Tell	F	6m.	
9355	(June 28)	Solid Ivory	G	7m.	
9356	(July 26)	Woody the Giant Killer	F	7m.	

Warners

Three Reel
SPECIAL

	(Oct.)	Black Fury (WarnerColor)	E	32m.	3622

Two Reel
CINEMASCOPE SPECIALS
(WarnerColor)

	(.....)	Valley of the Sun			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		SPECIALS (12) (Technicolor)			
1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romonce Of Louisiana (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Sahara	F	17m.	3646
1004	(Dec. 5)	Don't Forget to Write	F	17m.	3666
1005	(Jan. 9)	Winter Paradise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Monroe Doctrine (Reissue)	E	22m.	3713
1008	(Apr. 10)	Continental Holiday	G	20m.	3757
1009	(May 15)	Declaration of Independence (reissue)	E	18m.	3757
1010	(July 17)	Silver Lightning			
1011	(June 12)	Frontier Days	G	20m.	3766
		CLASSICS OF THE SCREEN (6)			
1101	(Sept. 26)	Minstrel Days	G	20m.	3602
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wonderful World	E	20m.	3758
1105	(May 29)	California Juniar Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			
		One Reel			
		BLUE RIBBON HIT PARADES (12) (Reissues) (Technicolar)			
1301	(Sept. 12)	Old Glory	G	7m.	3603
1302	(Oct. 17)	Walky, Talky, Howky	G	7m.	3603
1303	(Nov. 7)	Birth af a Notion	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fox And Haunds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeaking	F	7m.	3666
1308	(Mar. 27)	Hoba Babo	E	8m.	3699
1309	(Apr. 24)	Gay Anties	F	7m.	3722
1310	(June 5)	The Cat Came Back	G	7m.	3747
1311	(July 10)	One Meat Brawl	F	7m.	3766
		BUGS BUNNY SPECIALS (8) (Technicolor)			
1723	(Oct. 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Rabbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs and Thugs	G	7m.	3747
1727	(May 1)	No Parking Hare	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare			
		(3-D)			
1740	(.....)	Lumber Jack-Rabbit	F	7m.	3622
		CINEMASCOPE SPECIALS (WarnerCalar)			
	(.....)	Coney Island Holiday	G	8m.	3739
	(.....)	Below the Rio Grande			
		COLOR SPECIALS			
		Aloha Nui (Vistarama)	E	12m.	3624
		JOE McDOAKES COMEDIES (6)			
1401	(Oct. 31)	So You Think You Can't Sleep	F	10m.	3639
1402	(Dec. 19)	So You Want To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So You're Hoving Neighbor Trouble	F	11m.	3699
1404	(Mar. 13)	Sa You Want ta Be Your Own Boss	F	8½m.	3707
1405	(Moy 1)	So You Want ta Go ta a Night Club	F	10m.	375B
1406	(July 3)	So Yau Want to Be a Banker			
		MELODY MASTER BANDS REISSUES (6)			
1801	(Oct. 3)	Desi Arnaz and Band	F	10m.	3603
1802	(Nav. 14)	Hal Kemp and Orch.	E	10m.	3639
1803	(Jan. 2)	Rhythm of the Rhumba	G	9m.	3666
1B04	(Feb. 27)	Songs of the Ronge	F	9m.	3699
1805	(Apr. 17)	Jammin' the Blues	E	10m.	3751
1B06	(July 3)	Cavalcade of Dance	E	10m.	3767
		MERRIE MELODIES (22) (Technicolor)			
1701	(Sept. 5)	A Street Cat Named Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Easy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nav. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cots A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
170B	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frame-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Barking	F	7m.	3691
1713	(Mar. 27)	Design for Leaving	G	7m.	3750
1714	(Mar. 20)	The Cats Bah	G	7m.	375B
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May 8)	Dr. Jerkyll's Hide			
1717	(Moy 22)	Claws For Alorm			
171B	(June 5)	Little Boy Boo			
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Oily American			
		THE SPORTS PARADE (10) (Technicolar)			
1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mar. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Rio	F	10m.	3758
1508	(June 26)	Off to the Races			
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Wark			
		VITAPHONE VARIETIES (7)			
1601	(Sept. 5)	Hit 'Im Again	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Mogic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May B)	Thrills From the Past			
1606	(June 19)	When Sports Were King			

Miscellaneous

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		America's Untapped Asset (United World)	G	12½m.	3657
		Atom Goes to Sea, The (Bondy)	G	10m.	
		Ben and Me (Technicolor) (Disney)	E	21m.	3622
		Big Scot (Technicolor) (Wilding)	G	13m.	
		Can-Can (Color) (Van Wolf)	G	18m.	3698
		Cinderella's Love Lesson (Eastman Color) (Fine Arts)	G	8m.	3631
		Crow And The Fox, The—Cuckoa And The Cack, The (Calor) (Artkino)	F	11m.	3707
		Crucifixion (Meadow)	G	14m.	3691
		Dance For Cynthia, A (Meteor)	F	26m.	3706
		Fort McHenry (Hoffberg)	F	10m.	3691
		Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
		Glass Houses (Meadow)	G	27m.	3736
		Glorious Lake Baikal, The (Artkino) (Magicolar)	F	20m.	3656
		Going Places (Technicolor) (Handy)	G	9½m.	3750
		Heort of Highland, The (Color) (Hoffberg)	G	20m.	3630
		Howdy Doody and His Magic Hat (Color) (UPA-Kagran)	G	7m.	375B
		In The Pamins (Artkino) (Sovcolor)	G	32m.	3656
		Isaac and Rebecca (Color) (Cornell)	F	20m.	3645
		Kilmainham Jail (Mayer-Kingsley)	F	27m.	3622
		Life With Caesar (Mayer-Kingsley)	G	16m.	3699
		Lang Flight, The (BIS)	G	17m.	3713
		Look Who's Driving (Technicolor) (Aetna)	E	8m.	3691
		Love For Sale (3-D) (Union)	F	10m.	3699
		Maid In The Hay (Union)	F	19m.	3602
		Martin and Gaston (Color) (Brest)	E	10m.	3715
		Mountain of Fire (Color) (IFE)	G	9m.	3739
		Once Upon a Day (Color) (Manor)	F	20m.	3699
		One Plane, One Bomb (Civil Defense)	E	20m.	3622
		Open Window, The (BIS)	G	17½m.	3713
		Operation Hurricane (BIS)	E	27m.	3722
		Painted Fox, The (Color) (Artkina)	F	12m.	3707
		Poland 1953 Part IV (Artkino)	F	21m.	3706
		Price of Liberty, The (COMPO)	G	10½m.	3715
		Prince Philip (Stratford)	G	28m.	3730
		Return ta Glennascaul (Mayer-Kingsley)	G	26m.	3698
		Siena, City of the Palio (IFE) (Color)	G	12m.	3624
		Solar Eclipse, The (Artkino) (Sovcolar)	G	20m.	3639
		Song Without Words (IFE)	E	12m.	3623
		Soviet Sport No. 7 (Artkino)	F	10m.	3751
		Sunday By The Sea (Arlan)	E	13½m.	
		Surprise Peaks At Hollywood (Bell)	F	10m.	3667
		Telephone Goes To Camp, The (Bell Telephone)	G	13m.	3623
		Timber-r-r (Color) (Bell)	F	6m.	3715
		Toot, Whistle, Plunk, And Boom (Technicolor) (CinemaScope) (Disney)	E	10m.	3623
		Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
		USSR Today Na. 1 (Artkino)	F	10m.	3723
		USSR Today Na. 5 (Artkino)	F	10m.	3751
		USSR Today No. 18 (Artkino)	G	10m.	3624
		USSR Today No. 22 (Artkino)	F	17m.	3631
		USSR Today Na. 26 (Artkino)	F	11m.	3640
		USSR Today No. 31 (Artkino)	F	10m.	3691
		USSR Today No. 34 (Artkino)	F	10m.	3707
		Valentin Serov (Calar) (Artkino)	F	10m.	3706
		Where Is Anobel (Bell)	F	19m.	3666
		World At Your Feet, The (Tech.) (National Film Board of Canada)	E	9m.	3646
		World Skating Championship (Artkina)	F	10m.	3631

THE NATIONAL RELEASE DATE GUIDE

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

MAY

The Forty-Niners
B. Elliott,
V. Grey

JUNE

The Desperado
W. Morris,
B. Garland

Home From The Sea
N. Brand,
J. Sterling

The Bowery Boys Meet The Monster
L. Gorcey,
H. Hall,
L. Mason

JULY

COLUMBIA

MAY

The Miami Story
B. Sullivon,
A. Jergens,
B. Gorland

Massacre Canyon
P. Carey,
A. Totter
(Technicolor)

The Mad Magician
V. Price,
M. Murphy,
E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban,
B. St. John
(Technicolor)

Jungle Man-Eaters
J. Weissmuller,
K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

JULY

Indiscretion Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Italy)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Made in England)
(Technicolor)

The Outlaw Stallion
P. Carey,
D. Patrick
(Technicolor)

LIPPERT

MAY

The Cowboy
Documentary
(Eostman Color)

Monster From The Ocean Floor
A. Kimbell,
S. Wade

JUNE

River Beat
P. Kirk,
J. Bentley

The Big Chase
L. Chaney,
G. Longan,
A. Jergens

Paid To Kill
D. Clark

JULY

Silent Raiders
R. Barrett,
J. Bordeaux

METRO

MAY

Flame And The Flesh
L. Turner,
P. Angeli,
C. Thompson
(Mode in Itoly)
(Technicolor)

Prisoner Of War
R. Reagan,
D. Martin,
O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Betrayed
C. Gable,
L. Turner,
V. Mature
(Technicolor)

Gone With The Wind
(Reissue)

PARAMOUNT

MAY

Elephant Walk
E. Taylor,
D. Andrews,
P. Finch
(Partly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incas
C. Heston,
R. Young,
N. Maurey
(Technicolor)

JULY

Knock On Wood
D. Kaye,
M. Zetterling
(Technicolor)

The Greatest Show On Earth
(Reissue)

RKO

MAY

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World
Station West
(Reissues)
Sins Of Rome
M. Girotti,
L. Tcherina
(Itolian-made)
(Dubbed in (English)
Silver Lode
J. Payne,
L. Scott
(Technicolor)
Son Of Sinbad
D. Robertson,
S. Forrest,
V. Price,
(Technicolor)
(3-D and 2-D)

JULY

Susan Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din
The Lost Patrol
(Reissues)

Hans Christian Anderson
D. Kaye,
Jeanmarie
(Goldwyn)

REPUBLIC

MAY

Jubilee Trail
V. Ralston,
J. Leslie,
F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lanchester

JULY

Laughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Made in England)

20th-FOX

MAY

River Of No Return
R. Mitchum,
M. Monroe
(Technicolor)
(CinemaScope)
Three Coins In The Fountain
C. Webb,
J. Peters,
D. McGuire,
M. McNamara
(Color)
(CinemaScope)
(Partly made in Italy)
Gorilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D ond 2-D)
Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiators
V. Mature,
S. Hayward,
M. Rennie
(Technicolor)
(CinemaScope)
Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)
The Raid
V. Heflin,
A. Bancroft
(Technicolor)
The Royal Tour Of Queen Elizabeth And Philip
(Color)
(CinemaScope)

JULY

Garden Of Evil
G. Cooper,
S. Hayward,
R. Widmark
(Technicolor)
(CinemaScope)

Gambler From Natchez
D. Robertson,
D. Paget
(Technicolor)

UNITED ARTISTS

MAY

The Long Wait
A. Quinn,
C. Coburn,
P. Castle
(Saville)
Witness To Murder
B. Stanwyck,
G. Sonders,
G. Merrill
(Erskine)
The Yellow Tomahawk
R. Calhoun,
P. Costle,
N. Beery
(Color)
(Schenck-Koch)
Captain Kidd and The Slave Girl
A. Dexter,
E. Gobor,
A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

Man With A Million
G. Peck,
J. Griffiths
(Technicolor)
(Made in Europe)
(Ronk)
Hobson's Choice
C. Laughton,
B. de Banzie
(English-made)
(London)
Challenge The Wild
Noture documentory
(Eastmon Color)
(Groham)
Gog
H. Marsholl,
(Color)
(Tors)
(3-D)

JULY

U.-INT.

MAY

Playgirl
S. Winters,
B. Sullivan

Fireman, Save My Child
S. Jones
and Orchestra,
B. Hackett,
H. O'Brian

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Black Horse Canyon
J. McCreo,
M. Blonchard,
C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-made)
(Ronk)

JULY

Johnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tonganyika
V. Heflin,
R. Romon
(Technicolor)

The Egg and I
(Reissue)

WARNERS

MAY

Dial "M" For Murder
R. Milland,
G. Kelly,
R. Cummings
(WarnerColor)
(3-D

A Guy With A Grin
(No Time For Comedy)
A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldon

JULY

The High and The Mighty
J. Wayne,
L. Day,
C. Trevor
(WarnerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillane,
C. Beatty
(WarnerColor)
(CinemaScope)

Duel In The Jungle
D. Andrews,
J. Crain,
D. Farrar
(Technicolor)
(Made in South Africa and England)

OBSERVANCES

June 14—Flag Day
June 20—Father's Day
July 4—Independence Day



Watch for the ISSUE of JULY 7

YOU WILL WANT TO SAVE IT FOR REFERENCE!

- Completely Revised
- Greatly Expanded
- Accurately Re-edited
- Now Listing...*Over 3500 Features*

"THE 1954 CHECK-LIST *of Feature Motion Pictures now in Television Channels"*

FIRST REVISION AND REPUBLICATION

MOTION PICTURE EXHIBITOR is proud to have been the FIRST . . . and so far the ONLY . . . trade paper to prepare and bring such a reference to its theatre readers (April 7, 1954).

Literally 100's of letters of thanks and praise flooded our office from subscribers and non-subscribers alike, all commenting on the needs and experiences that make such a reference necessary. One small owner in California stated that he had been "caught" on five features that duplicated free T-V showings. Another in Missouri had the unpleasant experience seven times. We now know that the CHECK-LIST of T-V FEATURES is not only a feature service but an absolute necessity.

Some appraisal of the speed with which feature motion pictures are finding their way into T-V can be gained from the following facts: When the initial April 7 issue went to press, months of effort and research had turned up 2830 titles. In the next 30 days continued clerical effort, and search of the airways served by T-V stations across the country, turned up an additional 491 titles. We are certain of at least 3500 titles by the next July 7 press date.

And as the search progresses, the titles get newer and newer.

MOTION PICTURE EXHIBITOR is now ready to announce a firm policy.

Discarding from our thinking the earlier incomplete April 7 release; the separate, saveable section accompanying the issue of July 7 will constitute our major 1954 effort. Quarterly thereafter, in October, January, and April, we will publish complete saveable supplements. And in July 1955 we will revise, re-edit, and completely republish the entire list accumulated up to that time.

Although a tedious and expensive undertaking, requiring the greater judgment and care, MOTION PICTURE EXHIBITOR recognizes the need and is happy to provide the solution to its nearly 10,000 showmen friends throughout the U. S. A. and Canada.

MANY of these 3500 FEATURES are also in normal THEATRE DISTRIBUTION CHANNELS . . . and are offered for THEATRE DATING. Save this CHECK-LIST in your BOOKING FILES!

MOTION PICTURE EXHIBITOR . . . *always FIRST with the BEST* . . . in "theatre-wise" theatre services!*

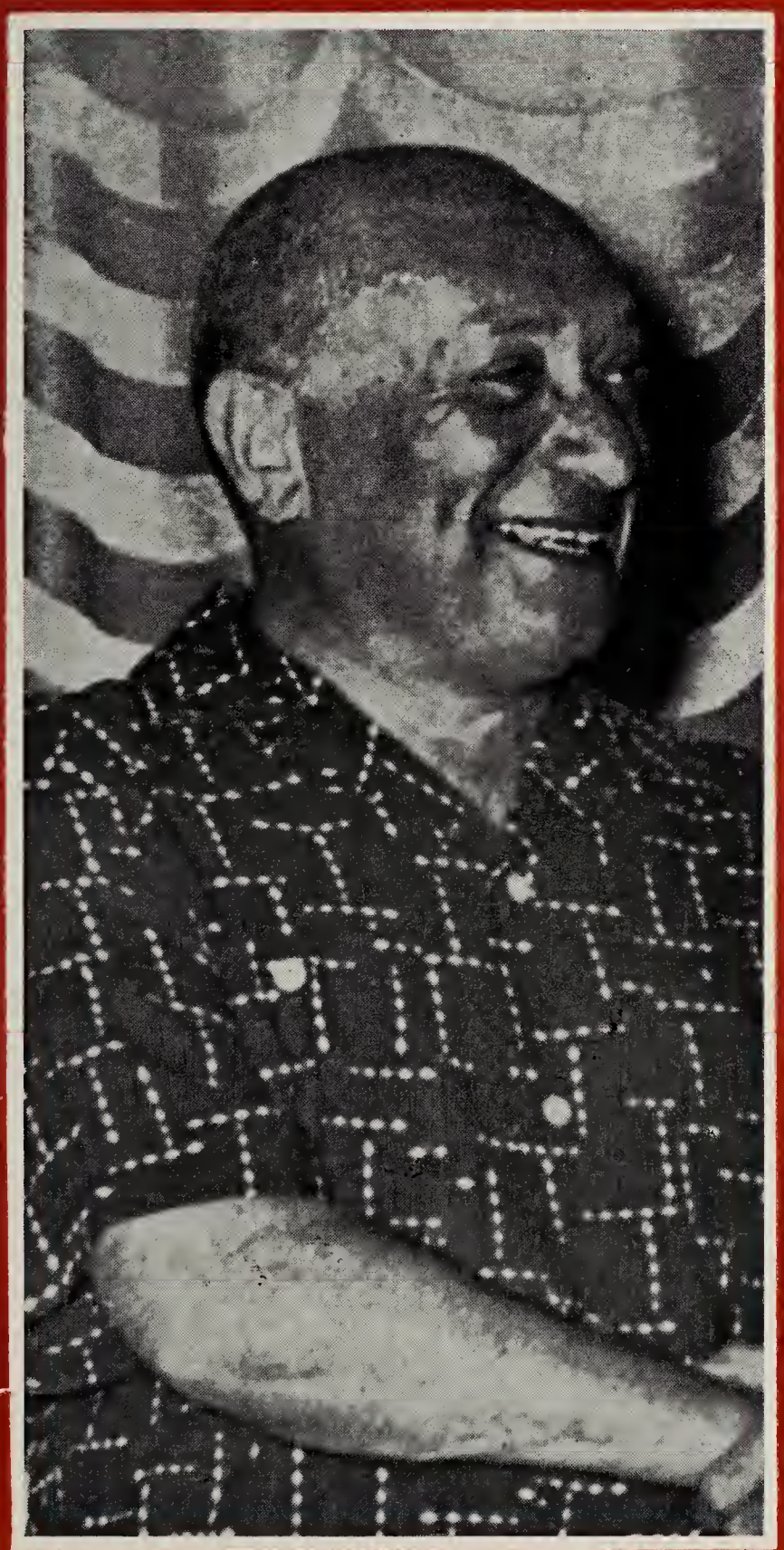
***That's why theatremen everywhere, when free to choose, choose it FIRST!**

MOTION PICTURE

EXHIBITOR

JUNE 16, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Levy Asks Distrib Help

(page 7)

"Posing The $64 Question"

(editorial)

AND FEATURING: THE SERVISECTION

Herman Robbins and sons last weekend again hosted many invited industryites at their Schroon Lake, N. Y., hotel as part of the tradesters' annual trip to the Will Rogers Memorial Hospital, Saranac Lake, N. Y.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

GREATER WITH THE WIDE-SCREEN!

And Stereophonic — what a tonic! — Sound!

ATLANTA!

BEATS EVERY SHOWING OF "GWTW" EXCEPT THE FIRST—WHICH WAS THE FAMOUS WORLD PREMIERE!

Press-Time Flash!

2nd Week in Atlanta beats Nev Year's Week of "Knights of th Round Table." Tops 2nd weel "Ivanhoe" and "Quo Vadis."

America loves GWTW again and aga

FRISCO!

"GONE WITH THE WIND" TAKES SAN FRANCISCO BY STORM! TOPS EVERY OTHER "GWTW" RE-ISSUE!

↑

Press-Time Flash!
Business continues sensational!
Holds over!

NEW YORK!

15 YEARS AGO!



(*Astor Theatre*)



(*Capitol Theatre*)

NOW!

FIRST 6 DAYS AT STATE THEATRE TOPS COMBINED GROSS OF ORIGINAL RELEASE (*which played at Christmas*) IN 2 THEATRES, ASTOR AND CAPITOL!

Press-Time Flash! Business SRO! Long Run!

PRESS-TIME FLASH!

Every New GWTW Opening Terrific!

HAPPY HOUSTON TOPS ORIGINAL RELEASE!

Imagine! The fifth time around beats the very FIRST! Opening day tops "Quo Vadis," "Show Boat" and other M-G-M Big Ones!

SYRACUSE SENSATIONAL!

Crowds thrilled by Wide-Screen "GWTW"! Opening day tops M-G-M's very Biggest: "Knights of the Round Table," "Show Boat" and others!

KANSAS CITY VERY PRETTY!

They're beating record-breaking "Ivanhoe" business and so can *you!*

and again and again AND AGAIN!

20th Century-Fox invites you to

The ROYAL TOUR *in* CINEMASCOPE



SOON we will announce the dates of preview screenings of **THE ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP,** a truly amazing motion picture made possible only by CinemaScope.

This is the only complete, feature-length production of the thrilling six-month, 50,000-mile journey of the British royal couple, photographed by CinemaScope cameramen who were on the spot to record every glorious moment of this historic tour by land, sea and air.

You will visit far-flung strange and exciting places, take part in colorful ceremonies and watch unusual native rituals, many of them never before filmed. You will travel with Elizabeth and Philip from London Airport to span great continents, sharing every wonderful mile of the way.

Watch for the date in your exchange center, and be sure to see this superb entertainment. Then book it and play it in your theatre to the everlasting delight of your patrons.

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JUNE 16, 1954
VOLUME 52 NUMBER 7

TRADE CAREER—MONEY ANGLE

WHILE it was to be expected that the editorial in MOTION PICTURE EXHIBITOR of June 2 stressing the need for doing everything possible to encourage young men and women to make a career in the motion picture industry would find approval, there was one angle which was not emphasized but which still is very important.

This later came to our attention from an employe of one of the large national circuits who said, "The article hits home, but it neglects to mention that a higher income for the men already employed is necessary so that they will continue to stay employed."

Many people within this business who like the industry and who are proud to be a part of it have been forced to look toward other fields because they are more lucrative, so what our letter writer had to say probably represents the sentiment of thousands of others within the business.

POSING THE $64 QUESTION

SEVERAL WEEKS AGO, MOTION PICTURE EXHIBITOR had occasion to point up the need for an organized drive within the industry to secure from the nation's newspapers a fair break in the matter of advertising rates. The editorial charged that while there were a few enlightened publishers throughout the country who have taken a broad view of the situation and have dropped the unfair penalty under which theatres are advertising, most still adhere to it.

The editorial also pointed out that since COMPO was running a series of trade ads in Editor and Publisher, the leading trade paper of the newspaper field, that it wouldn't be such a bad idea for COMPO, in one of its ads, to point up the unfairness of some of these newspaper policies as regards the rates.

We were pleased to note that in the June 5 issue of Editor and Publisher there was an editorial which posed a question for the newspapers.

Headed "$64 Question," it said, "The manager of a group of moving picture houses presented a $64 question recently when he asked California admen why they give free space to television listings while charging movies premium rates for advertising. A show of hands at the meeting indicated about half of those present accept local theatre ads at the local rate, the other half gettting a premium rate.

"The big question actually involves two questions: Should newspapers be giving radio and television, competitors for the advertising dollar, a free ride in program listings; and should newspapers be charging local theatres, which do not compete for advertising, premium ad rates?

"The situation is not all black or white around the country. A few newspapers have found that they can convert free program listings to paid space, or they can drop them entirely without loss of circulation. And some newspapers have found that application of the local rate to theatre advertising is advisable and profitable.

"But those newspapers which have done neither will have to face up to the apparent inequity: Why give free space to a competitor while applying a penalty rate to a non-competitor?"

The fact that Editor and Publisher believes the matter important enough for it to consider editorially should be regarded as a sign of progress and all the more reason for COMPO to proceed along the lines suggested in the MOTION PICTURE EXHIBITOR editorial of May 19.

THE MOON—AND A NEW SERVICE

QUITE a few of the services appearing in MOTION PICTURE EXHIBITOR have resulted from original suggestions or thoughts from exhibitor readers since it has been the policy of the publication to try to cooperate to the fullest where the majority might benefit.

However, we never did think that the time would come when we would add what appears on the inside back cover of this publication this week. There the reader will find at the bottom of the national release date guide data on the moon in its various phases during June, July, and August.

An exhibitor who has several drive-ins thought this would be of special help to operators of open-airers since he claims that color productions show up best during the full moon.

We hope that drive-in owners who were unaware of this angle in booking will take advantage of it.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Herbert M. Miller, editor; A. J. Martin, advertising manager; Max Cades, business manager; Marguerite Gibson, circulation manager; George Nonamaker and Mel Konecoff, associate editors. Subscription rates: Any one of the six sectional editions (NEW ENGLAND, NEW YORK STATE, PHILADELPHIA-WASHINGTON, SOUTHERN, MIDEAST, ar MIDWEST-WESTERN) and the INTERNATIONAL edition; $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues); The GENERAL editian cantaining all local news forms from all editions: $7.50 per year (52 issues) and outside of the United States, Canada, and Pan-American countries, $15 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, past office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Distribution

MGM reveals the results of its teen-age survey on the re-issued "Gone With The Wind" (page 15).

Exhibition

Addressing the convention of the Theatre Owners of Washington, Northern Idaho, and Alaska, in Seattle, Herman Levy, TOA general counsel, challenges distributors to come forward to show what they are doing to help the independent exhibitor (page 7).

The board meeting of the TOA in Los Angeles this week looks like one of its most important (page 11).

New York City exhibitors keep up their fight against the municipal five per cent admissions tax (page 15).

Stanley Warner starts a banner competition among its managers (page 15).

International

The third annual Canadian Regional Popcorn and Concessions Conference, held in Toronto, Canada, has a banner turnout under the chairmanship of Jack Fitzgibbons, Jr., with speakers covering all phases (page 10).

Legal

Pathe Laboratories, Inc., files a complaint regarding Technicolor with the Federal Trade Commission, and Technicolor comes back with an answer (page 11).

The court clears the way for the use of Gene Autry and Roy Rogers films on TV (page 14).

The Department of Justice extends the time for the divestiture by National Theatres of certain of its theatres (page 7).

Mel Konecoff

An interview with Frank Ross, who made "The Robe" as well as "Demetrius And The Gladiators," provides the major attention, but Konecoff also has time for Jay Robinson, who played Cailgula in both films (pages 6 and 18).

Organizations

COMPO gets the details on a national patron poll at a New York meeting (page 14).

The MPEA reelects its officers, with Eric Johnston and others returned to their posts (page 14).

The International Popcorn Association will join with TESMA, TEDA, and TOA in the joint Oct. 31-Nov. 4 convention (page 11).



Spyros P. Skouras, right, president, 20th Century-Fox, recently received an honorary degree of Doctor of Humane Letters from New York Medical College, Flower-Fifth Avenue Hospital, New York City, and is seen at commencement exercises with G. P. Gregoratos, a native of Greece, who received his doctor's degree, and Mrs. Eva Gregoratos, a graduate of the College's School of Nursing. Skouras delivered the address.

NEW YORK
By Mel Konecoff

FRANK ROSS, producer of "The Robe" and its sequel, "Demetrius And The Gladiators," arrived for a brief stopover prior to embarking for Europe accompanied by his wife, Joan Caulfield. He expects to remain there for three months visiting 20th-Fox offices in 15 major cities in France, Belgium, Denmark, Holland, Switzerland, Spain, and Italy, and also promoting "Demetrius."



KONECOFF

In his hotel suite, Ross related that there would be no sequel to the sequel, but rather that his next feature would be based on the last years of Alexander the Great, which concern themselves with the conquest of India. This will be filmed in India in CinemaScope and in Technicolor, for release by 20th-Fox. He expects to go to India in December and work through February, using local inhabitants for crowd scenes, local architecture, elephants, etc.

Ross, who works on a percentage of the films he makes for release by 20th-Fox, believes the participation deal is a wonderful thing, making for more efficient, economical operation. He thought that it should be extended to directors as well and expects to see more and more of this type of operation in the future.

"Demetrius" was shot consecutively with "The Robe" so about $200,000 was saved by using some of the sets, costumes, etc., as well as on pre-production costs. "Demetrius" cost two-and-a-half millions as compared to four-and-a-half millions for "The Robe," although the latter had much charged against it before the property ever came to 20th-Fox. Ross

(*Continued on page* 18)

Latest Bulletins

(Developments At Deadline)

20th-Fox Schedules C'Scope Test Reels

NEW YORK—It was announced this week by 20th-Fox that a screening of a special CinemaScope demonstration reel showing new developments and techniques as well as scenes from forthcoming pictures will be shown starting June 22 and ending July 9, with Canadian showings scheduled for a later date. Five prints are being routed around the country for the demonstrations in each area.

The schedule is as follows: route one, Roxy, New York City, 9 a.m., June 22; Poli, New Haven, 10 a.m., June 23; Palace, Albany, 10 a.m., June 24; Metropolitan, Boston, 9.30 a.m., June 25; Fox, Philadelphia, 10 a.m., June 28; Capitol, Washington, 9.15 a.m., June 30; and Carolina, Charlotte, 10.30 a.m., July 2.

Route two calls for showings at the Fox, Atlanta, 10 a.m., June 29; Florida, Jacksonville, 10 a.m., July 1; Saenger, New Orleans, 9.15 a.m., July 6; Malco, Memphis, 9.45 a.m., July 6; Palace, Dallas, 10 a.m., July 8; and Criterion, Oklahoma City, 10 a.m., July 8.

Route three has the screenings at the State Lake, Chicago, 9 a.m., June 29; Wisconsin, Milwaukee, 10 a.m., June 30; Radio City, Minneapolis, 10 a.m., July 2; Orpheum, Omaha, 10 a.m., July 6; Des Moines, Des Moines, 10 a.m., July 7; Orpheum, Kansas City, 2 p.m., July 9; and St. Louis, St. Louis, 1.30 p.m., July 9.

Route four covers the Chinese, Los Angeles, for the press only at 9 a.m., June 22; Boulevard, Los Angeles, 2 p.m., June 28; Fox, San Francisco, 10 a.m., June 29; Oriental, Portland, 10 a.m., July 1; Fifth Avenue, Seattle, 10 a.m., July 2; Villa, Salt Lake City, 2 p.m., July 6; and Center, Denver, 10 a.m., July 8.

Route five is the Harris, Pittsburgh, 10 a.m., June 29; Albee, Cincinnati, 9.15 a.m., July 1; Indiana, Indianapolis, 9.15 a.m., July 2; Fox, Detroit, 10 a.m., July 6; Hippodrome, Cleveland, 10 a.m., July 7; and Buffalo, Buffalo, 9.30 a.m., July 9.

Pioneers Directors Elected

NEW YORK—At the annual meeting of the Motion Picture Pioneers and the Foundation of Motion Picture Pioneers, the elected board of directors included Jack Alicoate, Barney Balaban, Harry Brandt, Jack Cohn, Sam Dembow, Jr., Ned Depinet, Gus Eyssell, Si Fabian, William German, Abel Green, William Heineman, Marvin Kirsch, John J. O'Connor, Bob O'Donnell, Martin Quigley, E. V. Richards, Jr., Sam Rinzler, Herman Robbins, Gradwell Sears, Ben Shlyen, Spyros Skouras, Harry J. Takiff, Joseph Vogel, and Major Albert Warner.

NT Declares Dividend

HOLLYWOOD—National Theatres, Inc., directors declared a dividend of 20 cents per share on outstanding common stock. It was revealed that no regular dividend policy has been adopted.

Levy Challenges Distribs On Exhib Aid

B'way Holdovers Show Slight Dip

NEW YORK—Broadway first-run business dipped a trifle over the weekend with all hold-over product, except at the Globe, where 20th-Fox's "Gorilla At Large" opened to very little excitement.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"DIAL M FOR MURDER" (Warners). Paramount claimed $28,000 for the last five days of the third week.

"THREE COINS IN THE FOUNTAIN" (20th-Fox). Roxy reported $36,942 for Thursday through Sunday, with the fourth week bound to exceed $53,000.

"EXECUTIVE SUITE" (MGM). Radio City Music Hall, with stage show, reported $76,000 for Thursday through Sunday, with the sixth, and last, week heading toward $120,000.

"THE FRENCH LINE" (RKO). Criterion expected the fifth week to do $18,000.

"GORILLA AT LARGE" (20th-Fox). Globe anticipated the opening week at $8,500.

"JOHNNY GUITAR" (Republic). Mayfair claimed $20,000 for the third week.

"ELEPHANT WALK" (Paramount). Astor expected the eighth week to reach $12,000.

"KNOCK ON WOOD" (Paramount). Capitol claimed $22,000 for the ninth week.

"SECRET OF THE INCAS" (Paramount). Victoria reported $12,000 for the third week.

"GONE WITH THE WIND" (MGM). Loew's State expected the third week to tally $58,000.

IRS Files Report

WASHINGTON — The Internal Revenue Service last week reported admission tax collections for April, first month under the new excise tax law, of $18,954,000, covering amounts due for the January-March quarter and cleaning up operations under the old tax law. Collections under the new law, lowering the tax rate to 10 per cent and exempting tickets of 50 cents and less, will be made quarterly with the first payment covering the second calendar quarter due by July 31. The April collections compare with $25,330,000 in the same month last year. Admissions to theatres, concerts and other amusements for the 10 months to April 30 amounted to $226,389,000, as against $263,311,000 in the same period of the last fiscal year.

Trade Circulation Value Seen

NEW YORK—The 15th in the series of COMPO advertisements published last fortnight in Editor and Publisher magazine calls attention to the increasing interest and use by newspapers of photographs and stories about Hollywood personalities as a means of building up circulation to combat loss of reader interest through TV competition.

TOA General Counsel, Speaking in Seattle, Says Product Scarcity Was Forced; More Optimistic on Arbitration

SEATTLE—Herman M. Levy, TOA general counsel, addressing the convention of Theatre Owners of Washington, Northern Idaho, and Alaska at the Olympic Hotel last week, challenged distributors to "come forward and state . . . that they are going to make an effort to understand the problems of theatre owners and then do something about it."

Charging that exhibitors are being forced into production and distribution through desperation, Levy stated that the time has come for distribution to understand that it must not drive small theatres, the backbone of the industry, out of business, emphasized the tremendous invesment exhibitors have in the industry, and pointed out that "injury to one segment means injury to the entire industry.

He charged that distributors, "'primarily because of the lure of the fast dollar," are threatening the very existence of "hundreds, perhaps thousands, of theatres," by adopting a policy of product scarcity. These theatres, Levy said, could only survive with a steady flow of good films.

On a more optimistic note, Levy told the delegates that the spirit of "sacrifice and compromise" displayed at the recent New York arbitration conference indicate that "a system will be functioning in the not-too-distant future." He outlined the need for both parties for a workable arbitration system.

The TOA executive also said that arbitration would improve strained exhibitor-distributor relations now at their lowest ebb. He said, "A system of arbitration will bring exhibitors and distributors around the conference table, which is the way trade disputes should be solved."

Levy spoke on competitive bidding, emphasizing that it must be limited as much as possible and used only as the one way to avoid litigation and at the request of exhibitors. He said one of the real accomplishments of the arbitration conference was agreement on the arbitrability of competitive bidding.

Reade, Levy Present At Portland Meeting

PORTLAND—More than 70 of the leading state exhibitors, members of the new TOA unit, Oregon Theatre Owners, met at the Benson Hotel last week with Walter Reade, Jr., national president, and other officers. Al Foreman was elected temporary chairman of the Oregon unit, with James Clark as secretary-treasurer and a 16-member board. Delegates voted to meet again on June 21 to perfect a permanent organization.

Speaking was Herman M. Levy, TOA general counsel, who repeated the request that more films be made available to theatres without wide-screens and other special equipment and who emphasized that exhibitors must be permitted to make their own decisions on what improvements to make and what to ignore in the operation of their theatres. The importance of the small exhibitor to the industry was pointed out by Levy, who said, " . . . everybody must be concerned about everybody else's interest if the industry is to survive as the living, powerful force it should be."

Levy hit the product shortage, which he blamed on distribution's feeling that "a scarcity of product in this industry makes for greater profit because it makes exhibitors hungry and reckless." He called such a premise "fallacious," and warned that the practice could ultimately destroy smaller theatres, dependent on a steady flow of product. Destruction of subsequent run houses, Levy asserted, would mean "self destruction" for the industry.

The TOA counsel also discussed forthcoming meetings with independent producers in order to spur production, and said that only distribution's refusal to come up with sufficient product was driving exhibitors into the fields of production and distribution, where they "do not belong." The answer to the public's growing selectivity in moviegoing was not in less films, he stated, but in the production of more films to meet public tastes.

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NT Deadline Extended

WASHINGTON—The Justice Department agreed last week that the deadline under which National Theatres was to divest 110 theatres after the original 20th-Fox consent decree could be extended from June 7, 1954, to Dec. 7, 1954. Some 16 theatres must still be disposed of.

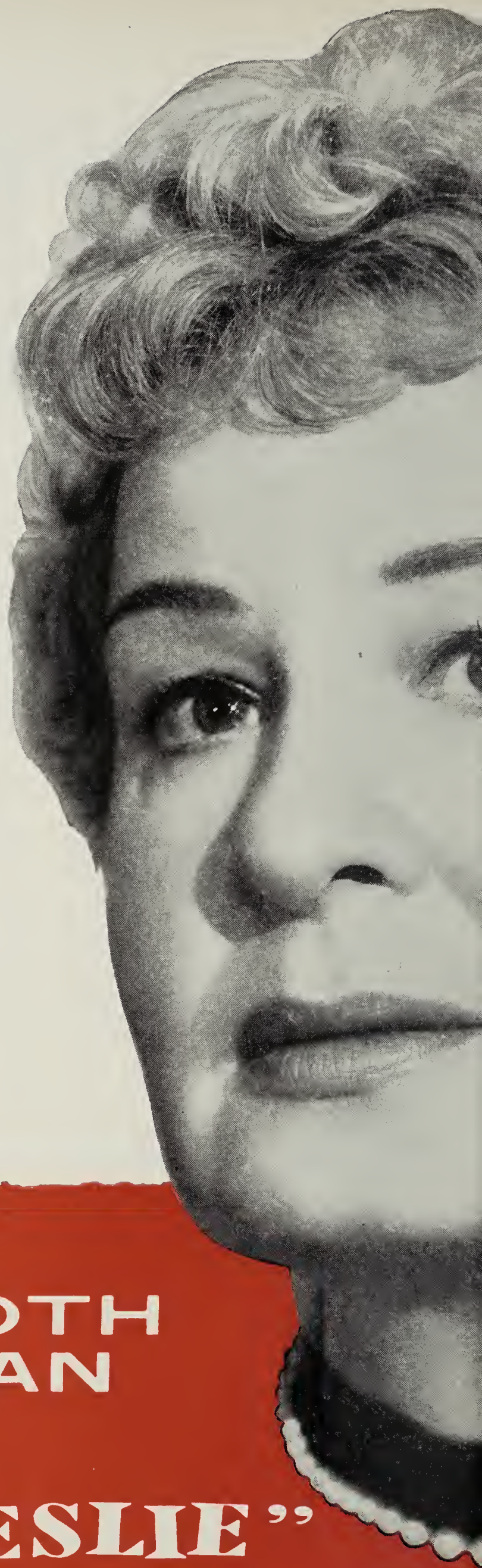
Shirley Booth

TOPS

her Academy Award triumph, "Come Back, Little Sheba"



The winner of the "Oscar," the New York Film Critics Award and scores of other tributes, is the most honored actress of our time. Her new, eagerly awaited smash hit is



Coming Soon:

SHIRLEY BOOTH
ROBERT RYAN

in

HAL WALLIS'
production

"ABOUT MRS. LESLIE"

Co-starring

MARJIE MILLAR • ALEX NICOL

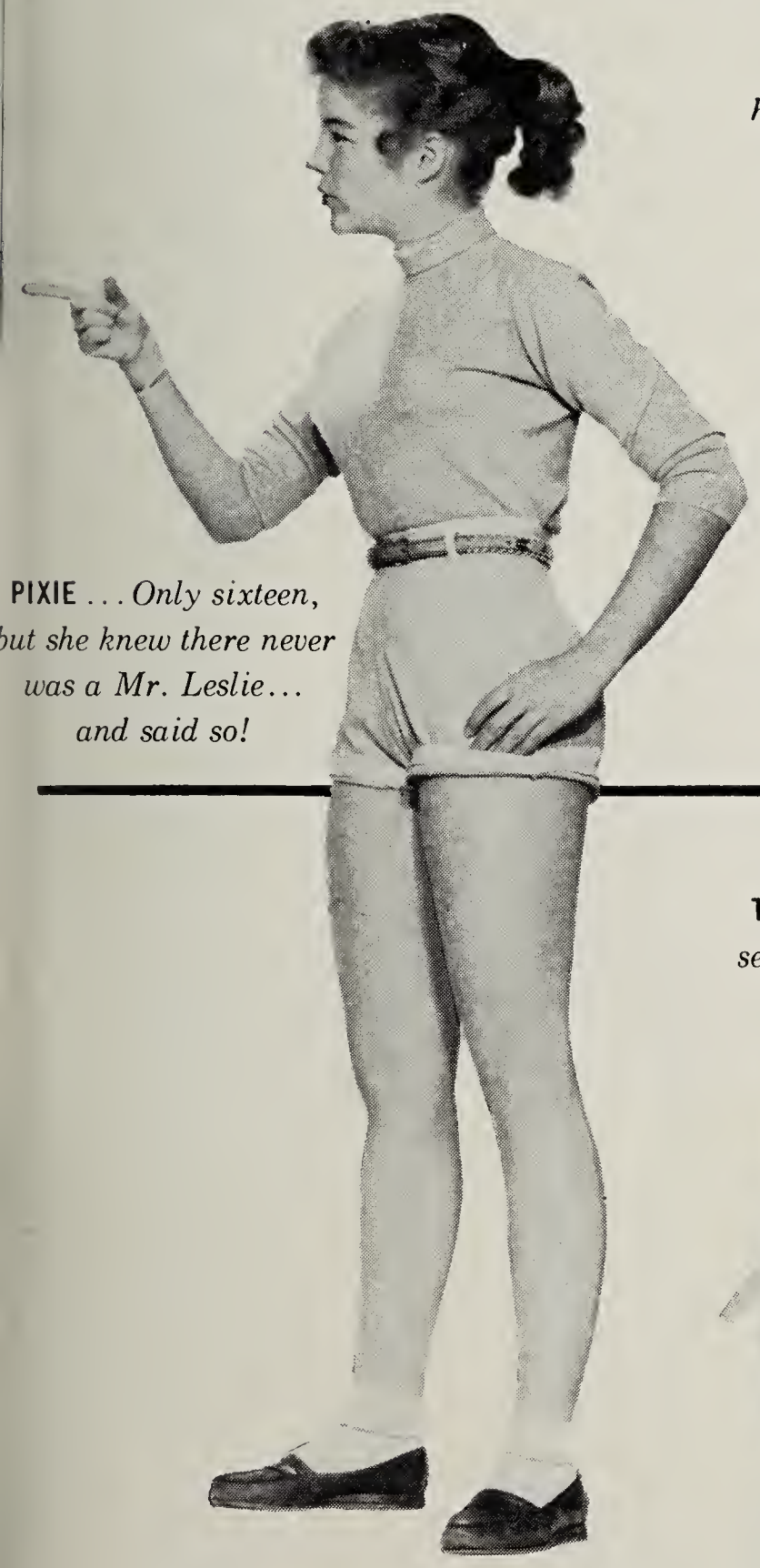
Directed by **DANIEL MANN**

Screenplay by **KETTI FRINGS** and **HAL KANTER**

From the novel by **VINA DELMAR**

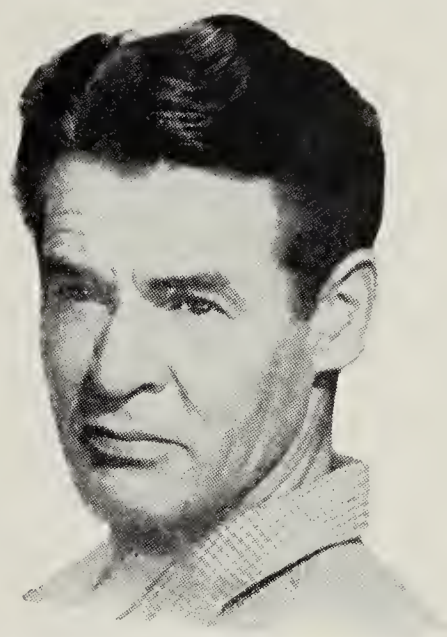
A PARAMOUNT PICTURE

And Paramount backs up Shirley Booth's ticket-selling name with a 90-million-reader ad campaign . . . . . in



PIXIE . . . *Only sixteen, but she knew there never was a Mr. Leslie . . . and said so!*

MR. LESLIE . . . *He gave her only half his name . . . and six weeks of ecstacy!*



THE LOVERS . . . *Mrs. Leslie's secret saved them . . . from their own shame!*



LIFE
WOMAN'S HOME COMPANION
REDBOOK
TRUE STORY
WOMAN'S DAY
SATURDAY REVIEW
SEVENTEEN
MODERN SCREEN
SCREEN STORIES
SCREENLAND
SILVER SCREEN
PHOTOPLAY
MOVIELAND
MOTION PICTURE
MOVIE LIFE
MOVIE STARS PARADE

Broadway salutes Shirley Booth at the
STAR-SPANGLED WORLD PREMIERE
VICTORIA THEATRE, NEW YORK
Sunday Evening, June 27th
Admission scale: $5.00—3.00—1.50

Sponsored by Actors' Equity Association to benefit the Actors' Fund of America. Stars of stage, screen, radio and TV will be there!

Paramount Pictures

The International Scene.....

Canada

Canadian Concessions Execs In Conference

TORONTO—Canadian theatre owners were congratulated on their promotional efforts on behalf of popcorn sales by James Blevins, Blevins Popcorn Company, Nashville, Tenn., in a talk to the third annual Canadian Regional Popcorn and Concession Conference last fortnight.

The conference, under the chairmanship of Jack Fitzgibbons, Jr., chief, Theatre Confections Limited, heard Blevins say that popcorn selling in this country was more highly developed and commended to the attention of all the use of a "Sampling Week," rather than an ordinary "National Popcorn Week."

Blevins, who said the outlook for corn crops was good this year, thought people had tasted inferior corn in the past and that they needed to be resold on the idea of tasting good popcorn. He suggested the popcorn be distributed in chain stores, theatres, and outdoor concession stands, using advertising on the radio and TV to introduce more people to popcorn. Blevins indicated a new type of popcorn being introduced which has a new melting kernel. He said it was not known whether it will be successful in large crops or confined to a garden variety.

Ken Wells, Theatre Confections Limited, illustrated what was being done in Canada to promote popcorn. Such premiums as poptoys, favorite fan photos, animated displays, and theatre passes inserted in the popcorn boxes were used. Collectors of popcorn box tops were given cowboy sets. Mobile units offered by the International Popcorn Association at the cost of $2.89 each were used, as well as "Hi-Hats."

Also available for the popcorn mix was a good supply of oil, according to John Paton, Proctor and Gamble Company. Paton said the price depended, of course, on the rise and fall of the market, traced the history of popcorn oil, going back to the war when cocoanut oil was replaced by various oils until peanut oil was decided upon as being satisfactory.

Packages with "eye appeal" are being sought in research in universities, said Irving Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y. Liner in bags helped, he said, to save time, so that merchandise could be prepared ahead of time to meet the demands of the partons, particularly at drive-in theatres. The popcorn can be popped in advance, put into large foil bags, and kept warm and dry until ready for use.

Robert L. Mann, Krispy Kist Korn Machine Company, Chicago, pointed out machines should be cleaned each night and be ready for the next day's operation. He said he had found that caramel popcorn and sugar-coated popcorn had become very popular. The operation of the International Popcorn Association was described by Thomas J. Sullivan, executive vice-president, Chicago.

The 50 persons who attended the meetings were guests at luncheon provided by Coca-Cola Company, and a cocktail party hosted by Pepsi-Cola Company of Canada.

Eastern Provinces

Thieves who broke into the Vogue, Halifax, Franklin and Herschorn Theatres, showed plenty of disregard for the local police. Some time during the day, probably in the morning, a break was made in the Empire, Kentville, N. S., theatre of the Spencer Circuit. The Empire break could have been committed by the same thieves responsible for the Vogue loss.

At the Oxford, Halifax, in the Oxford Circuit, the lobby is to be enlarged. A store in the lobby has been eliminated in the planned enlargement. . . . Hugh Best, who has recently become manager, Armview, Halifax, in the Walker Circuit, has been managing houses for many years, and in both Nova Scotia and New Brunswick, including Hartland, N. B., and Antigonish, N. S. Frank Purcell, who had preceded Best as manager, Armview, which derives its title from the Northwest Arm of Halifax harbor, has gone into the taxi business at Halifax. . . . Sample bottles of pop made in Halifax were distributed among the audiences at the Gaiety, mother house, Walker Circuit. . . . Phil Barkhouse, New Ross, N. S., is manager as well as part owner of a drive-in near Kentville, N. S. The name of which is the Valley.

What had been in use for many years for the taking off and landing of aircraft has been bought by the Spencer Circuit, which has its headquarters at Saint John. The piece of land is located at what is known as Bible Hill, on the outskirts of Truro, N. S., and the plans call for locating a drive-in. The Spencer Circuit operated the Capitol and Royal, Truro, for many years and formerly the Strand, also, with half ownership in modern years by



On his first trip to Havana, Cuba, recently, Walter E. Branson, head of all foreign operations for RKO, was introduced to exhibitors, executives, and officials at a reception. Seen, left to right, are Francisco Rossi, RKO manager for Cuba; Michael Havas, RKO Latin American supervisor; Branson; E. De Carrera, Havana exhibitor; Jesus Blanco, manager, Astral Circuit; and Antonio Castel, the Cuban distributor.

Meet Ben Smith

Ben Smith, well-known industry veteran in the east and formerly located in the Albany area, is now representing MOTION PICTURE EXHIBITOR in a swing through Canada. Commencing in the eastern provinces and also visiting Toronto and Quebec, Smith will meet with exhibitors and other industryites, discuss current problems, and explain the many exclusive services offered by MOTION PICTURE EXHIBITOR.



SMITH

Ben's brother, Abe E. Smith, is a veteran with MGM and currently manages that company's branch office in Saint John, N. B.

Famous Players. . . . "Bingo" has been strengthened as opposition to film theatres at Cape Breton by the opening of a new hall. This seats about 750. Already the local rink had been in use for the "Bingo" sessions once and twice weekly. The new hall is at North Sydney.

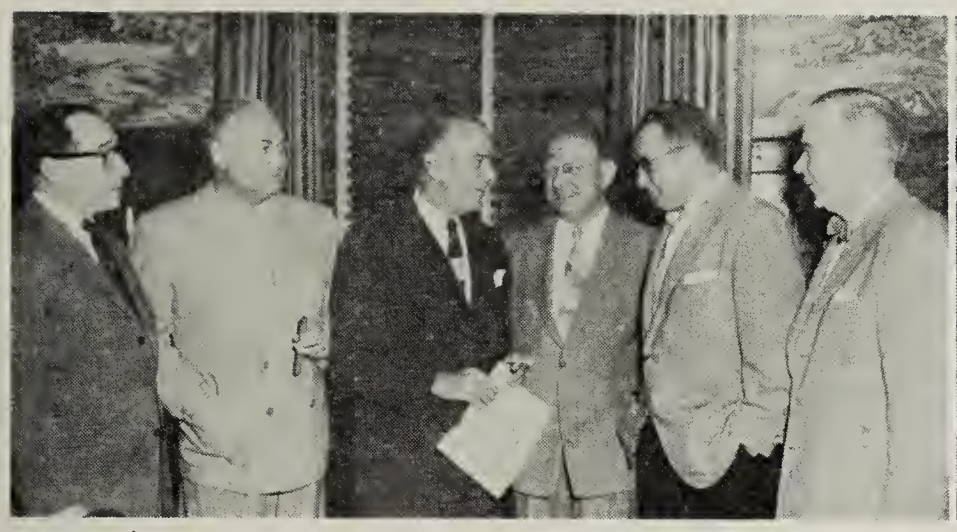
Miller Tibbits, New Glasgow, N. S., is now subbing at the Strand, Sydney Mines, N. S., for James McLaggan, taking a month off because of his health. The Strand is in the Odeon Circuit. Before going to Cape Breton, McLaggan managed film houses on the mainland of Nova Scotia and including Halifax. . . . The Family, Reserve Mines, N. S., opened recently, was formerly used as a dance hall. The exhibitor is Peter Blanche, also operating a local bus service. The Family seats about 260 and is making three program changes each week, being open every week night and two afternoons weekly.

Canadian Comment

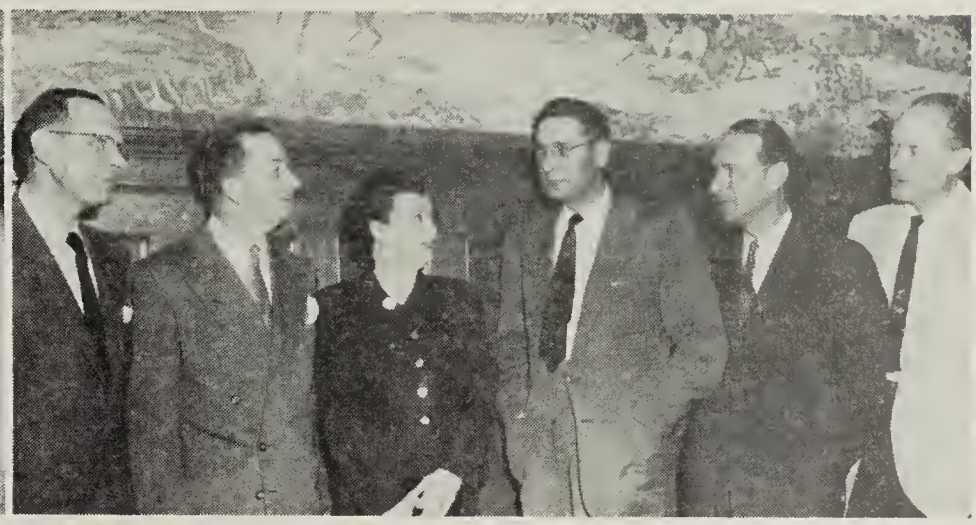
Approval to a letter and questionnaire being sent to all Ontario exhibitors was given at the second meeting of the Ontario Theatre Exhibitors Committee for Amusement Tax Relief chaired by Lionel Lester. A badly-needed reduction in The Hospitals Tax, as the amusement tax is known in Ontario, is being sought, and the information gathered here will help supply a considerable amount of information. The small theatres in the province are not only being hit by the increasing encroachment on the entertainment picture by TV, but also by increasing unemployment and increased cost-of-living. The questionnaire and letter was drawn up by Rube Bolstad, C. R. B. Salmon, and Morris Rittenberg.

April theatre construction news indicates that contracts for construction and alterations worth $72,000 were let. There was a total of five contracts. Of the five awards, three, valued at $61,000 were in Ontario; one for $8,000 was in PEI; and one for $3,000 was in Quebec. In Ontario's three was an alteration job in Toronto for $3,000. Other building developments show the opening of the 350-car Beach Gardens Drive-In, Westview, B. C., by

(*Continued on page* 19)



Seen at the recent meeting of COMPO's Audience Poll Committee with members of the governing and publicity group at the Hotel Astor, New York City, were, left to right, Harry Goldberg, Oscar A. Doob, Robert W. Coyne, Harry Mandel, Jerry Pickman, and Kenneth Clark, and right, left to right, Emil Bernstecker, Atlanta; R. W. Russell, Canton; Mrs. Alice Gorham, Detroit; W. A. Carroll, Indiana; P. Levi, Boston; and S. Lawler, Kansas City.



Popcorn Unit Joins Oct. 31-Nov. 4 Meetings

NEW YORK — The International Popcorn Association has joined forces with the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association, and the Theatre Owners of America for the combined trade show to be staged on Oct. 31-Nov. 4, at the Conrad Hilton Hotel, Chicago, it was announced last week.

J. J. Fitzgibbons, Jr., president, IPA, said, "Our association is particularly happy to join TESMA, TEDA, and TOA in what I am sure will be the greatest trade show for exhibitors ever staged."

Thomas J. Sullivan, executive vice-president and general counsel, said, "With the resources of these four great associations combined for one giant trade show, how can it miss being the year's most outstanding attraction."

TOA Executive Meet Called Important

NEW YORK—The special summer meeting of the executive committee and board of directors at the Beverly Hills Hotel, Los Angeles, Cal., on June 17, 18, and 19 may well be the most important in the history of TOA, according to Walter Reade, Jr., president, last week.

"No sooner do we cope with one crisis in our efforts for survival than we encounter one equally difficult, the current shortage of product," declared Reade. "Our TOA leaders plan to sit down with production heads of major companies and of independent companies to discuss as intelligently as possible our mutual problems, and to seek a solution.

On the evening before the opening of the meetings, the members of the executive committee and board will be guests at a cocktail party sponsored by U-I at the studio commissary.

Prior to these meetings, Reade, Herman M. Levy, TOA general counsel, and Albert M. Pickus, TOA vice-president, attended special meetings of the Theatre Owners of Washington, Northern Idaho, and Alaska at the Olympic Hotel, Seattle; Oregon Theatre Owners at the Benson Hotel, Portland; and Northern California Theatres Association at the St. Francis Hotel, San Francisco.

Pathe Labs. Asks FTC To Step Into Hassle With Technicolor

NEW YORK—Pathe Laboratories, Inc., called on the Federal Trade Commission last week to halt the use by Technicolor, Inc., and Technicolor Motion Picture Corporation of the word "Technicolor" for films made in the Eastman color process. Pathe, a subsidiary of Chesapeake Industries, Inc., with laboratories in New York and Hollywood, charged that the practice intentionally deceived producers, distributors, and the public and was unfair competition.

In a letter to the FTC, Pathe cited advertising for four 20th-Fox CinemaScope productions, "The Robe," "How To Marry A Millionaire," "Beneath The 12-Mile Reef," and "Prince Valiant," claiming that all were made in the Eastman process, but described as "Technicolor" or "Color by Technicolor."

James P. Wolcott, Pathe executive vice-president, stated that the request for government intervention brings into the open a battle that has been raging in the color field for more than a year. He said, "The Technicolor Corporation, losing ground with its 20-year-old dye transfer imbibition process to new and superior color techniques, is misleading the public and even those in the industry by describing the superior Eastman process as 'Technicolor'."

Pathe's letter asserted, "For some 20 years, the dye transfer imbibition process was the only one used by the Technicolor company and became known as the 'Technicolor' process; with the recent introduction of the Eastman negative-positive process, used by competing laboratories, Technicolor has switched to it for many pictures but still continues to use the 'Technicolor' title in these cases. Producers have been duped when they saw what was actually Eastman color described as 'Technicolor,' thereby confusing it with the dye transfer imbibition process known as 'Technicolor,' which they knew they could only get from Technicolor, Inc.; distributors and the public as a result were deprived of higher quality films, and other laboratories, such as Pathe, were deprived of customers who desired the Eastman process, but who have been misled into believing that the Eastman process is the 'Technicolor' process and obtainable only from the Technicolor company."

As evidence that the word "Technicolor" as used within the industry refers to a process and not a company, Pathe pointed to the recent licensing of DeLuxe Laboratories, Inc., to use this process with the trade merchandise mark, "Color by Technicolor-DeLuxe."

In the absence of Dr. Herbert T. Kalmus, president and general manager, Technicolor Motion Picture Corporation, a company spokesman branded the Pathe statement that customers are being misled and that Technicolor is losing ground with its imbibition process as "totally unfounded."

The answer continued, "Technicolor is the trade-mark of Technicolor Motion Picture Corporation and is registered in the U. S. Patent Office and in 67 countries around the world. The credit phrases 'Color by Technicolor' and 'Print by Technicolor' are used and have long been used to connote that prints of pictures bearing such phrases are products of Technicolor or its related companies as authorized by the trade-mark laws."

It was said that Technicolor's customers decide which process they wish prints manufactured by, and that "the photography may be and has been done on any of the several well known types of negative and taking material."

Answering the charge that Technicolor's dye transfer imbibition method was losing ground, the spokesman stated that it was "the first widely successful motion picture process. The advent of large screen presentation has required that the techniques involved in the imbibition process be modified in certain respects to meet the requirements of larger screens."

He claimed that the company was adapting its process to meet these requirements and "expects that it will continue to lead the industry as in the past."

"Ecstasy" Ownership Clarified

NEW YORK—After 15 years of international litigation over the ownership of the copyrights to "Ecstacy," it was reported last week that the Czeck government had finally established and acknowledged that the copyrights to the film belong to Gustav Machaty, author, director, producer, and owner of the film. Machaty's exclusive representative is Samuel Cummins, general manager, Eureka Productions, Inc.

The August National Release of

MAGNIFICENT

...will be heralded

by one of the most powerful

National Magazine

Campaigns in

Industry History!

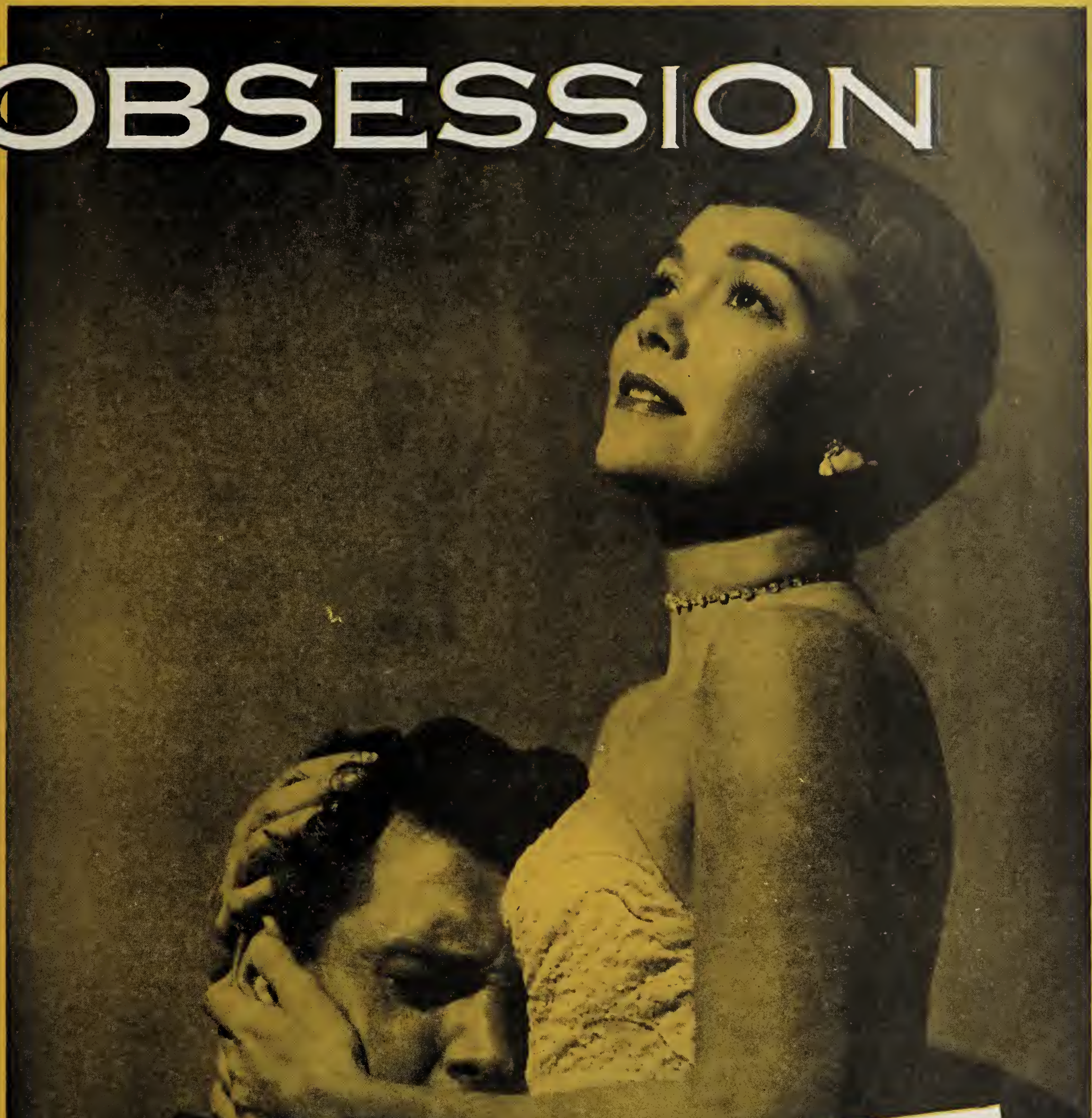
Including the entire "woman appeal" market
...through all the leading women's magazines!
In the home...in the beauty parlor...in the
shopping centers...all women...all ages
...everywhere...will feel the pre-selling
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Pre-release World Premiere, R.K.O. Palace Theatre, Cleveland, July 15

OBSESSION



Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'
Magnificent Obsession
COLOR BY TECHNICOLOR

TRUE CONFESSIONS • MOVIE LIFE • MOVIE STAR'S PARADE • MODERN SCREEN • SCREEN STORIES • SCREEN MOVIELAND • SCREENLAND • SILVER SCREEN • MOVIE WORLD • SCREEN WORLD • MACLEAN'S (CANADA)

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER

Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter

Court Clears Way For TV Rogers, Autry

San Francisco—Two rulings handed down last fortnight by the Ninth U. S. Court of Appeals will permit Hollywood Television Service, Republic subsidiary, to put about 80 Roy Rogers and more than 60 Gene Autry westerns on the TV market. The court upheld a previous ruling by Los Angeles Judge Benjamin Harrison that Autry could not enjoin Republic from releasing films to TV and reversed Judge Pierson M. Hall, who had granted such an injunction to Rogers. Earl M. Collins, Hollywood Television Service head, reported that numerous offers have been received for the films. When Rogers was originally granted the injunction, an $8,000,000 deal had been set for westerns in which he appeared. The features cover a period from 1937 to 1952, and Republic has begun an editing job to fit them to one-hour time slots.

In Hollywood, Autry's attorney, Martin Gang, called the decision a victory for his client in that Republic may not cut, edit, or emasculate the Autry films or indicate in any way that Autry endorses the product of the program's sponsor. Autry was expressly given the right to go to court to prevent abuses of his rights. His contention was that the Autry name and likeness could not be used in connection with commercial advertising, and the appellate court agreed.

MPEA Reelects Officers

New York—The board of directors of the Motion Picture Export Association, Inc., at its annual meeting last week reelected all incumbent officers, Eric Johnston, president; Ralph Hetzel, Kenneth Clark, and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; Herbert J. Erlanger, assistant secretary-treasurer; and Frank J. Alford, assistant treasurer.

At the annual meeting of the stockholder members of the Export Association, all of the present directors were reelected, directors-at-large Johnston, Barney Balaban, Samuel S. Broidy, Jack Cohn, James R. Grainger, Arthur B. Krim, Milton R. Rackmil, Nicholas M. Schenck, Samuel Schneider, Spyros P. Skouras, and Douglas T. Yates, and representative directors Richard W. Altschuler, Republic; Walter E. Branson, RKO; Wolfe Cohen, Warners; Louis Lober, United Artists; George Muchnic, Loew's; Norton V. Ritchey, Allied Artists; Felix M. Sommer, U-I; Emanuel D. Silverstone, 20th-Fox; J. William Piper, Paramount; and Bernard E. Zeeman, Columbia.

Burmese Situation Discussed

New York—G. Griffith Johnson, MPEA vice-president and economic adviser, reported last week that the Burmese government has carried out part of the agreement negotiated by Irving Maas, Asian division head, in Rangoon, but has not yet reduced the duty on American feature imports to the agreed upon level. The deal calls for a lowering of the duty on all United States film imports from 15 to seven per cent and the repeal of a sales tax.



Eric A. Pettersson, head, Swedish Exhibitors Association, is seen chatting on the west coast with Republic President Herbert J. Yates during his visit to the United States to make a survey of the various wide-screen projection methods.

Paramount Starts New Selling Idea

New York—A special series of local level sales conferences was launched last week by Paramount Film Distributing Corporation providing for "27 national meetings on local levels," the blueprint for which was drafted at the full dress Paramount home office executives and division managers conference.

The meetings, which will be held for the 32 branches in 27 cities over a three-week period, call for the division of the home office executive echelon into a number of teams to conduct the local sales conferences at particular times during the period.

A. W. Schwalberg, president, Paramount Film Distributing Corporation, himself a member of one of the executive teams which will go out into the field, explained that the meetings are designed to coordinate local merchandising with national campaigns, hereby enabling theatres in small towns to reap the benefits of national advertising and promotions as well as of the local campaigns.

Each meeting, Schwalberg explained further, will set plans for the surveying of theatres in the territory with a view to gathering as much information as possible so that it may be disseminated among exhibitors to help guide them in the proper presentation of VistaVision.

Jerry Pickman, vice-president in charge of advertrising, publicity, and exploitation, also a member of one of the executive teams which will conduct meetings, predicted that the conferences would bring about a perfect tying in of national merchandising patterns with local patterns.

The conference teams will be made up of executives of three departments as follows, Sales—Schwalberg; E. K. (Ted) O'Shea, distribution vice-president; Hugh Owen, executive assistant to the distribution vice-president; and Sidney Deneau, sales assistant to O'Shea. Advertising-Publicity-Exploitation—Pickman; Sid Blumenstock, assistant national director of advertising, publicity, and exploitation; Herb Steinberg, national exploitation manager. Technical—Dr. Charles R. Daily, aide to Loren L. Ryder, head of technical research, Paramount studio; Cy Baer, studio technical aide; and Frank La-Grande, home office technical representative. Robert J. Rubin, assistant to Barney Balaban, president, Paramount Pictures, will join the teams at meetings.

Division managers and assistant division managers will attend the meetings in cities in their respective territories. The division managers are Howard G. Minsky, mid-east; Buck Stoner, central; A. M. Kane, south central; G. A. Smith, western. The assistant division managers are John G. Moore, eastern; Gordon Bradley, southern; and H. Neal East, western.

COMPO Triumvirate Gets Polling Plan

New York—Detailed plans for an annual national audience poll to determine the public's choice of the best picture of the preceding year, the best performances, and the new young male and female personalities giving the greatest promise were submitted last week to the COMPO triumvirate by the special committee of theatre advertising executives named by COMPO to explore the possibilities of such a poll.

Quarterly television shows, as well as television coverage of the annual awards, are included in the recommendations.

The committee revealed that the plan calls for the first balloting to be held next Jan. 1-15, inclusive. This poll would determine the public's choice of the best picture released during 1954, the best male and female performances and the most promising new young male and female players who attracted public attention during 1954.

The committee expressed the hope that 5,000 theatres would participate in the first balloting next January. The committee also stressed that the cost to the individual participating theatres would be nominal, consisting largely of expenditures for minor accessories and printed ballots.

"We wish to make it absolutely plain," said Mrs. Alice N. Gorham, United Detroit Theatres Corporation, elected chairman of the poll committee, "that this is in no sense a contest. It is a free, untrammeled vote expressing the choice of the movie theatre patrons of America in the five categories designated on the ballot. There will be no gimmicks, and the only prizes will be the symbolic awards that will be given the winners."

Besides Mrs. Gorham, the audience poll committee consisted of Ralph W. Russell, Palace, Canton, O., elected committee secretary; Emil Bernstecker, Wilby-Kincey Service Corporation, Atlanta; Paul Levi, American Theatres Corporation, Boston; Senn Lawler, Fox Midwest Amusement Corporation, Kansas City; and William A. Carroll, executive secretary, Indiana Allied, who represented Roy E. Kalver, Adams, Decatur, Ind., named to the committee as representative of National Allied.

At its opening session, the committee was welcomed by Wilbur Snaper, one of the COMPO governing committee; Robert W. Coyne, COMPO special counsel; and members of the COMPO press relations committee, consisting of Harry Mandel, chairman; Harry Goldberg, Oscar A. Doob, Kenneth Clark, and Jerry Pickman. Charles E. McCarthy, COMPO information director, also attended the committee sessisons.

Lewis Memorial Wing Dedicated At Hospital

NEW YORK—Exhibitors, distributors, and trade and metropolitan press representatives, 55 strong, made their annual inspection tour last week of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., as guests of the hospital and its board.

The group inspected patient and research facilities and other improvements made during the past year, with the tour conducted by Dr. George E. Wilson and his associates, Dr. William K. Stern and Dr. H. W. McCreary. Progress of the reactivated research program and advances in science and medicine were explained by Dr. Edgar Mayer, medical consultant to the board, and Dr. D. M. Brumfiel and Dr. W. W. Woodruff.

Ceremonies honoring the late Charles E. Lewis, hospital executive vice-president, and dedication of the "Chick" Lewis Memorial Wing were held. A large bronze wall tablet at the entrance to the new wing was unveiled by A. Montague, hospital president, and Mrs. Lewis and members of the family. The balance of the time spent at the hospital was devoted to personal visits with the patients.

Following this, the entire group were guests of Herman, Allan, Burton, and Norman Robbins at their Edgewater Resort Hotel, Schroon Lake, N. Y., where the mid-year board meeting convened.

NY Exhibitors Continue Tax Battle

NEW YORK—Emanuel Frisch, president, Metropolitan Motion Picture Theatres Association, addressing a special meeting of industry leaders last week, declared that the five per cent city amusement tax, awaiting Mayor Robert Wagner's signature to become law, could not be absorbed by exhibitors and must be passed on to the moviegoing public.

Frisch stated, "If City Hall thinks that theatre owners will absorb this tax and that the public will accept it in their stride, they are as wrong as they are about the amount they expect to raise by this unfair tax. There isn't a neighborhood movie in town making a five per cent profit. How can any one of them absorb this levy?"

The proposed tax was referred to constantly as the "Wagner City Tax," and Harry Brandt, president, Independent Theatre Owners Association, said the term would be "one of the best known and most disliked among the millions of New York moviegoers."

The meeting was resolved to battle the levy with another mass hearing before the mayor signs and even after passage.

Among those who met with exhibition leaders were Barney Balaban, Paramount president; Nicholas M. Schenck, Loew's president; Jack Cohn, Columbia vice-president; Arthur Krim, UA president; John O'Connor, U-I vice-president; and Al Lichtman, 20th-Fox vice-president.

Eric Johnston, MPAA president, declared later that the impost will hurt not only exhibition, but production and distribution as well, for company home offices are located in New York.

He called a special meeting of the MPAA board for today (June 16) to map emergency measures, and stated that the crisis was unexpected since the mayor and his advisers had assured the industry that they recognized its plight and the federal government had granted tax relief. He rapped the city administration for forgetting these assurances and attempting to extract from the industry "money which is not there to be taken."

Johnston added that the city was already collecting a three per cent tax on film rentals and a one-fifth per cent gross receipts tax. Industry statistics, he pointed out, show the maximum returns from the tax to be $4,000,000. If this full figure were collected, which Johnston deemed unlikely, it would be less than one-quarter per cent of the huge city budget of $1,600,000,000.

The MPAA head continued, "It is impossible to believe that such a paltry percentage is indispensable, especially when it will result in the closing of more than 100 theatres, the loss of thousands of jobs, a falling off in the receipts of stores adjacent to theatres, and the destruction of other sources of revenue." He also emphasized that multiple closings in New York, the center of the industry, would have an adverse effect nationally.

It was indicated that MPAA would offer financial assistance in the campaign against the tax.

Meanwhile, in Albany, Governor Dewey rejected a request by the mayor that assistance for the city be put on the agenda of the special session of the legislature. He said the city could balance its budget without imposing new taxes if it would take steps toward achieving "genuine economies" such as those recommended by the Mayor's Committee on Management Survey.

Foreign Trip Banner Prize In Stanley Warner Competition

NEW YORK—It was announced last week that Stanley Warner Theatres will launch a 14-week drive starting in July and running to the end of September in celebration of S. H. Fabian's 40 years in exhibition.

Known as "Fabian's Fabulous 40," the drive offers 121 prizes valued at $18,800 to managers, with the winners to be decided upon the best consistent contribution which reflect ingenuity, resourcefulness, promotional, and merchandising skill, with the judging committee in each zone taking into consideration 11 salient points, the creation or adaptation of a stage contests, stunts, and giveaways; picture selling; kiddie shows; theatre rentals and benefits; economy of operation; service; parking lot solutions; baby sitting plans; public relations; rental of commercial space; and group sales for Cinerama.

A comprehensive pressbook has been made available to give the managers suggestions and hints.

The grand prize is a two-week all-expense paid vacation tour of England for the winning manager and his wife. Second prize is a $1500 bond, and third prize is a $1,000 bond. In addition, for the best series of promotions $500 in bonds will be awarded, and for the best series of kiddies show activities $250 in bonds will be awarded. To the district managers whose managers win the three top awards three prizes will be awarded, a $500 bond; $250 in bonds, and $150 in bonds. In addition there will be monthly prizes in each zone for outstanding jobs done in each of the three months of the national drive in each zone. These are $100 bond, $50 bond, and $25 bond.

Film company awards for the best campaign on any picture selected, are from Columbia, 20th-Fox, MGM, Paramount, RKO, U-I, and Warners, a $500 bond; and from UA and Allied Artists a $250 bond. A special campaign book must be submitted on each picture entered in competition, and managers may enter as many as they like for any company.

Wives of managers have been made fully aware of the competition.

Harry Goldberg and his advertising and publicity chiefs in the various zones are responsible for the pressbook with excellent results.

MGM Reveals Results Of Teen-Age Survey

NEW YORK—Results were made available last week as to the nationwide survey of high schools taken by a special research department set up by MGM's vice-president Howard Dietz in preparation for the fifth release of "Gone With The Wind."

Through actual questioning of 34,723 high school girls and 31,328 high school boys, in over 2,000 high schools, MGM predicts that at least 6,000,000 teen-agers are eagerly awaiting the return of "GWTW." There are 7,500,000 high school students in 28,000 public, private, and parochial high schools in the United States. The poll indicates that over 90 per cent of them never have seen the picture but the vast majority of them know about the picture, have studied the Margaret Mitchell book in school, and want to see the movie. Those who have seen the film express keen desire to see it again on wide-screen, with streophonic sound, MGM said.

The survey, conducted by Oscar A. Doob for MGM, is probably one of the most comprehensive efforts of its kind ever made to gauge a potential audience.

Questionnaires were sent to 2,500 typical high schools, some in every state.

The amazing interest in the return of the picture is indicated by the fact that over 65 per cent of the teachers to whom the questionnaires were mailed responded with written reports. The total enrollment in the schools that participated was 443,601 boys and girls. Five states failed to respond, Colorado, Nevada, North Carolina, North Dakota, and New Mexico.

All Unsolicited

(The letters from readers of MOTION PICTURE EXHIBITOR which appear on this page are all unsolicited.

MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters to the publication.—Editor)

LETTERS

Dear Sir:

I was pleased to see that you made note of our suggestion for a "Bring Your Neighbor Night" or "Guest Night" in the May 26 issue of MOTION PICTURE EXHIBITOR. However, I think that the sentence, "The driver of the car has only to buy two admissions, and any additional persons are let in free," needs clarification.

The idea is that all persons in a car in excess of two adults are complimented by the management. But in any few instances where the driver is the only person in the car, he would be required to purchase only one 50 cent ticket. To say that the driver "has only to buy two admissions" implies a minimum or unit charge of $1 and I am afraid that the exhibitor would have to pay nine cents tax on a 91 cent admission.

I was afraid that some theatre owners might get into a little misunderstanding with the Revenue Collector if this was not made a little more precise.

Sincerely,
W. A. CARROLL
Allied Theatre Owners of Indiana, Inc.

Indianapolis

(Thanks for the clarification of the clarification.—Editor.)

Dear Sir:

We would greatly appreciate it if you could please send us at least 10 more copies of the 1954 Check-List of Feature Motion Pictures in Television Channels.

Sincerely,
IDA SCHREIBER, Secretary
Southern California
Theatre Owners Association

Los Angeles

Dear Sirs:

I look forward to getting my copy each week which I have been getting ever since I have been in the business since Jan. 1, 1945.

Yours very truly,
J. D. KENDIG
K and T Theatres, Inc.

Kenbridge, Va.

Dear Sirs:

Congratulations on your new cover and format, but why did you abandon the column "In The First Place"?

Those pithy paragraphs will be missed by your thousands of readers.

JOSEPH CONWAY
Wayne Avenue

Philadelphia

(The reason that the column was abandoned (at least temporarily) was because the writer was getting a bit tired and was coming to the conclusion that the industry was losing its sense of humor faster than it can afford. Anyone argue against it?—Editor.)

The Tip-Off On Business

(The Tip-Off on business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in buying and booking.—Ed.)

KEY TO "THE LITTLE MEN" RATINGS: (JUNE 9, 1954)

- Registering grosses in the highest brackets.
- Good, although not breaking down the walls.
- Just fair, nothing out of the ordinary, average.
- Disappointing, below what was expected.

The Week's Newcomers

- DRUMS ACROSS THE RIVER (78m.) (U-I)
- GORILLA AT LARGE (84m.) (20th-Fox)
- SECRET OF THE INCAS (101m.) (Paramount)
- THE HIGH AND THE MIGHTY (147m.) (WB) (CinemaScope)
- THE STUDENT PRINCE (107m.) (MGM) (CinemaScope)
- WITNESS TO MURDER (81m.) (UA)

Continuing

- ALASKA SEAS (78m.) (Paramount)
- BEACHHEAD (89m.) (UA)
- CARNIVAL STORY (94m.) (RKO)
- CASANOVA'S BIG NIGHT (86m.) (Paramount)
- DIAL M FOR MURDER (85m.) (WB)
- ELEPHANT WALK (103m.) (Paramount)
- EXECUTIVE SUITE (104m.) (MGM)
- FIREMAN, SAVE MY CHILD (80m.) (U-I)
- FLAME AND THE FLESH (104m.) (MGM)
- GO, MAN, GO (82m.) (UA)
- HELL'S HALF ACRE (91m.) (Republic)
- INDISCRETION OF AN AMERICAN WIFE (63m.) (Columbia)
- JOHNNY GUITAR (110m.) (Republic)
- KNOCK ON WOOD (102m.) (Paramount)
- LUCKY ME (100m.) (WB) (CinemaScope)
- MAKE HASTE TO LIVE (90m.) (Republic)
- MEN OF THE FIGHTING LADY (80m.) (MGM)
- PLAYGIRL (85m.) (U-I)
- PRINCE VALIANT (100m.) (20th-Fox) (CinemaScope)
- PRISONER OF WAR (81m.) (MGM)
- RAILS INTO LARAMIE (81m.) (U-I)
- RHAPSODY (115m.) (MGM)
- RIVER OF NO RETURN (90m.) (20th-Fox)
- ROSE MARIE (104m.) (MGM) (CinemaScope)
- THE FRENCH LINE (102m.) (RKO) (3-D)
- THE LONG WAIT (93m.) (UA)
- THE MAD MAGICIAN (72m.) (Columbia)
- THE MIAMI STORY (75m.) (Columbia)
- THE NAKED JUNGLE (95m.) (Paramount)
- THE NEBRASKAN (68m.) (Columbia)
- THE SIEGE AT RED RIVER (86m.) (20th-Fox)
- THREE COINS IN THE FOUNTAIN (102m.) (20th-Fox) (CinemaScope)

Miscellaneous

In the Newsreels

IN ALL FIVE:

Normandy: Anniversary of D-Day. Holloman Air Force Base, N. M.: Rocket sled speed record.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 48) Japan: Riot. Greece: Marshal Tito visits. Belgium: Unarmed plane riddled by Red MIGS displayed. Italy: Military parade marks eighth anniversary of Italian republic. Compton, Cal.: Santee fails in attempt to break four-minute mile. New York City: Lady gymnasts. Annapolis, Md.: Graduation.

NEWS OF THE DAY (Vol. XXV, No. 282) Japan: Riot. Egypt: New archaeological discovery. Annapolis, Md.: Graduation. Hollywood: Choppers for a chimp.

PARAMOUNT NEWS (No. 85) Niagara Falls, N. Y.: Face lifting planned. Hollywood: Choppers for a chimp. Compton, Cal.: Santee fails in attempt to break four-minute mile.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 576) Geneva and Washington: Asiatic impasse. Greece: Marshal Tito visits. Annapolis, Md.: Graduation. Kansas City: True Vow Keepers gather. Germany: Wild horse roundup. Compton, Cal.: Santee fails in attempt to break four-minute mile.

WARNER PATHE NEWS (Vol. 25, No. 87) Japan: Riot. England: Moslems at Woking end Ramadan fast. Bridgeport, Conn.: Navy reveals 'copter for hunting subs. New York City: Lady gymnasts. Compton, Cal.: Santee fails in attempt to break four-minute mile.

IN ALL FIVE:

Italy: Pius X made saint. France: Nurse "angel" of Dienbienphu returned to safety. Mountain View, Cal.: "Polo stick" plane gets test jump. England: United States long-shot wins English Derby at Epsom Downs.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 47) Niagara Falls, N. Y.: United States-Canada meet to improve "Falls." Germany: Refugees sail from Hamburg for Australia. Annapolis, Md.: June Week. France: Czech track star Zatopek breaks more records. Indianapolis: Vukovich takes second "500" in row.

NEWS OF THE DAY (Vol. XXV, No. 281) New York City: Selassie sees the town. Chicago: Korea Children's Chorus. Indianapolis: Yukovich takes second "500" in row. USA: Navy crew wins west coast rowing sprint championships.

PARAMOUNT NEWS (No. 84) New York City: Selassie sees the town. Indianapolis: Yukovich takes second "500" in row. France: Czech track star Zatopek breaks more records. Scotland: British amateur golf.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 575) Scotland: RCAF sabre jets arrive. Seattle: Sea otters in zoo home. Annapolis, Md.: June week.

WARNER PATHE NEWS (Vol. 25, No. 86) New York City: Selassie sees the town. Hawthorne, Cal.: High speed sled for jet testing. Indianapolis: Yukovich takes second "500" in row. France: British girl runs five-minute mile.

PEOPLE

HOLLYWOOD—It was revealed last fortnight that balloting to select 14 members of the board of governors, Academy of Motion Picture Arts and Sciences, resulted in the election of William Holden, actors branch; Felid M. Gray, art directors; John W. Boyle, Cinematographers; George Stevens, directors; Fred L. Metzler, executive; William A. Lyon, film editors; Edward B. Powell, music; Sol C. Siegel, producers; Teet Carle, public relations; Harry Tytle, short subjects; John O. Aalberg, sound; George Seaton, writers; and Y. Frank Freeman and E. J. Mannix, administrators, all for two-year terms. Two positions were filled in the last category because it is a new one. New governors will join the board at the next meeting when officers will be elected.

HOLLYWOOD—Results of the election of officers and board members of the Screen Extras Guild last week showed that the administration slate won by better than three to one. Last year's officers were re-elected, including Richard H. Gordon, president; Franklyn Farnum, William H. O'Brien, and George Barton, vice-presidents; H. O'Neill Shanks, executive secretary; Beulah Parkington, recording secretary; and Jeffrey Sayre, treasurer. Board members elected for three-year terms include George Barton, Paul Bradley, Tex Brodus, Eva Novak, Spencer Chan, Louise Lane, Ann Roberts, Frank Losee, Emory Dennis, Willie Bloom, and Connie Conrard; two-year terms, Carmen Clifford and Evelin Ceder; and one-year terms, Anne Mabry and Vi Ingraham.

HOLLYWOOD—Merle Chamberlin, chief of projection, MGM studios, Culver City, Cal., and chairman, projection committee, Motion Picture Research Council, was named by International President Richard F. Walsh last week to serve on a voluntary basis as technical advisor on the staff of the IATSE Official Bulletin. Chamberlin is a member of Studio Projectionists' Local 165.

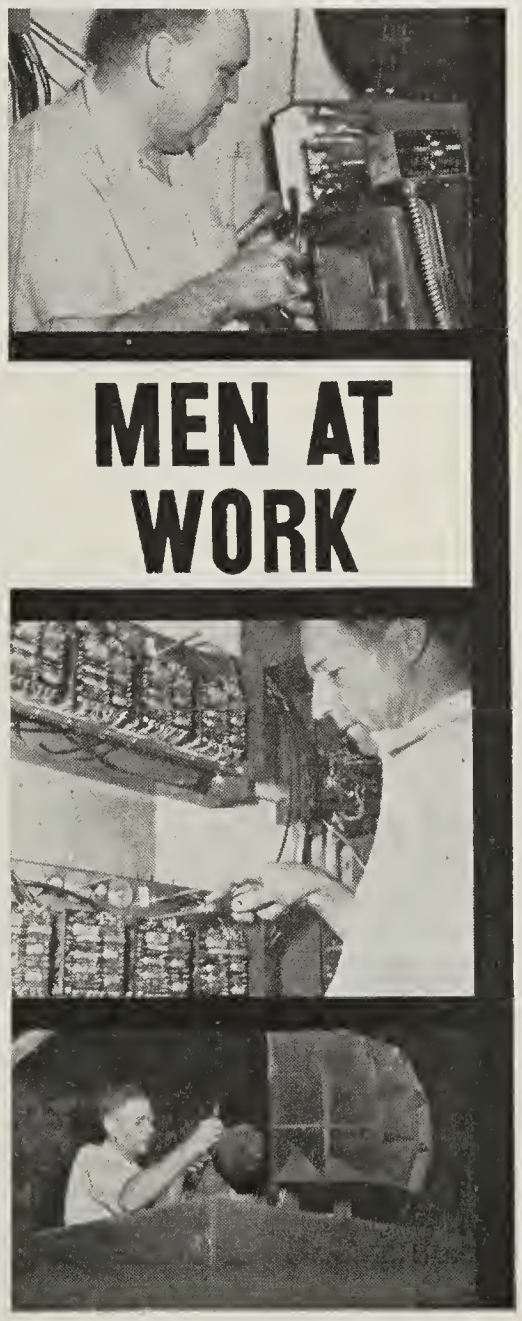
NEW YORK—Harold Lasser, for the past 10 years special assistant and trial attorney, anti-trust division, Department of Justice, has joined the legal staff of Universal Pictures Company in New York under Adolph Schimel, vice-president and general counsel, it was announced last week.

NEW YORK—A. W. Schwalberg, president, Paramount Film Distributing Corporation, last week announced the appointment of Bryan D. (Buck) Stoner as central division manager to succeed James J. Donahue.

NEW YORK—It was revealed last week that Clinton J. "Pat" Scollard has resigned from his position as executive aide to Herman Robbins, president, National Screen Service.

Rogers On Selznick Deal

NEW YORK—Frank I. Davis, Jr., president, Selznick Releasing Organization, announced last fortnight the appointment of Budd Rogers to supervise the re-releasing and distribution of a group of films produced by David O. Selznick. The films include "Duel In The Sun," "Spellbound," "Rebecca," and "Tom Sawyer."



Altec service men . . . 200 skilled, sound-wise field engineers . . . Altec-trained technicians equipped with Altec-designed precision tools and instruments . . . at work in theatres from coast to coast . . . installing stereophonic systems . . . servicing . . . repairing . . . replacing . . . counseling exhibitors . . . solving difficult problems . . . assuring perfect performance day in and day out . . . for 6,000 Altec-serviced theatres!

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SERVICE CORPORATION

SPECIALISTS IN MOTION PICTURE SOUND
161 SIXTH AVENUE NEW YORK 13, N.Y.

Konecoff

(*Continued from page 6*)

reported that "The Robe" has taken in 18 millions in the United States for the company to date and that he expects it to hit the 50 millions mark eventually.

Ross was not disturbed by the company's decision to release his films in non-stereo sound versions, feeling that those theatres that can't equip either because of physical limitations or because of economic ones shouldn't be penalized and prevented from playing CinemaScope. He couldn't, however, see any reason to issue the releases in regular 2-D form except in a relatively few situations. He thought that eventually there would be 16mm. versions for use in schools, etc. Ross couldn't see standardization of processes in the future, because as long as there is individuality there will be difference of opinion. His was that CinemaScope is best.

(Extra Curricular: Miss Caulfield arrived before the talks were over and agreed to have some coffee, but black because she was watching her calories. We were watching Miss Caulfield and felt her calories were well distributed.)

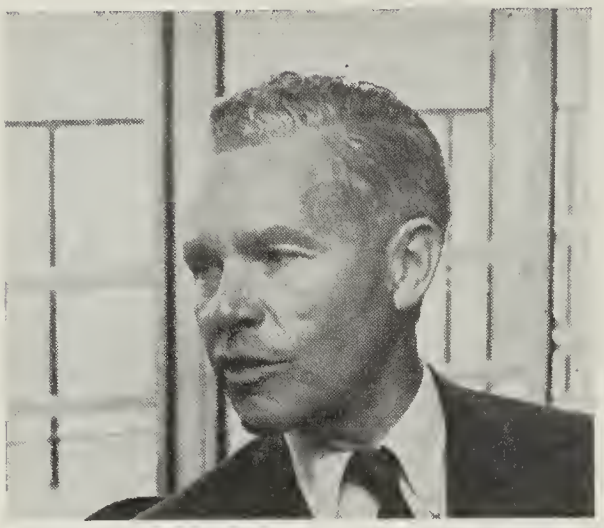
DIG THAT CRAZY CALIGULA: Jay Robinson, who plays the mad emperor Caligula in both "The Robe" and "Demetrius And The Gladiators," arrived to do the town promotion-wise on behalf of the sequel, which opens at the Roxy. We expected to see him parading up and down in costume in his hotel room shouting epithets and foaming at the mouth, but instead found a fairly good looking young chap, quiet, sensible, well-informed, and eager to do what he could to promote the film.

As a matter of fact, about three months ago, while skiing in the vicinity of Salt Lake City, he called 20th-Fox and asked whether there wasn't something he could do publicity-wise for either "The Robe" or "Demetrius." The reaction was one of amazement with the branch checking with the studio to make sure that there wasn't an impostor here. It was the first time anyone had offered to do anything of this nature on their own for some time.

His offer was accepted and he addressed several high school audiences, with some of the youngsters asking for scenes from his pictures. Exhibitors wrote in commenting favorably while the students sent in quite a batch of fan mail. The studio decided to continue this good thing and off he went to San Francisco, where he spoke before 30,000 students in eight high schools, showed slides from "Demetrius," and did scenes from "The Robe." Thousands of fan letters arrived at the studio.

He also addressed women's clubs, PTA groups, the Rotary, Kiwanis, colleges, etc., and by the end of the tour, he will have covered 20 cities. He winds up in Boston, Washington, and Philadelphia. Incidentally, he found that "The Robe" had been seen by 75 per cent of his high school audiences, and found them well informed on matters concerning Hollywood production.

In 32 days, he addressed some 350,000 people personally and both he and the studio are astonished at the reaction. During one period of time, he received 10,300 letters, more than Marilyn Monroe received in a similar period. He worked



Frank Ross, producer, 20th-Fox's "Demetrius and The Gladiators", recently discussed the sequel to "The Robe" and other film plans in New York at a press conference, prior to leaving for travels in Europe with his actress-wife, Joan Caulfield.

for about 30 minutes, never using a microphone, and thinks the tour a wonderful idea especially if the personality has something to do in front of the audience, not just standing there and reporting that it was wonderful to visit the city, and that's all. He'd like to go out again after a slight rest.

Robinson, under a seven-year contract to the studio, is scheduled to appear next in "Prince Of Players" as John Wilkes Booth, to be made commencing on July 10 and which will star Richard Burton. He has no fear of being typed and rather enjoys his role of "the young man who is thoroughly hated on the screen." He believes that CinemaScope is changing the technique of acting before the motion picture cameras and that the day of the one or two-minute "take" is over. Instead, there will be lengthy and complete scenes filmed at one shooting.

He recalled his efforts on the local stage which were well received, but he left New York anything but a success. In California, he tested for Caligula after 38 others and was signed immediately. He's a showman's actor.

TV OR NOT TV: The Paramount is going in for the unusual in shows by combining a TV show from its stage and its regular motion picture fare, all for the price of a single admission ticket.

Bob Shapiro, managing director, announced that the public will have the opportunity of witnessing, for the first time in a leading Broadway theatre, the simulcast of one of radio's and television's oldest and most important shows, "The Voice Of Firestone," in addition to the regular screen attraction, when the stage of the theatre becomes the regular weekly scene of the simulcast beginning on June 21.

In order to permit morning rehearsals, the theatre will open its doors at 4:30 p.m. on Mondays and patrons attending after that time may witness the proceedings on the stage from 8:30 to 9 p..m, after which the regular film program will be presented. A special section of seats will be set aside to admit 300 guests of the sponsor (Firestone), and these will be permitted to remain and see the film program.

The theatre has a lineup of impressive pictures, which, when coupled with the famous artists that will appear on the programs, should create quite a stir at the boxoffice. Rumor hath it that the Roxy is considering a similar setup.

THE METROPOLITAN SCENE: "The Egg And I" is getting new reaction from audiences. . . . Max Miller, UA field exploitation representative in the Philadelphia-Baltimore, Md.-Washington area, became a pappy for the first time when a son, Michael Edward, was born to his wife. . . . Sandra Block, secretary to Eddie Solomon, 20th-Fox assistant exploitation manager, is lovely and engaged. . . . The National Father's Day Committee issued a Father's Day trailer featuring Roy Rogers, 1954 "Screen Father of the Year," in which he urges that father be treated to the movies on Father's Day (June 20) as he's always treating everybody else in the family. Theatres throughout the country, they say, have ordered the free footage directly from the committee, 50 East 42nd Street, and the supply is pretty well gone. . . . Stop the presses or something—Debra Paget, shortly to be seen in "Demetrius And The Gladiators," has been chosen "Miss Ivy Leaf" by veterans of the 4th Infantry (Ivy) Division. . . . The Stanley Warner Circuit is celebrating Si Fabian's 40 years of exhibition leadership and community service (1914 to 1954) via one of the greatest national drives in exhibition history, with $18,000 in 121 prizes. The first prize is a two-week all-expense vacation tour of England for the winning manager and his wife. Harry Goldberg and staff have gotten up a 20-page pressbook that is excellent. . . . "The Caine Mutiny" pressbook is an impressive job in two sections, one devoted to advertising layouts and the other dealing with publicity and promotion. . . . Okeh pressbooks are out on "The Jolson Story," "Three Coins In The Fountain," and "Secret Of The Incas."

Malkin-Einfeld

NEW YORK—Miss Lise Einfeld was married on June 11 to Richard Malkin at the home of her parents, Mr. and Mrs. Charles Einfeld by the Rev. Dr. Julius Mark, Temple Emanu-El. The ceremony was witnessed by members of the immediate families. The father escorted the bride, who had Miss Linda Einfeld, her sister, as her only attendant. Edgar Malkin was best man for his brother.

Mrs. Malkin, an alumna of the Emma Willard School, Troy, N. Y., was graduated from Smith College, Northampton, Mass. Malkin attended the Harvard Graduate School of Business Administration following his graduation from Yale in 1948.

He served with the Intelligence Department of the army in the Pacific Theatre during World War II.

He is with the radio-television department of the J. Walter Thompson Company.

Following the wedding ceremony, the couple sailed aboard the S.S. United States for a holiday in England and Scotland and Europe. They will live in New York City upon their return home.

Stereo Sound In Army Posts

WASHINGTON—Fred Bund, head, Army and Air Force Motion Picture Service, stated last fortnight that stereophonic sound will be installed in most of the services' larger theatres, with possibly 90 houses getting the treatment.

The International Scene

(*Continued from page* 10)

R. Riltz and associates. Openings will soon include Stanley Zaba's 150-car Twilite Drive-In near Wolsley, Sask.; the 500-car Belmont Drive-In, near Edmonton; the 400-car ozoner, Valleyview, B. C., being built by Sucha Singh and the Brocklehurst family; and the Glenwood Drive-In, near Edson, Alta. . . . The eighth annual general meeting of the Manitoba Motion Picture Exhibitors Association took place on June 14 at the Marlborough Hotel, Winnipeg. Major matter reviewed was the amusement tax situation. President S. Richard Miles was in the chair.

RKO's branch at St. John, New Brunswick, reported the greatest shipment of short subjects in the history of the office in the week just past, the sixth in its short subjects drive honoring the 25th anniversary of Sid Kramer, RKO short subjects sales manager.

Jack Labow, RKO district manager, will be honored with a six-week summer sales drive from July 23 through Sept. 2.

CANADIAN CINE CHATTER: Joe Cardwell, manager, Bloor, Toronto, moved over to the Alhambra following the promotion of Mike King to the Nortown, Toronto. Toronto Famous Players managers entertained Don Edwards prior to his departure to Hamilton, where he is to become manager, Tivoli. He has been manager, Nortown. . . . Film publicity men in Toronto gathered with the press at the Variety Club clubrooms to welcome back Archie Laurie to the city. Archie, former manager, Seville, Montreal, was recently appointed publicity director, United Artists, Canada. . . . The Variety Club executive in Toronto entertained sports writers and radio personalities at the clubrooms to indicate to them the importance of the Variety Baseball Night at the Maple Leaf Stadium. . . . Ken Johnson, the Toronto Telegram movie columnist, is taking part in negotiations with management on behalf of the American Newspaper Guild. . . . Marcus Loew's Theatres Limited, Canadian subsidiary of Loew's Inc., declared a one per cent share dividend amounting to $1 and payable on June 30. . . . Don Jones, Toronto, is representing the Barrett Film Service, which handles theatre advertising clocks.

Frank Morriss, movie columnist, The Winnipeg Free Press, has been touring Europe for his paper, and the articles he has been sending back have proven very interesting. . . . Purchase of nitrate film scrap by Canadian Kodak will end because the amount offered has dwindled to very little, it was announced by the company. The company is trying to find another Canadian outlet for nitrate scrap.

—Harry Allen, Jr.

Spain

In Barcelona, sparked by key addresses from Universal Pictures President Milton Rackmil, U-I vice-president and foreign general manager Americo Aboaf, and vice-president David Lipton, the U-I 1954 European sales convention was held here last week. President Rackmil told the 50 delegates from Europe and the Near East that the company was experiencing a great upsurge in business in Europe and throughout the world due mainly to the product coming from the U-I studio plus the excellent company spirit and organization. In his address, foreign general manager Aboaf emphasized that the company could not consider itself successful unless the exhibitor made a profit. Vice-president Lipton, guest of honor at the convention, elaborated on U-I's slogan "Pictures with that Universal Appeal" by outlining in detail the coming studio product, with particular emphasis on the high diversification, star power, and entertainment values inherent in each picture. A dramatic highlight was the playing of a specially recorded message from executive vice-president Al Daff, flown from the studio. Vice-president Felix Sommer told the convention that the company was unsurpassed in its intelligent expenditure of millions of dollars a year for picture production. Kennet Hargreaves, managing director, General Film Distributors, distributor in the United Kingdom, spoke of exhibitor goodwill and the need for flexibility of booking policy to secure maximum contracts. John Marshall, Middle Europe supervisor, revealed the signing of a 52-week exclusive contract with the 1260-seat Pathe Cinema, Antwerp. Forthcoming product of special appeal to Spain was stressed in an address by Aboaf.

England

In London, it was learned that Abram F. Myers, National Allied board chairman and general counsel, had revealed that the organization had declined an invitation to attend the annual convention of the Cinematograph Exhibitors Association on June 20 at Harrogate, Yorkshire, England. Walter Reginald Fuller, CEA secretary, had extended the invitation to him and other United States exhibition representatives for discussion of a proposal to form a world alliance of exhibitor organizations. Myers stated that neither he nor any other National Allied official would attend the British exhibitors' convention.

This Was The Week When....

Jack Ellis, Ellis Films, acquired "The Temptress," in association with George Chasanas, trade veteran. . . . RKO Theatres revealed that as the result of the recent invitation for tenders of stock from its stockholders, a little over a half-million shares have been tendered and accepted. . . . UA set 10 regional premieres for "Apache," beginning on June 30 at the Roosevelt, Chicago. . . . The world bow of "Karamoja" was set for July 2 at the Analy, Sebastopol, Cal., home of the producer of the Hallmark release. . . . 20th-Fox announced that "The Royal Tour Of Queen Elizabeth And Philip" will be sneak-previewed later this month in theatres in every exchange city.

Sol A. Schwartz, president, RKO Theatres, arrived in Hollywood to look at new product. . . . American Broadcasting-Paramount Theatres, Inc., announced dividends of 25 cents per share on the outstanding preferred and common stock. . . . The world premiere of "The Unconquered" was held at the Guild, New York City. . . . Key city premieres were set at the Palace, Milwaukee, and Denver and Esquire, Denver, for UA's "The Yellow Tomahawk." . . . UA also revealed that "Adventures Of Robinson Crusoe" would have Texas territorial bookings at the end of the month. . . . The Protestant Motion Picture Council named "Demetrius And The Gladiators" "Picture of the Month" for June. . . . Sixty-one theatres were set to televise the Marciano-Charles heavyweight championship fight on June 17 over Theatre Network Television, Inc. . . . Leonard Goldenson, president, American Broadcasting-Paramount Theatres, Inc., sailed for a month in Europe to visit production in several countries.

Johnston Reports On French Situation

New York—Eric A. Johnston told the industry press last week that U. S. firms were fighting the extension of the French eight per cent turnover tax on earnings remitted to this country through litigation in French courts and representations to the French government. The industry case against the tax is based on the premise that it imposes the burden of double taxation, the MPAA head said.

Assessments against United States companies under the tax were estimated at approximately $8,000,000. Meanwhile, a new French agreement was still in the process of negotiation. Johnston asserted that there was agreement on keeping the number of U. S. films at 110, with $200,000 as the monthly remittance.

In London, W. H. Lawson, appointed receiver, British Lion Film Corporation, by the National Film Finance Corporation, announced that Sir Arthur W. Jarrett, managing director, will continue as head of distribution of the new company to be formed as a result of the receivership. The company will act as a distributor without production interests. Continuity of distribution will be maintained with 18 major British films for release beginning in August.

Japan

Production of CinemaScope equipment in Japan is fast placing that nation on a self-sufficient basis with local screen, lens, and sound manufacturers turning out equipment meeting rapidly expanding exhibitor needs, it was disclosed by 20th Century-Fox. Three sound manufacturers are already producing stereophonic sound equipment, Komitsu Company, Tokyo Aircraft Company, and the Victor Company of Japan. Anamorphic lenses are being turned out by Nippon Kogaku, while vinyl-coated embossed screens are being manufactured by the Yanaguja Company. There is considerable exhibitor interest in the medium.



For the world premiere of King Brothers' RKO release, "Carnival Story," a life-size cutout of Anne Baxter as a high diver was displayed on top of the Woods marquee, Chicago, and it helped sell tickets.



Mrs. Sarah King, mother of the King brothers, accompanied Herman to Detroit, where "Carnival Story" opened at the Palms. Herman personally arranged the campaign while Mrs. King, as usual, and noted above, was first in ticket line.

MOTION PICTURE EXHIBITOR FEATURE

Bally—King Size

THE King Brothers, produeers of RKO's "Carnival Story," not only believe that the making of a film requires personal attention and elose supervision of every detail, but the personal touch also continues in the selling of their films, as is evidenced by "Carnival Story."

Brothers Mauriee and Frank supervise west eoast activities from Hollywood, while Herman travels throughout the eountry working with exhibitors, managers, and advertising and publicity direetors. The campaigns featured star appearances.



Seen are Ed Greenberg, Foote, Cone, and Belding Advertising Agency; Perry Lieber, RKO advertising and publicity director; and Maurice and Frank King, planning national merchandising on "Carnival Story." It has proved to be one of the most effective campaigns in recent months.



Pointing with pride, Herman King, left, a co-producer, discusses a colorful lobby poster for "Carnival Story" with Ben Domingo, RKO Theatres' Boston city manager. The color film, made in Germany and starring Miss Baxter and Steve Cochran, had its Boston first run at the RKO Metropolitan.



Herman King, left, discusses plans for the opening at the Palms with Alice N. Gorham, advertising director, United Detroit Theatres, and Harold H. Brown, president. "Carnival Story" proved to be a real high grosser.



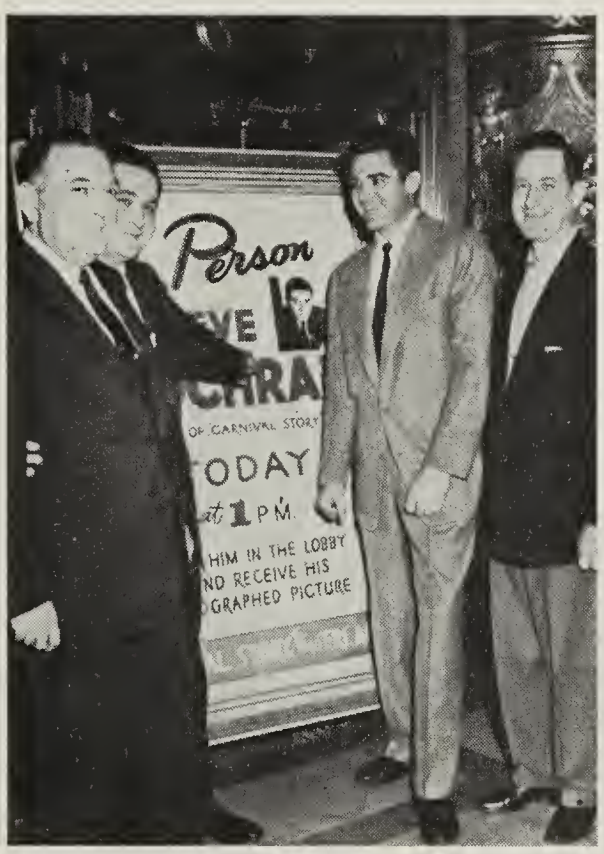
Despite rainy weather, lines formed early outside the Criterion, New York, for the metropolitan premiere. Crowds also jammed the lobby of the theatre, where Cochran was on hand to sign autographs for early birds.



As advance exploitation for the RKO film, the Golden Gate, San Francisco, set up a high-diving stunt on the building above its marquee. Life-size dummies were used to imitate the two stars, Miss Baxter and Lyle Bettger.



Models display bathing suits worn by Miss Baxter in the film in a tieup with Goldblatt Brothers Department Store engineered for the opening of the film at the Woods, Chicago.



Seen at the Mastbaum, Philadelphia, are Larry Graver, manager; Hyman King, co-producer; Cochran, in for a personal appearance; and Irving Blumberg, zone SW advertising director.



Through a tieup with Ford automobiles, Helene Stanley, featured in the film, and two models, suitably attired, drove through San Francisco to premiere showing, held at the Golden Gate.

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising

Frontier Theatres Plugging June Shows

DALLAS—Frontier Theatres, Inc., operating theatres in Texas and New Mexico, is currently in the midst of a circuit-wide June exploitation promotion.

Known as H. J. Griffith's June "Goodtimes Jubilee," in tribute to President H. J. Griffith, it represents the combined efforts of the Dallas home office personnel as well as managers and partners in the field.

Louis Higdon, vice-president and general manager, Frontier Theatres, pointed out that not only would such a concentrated selling effort afford the managers an opportunity to celebrate the recent tax victory, but would make prospective moviegoers in every Frontier town and surrounding area aware that "movies are still their best entertainment."

Chief booker Vernon Watkins and his staff have made a special effort to saturate outstanding pictures in every Frontier operation throughout the four weeks. The advertising department, headed by L. E. Forester, has organized specific exploitation stunts and ideas which have gone out to the managers in the form of weekly bulletins, together with ad mats, "Jubilee" heralds, trailers, and other selling aids. Various theatre specialty suppliers have cooperated by furnishing special "Jubilee" printed material such as handbills, programs, twirlers, banners, one-sheets, and other flash items.

Circuit managers, known as "Frontiersmen," have set at least one outstanding exploitation stunt or activity a week in both conventional theatres and drive-ins.

A sure fire gag to arouse maximum interest is known as "The Name's the Same." If a person's first name is the same as the first name of the star or stars in any June attraction, that person is admitted free as the theatre's guest. All persons whose first name is "John" will be admitted free during the engagement of "Hondo," starring John Wayne, and, during the run of "The French Line," all Janes are admitted free, etc. The theatre, of course, designates the star or stars that will be so recognized, and bonafide identification will be required from the eligible patron.

A perforated ticket good for any four shows in June, selling at a bargain price based on the regular admission charge and known as a "4-Timer," is expected to pay off big dividends. A stub to be filled in with name and address of purchaser enabling the manager to hold a drawing, with worthwhile prizes, on the last night in June, acts as an added incentive to purchase a "4-Timer" ticket. A "This Is Your Life" stunt based on the popular radio-TV program, and a teen age stage dance to begin after a 10:30 break, properly chaperoned, are only a few of the many boxoffice boosters and goodwill builders that are scheduled.

For the drive-ins, there are flying saucer nites, chicken scrambles, "Grab-Bag Nites," greased pig chases and "National Brand" food basket nites, all a part of each Frontiersman projects for the month.

With lobbies, fronts, outside posting, and ballyhoos reflecting an exciting spirit of celebration; newspaper ads, heralds, programs, and mailing pieces screaming that "Jubilee" theme of optimism and enthusiasm, Frontier Theatres, Inc., is all set to realize the greatest month of entertainment in the company's history.



Frontier Theatres, Inc., Dallas, operating theatres in Texas and New Mexico, is currently in the midst of a circuit-wide expoitation promotion that will extend throughout June. Known as H. J. Griffith's "Goodtime Jubilee", and a tribute to the company's president, H. J. Griffith, left, it was originated by Louis Higdon, vice-president and general manager, right. The push is getting plenty of managers' help.

WB, RCA In "Them" Tieup

NEW YORK—Warners and RCA Victor last week concluded a nationwide tieup on "Them!", set to coincide with picture's mass saturation release across the country. The tieup, keyed to a coloring contest, supplements Warners' record TV, radio, and newspaper campaign with TV plugs on the contest in 25 key cities and covering over 700 theatres.

Details of the contest call for an entry blank containing a drawing to be completed by following printed numerals and then coloring in the sketch, plus 25 words or less on why the contestant would like to see "Them!". Material available to cooperating theatres on the contest includes entry blanks, one-sheets for lobby display, and a special free trailer plugging play date and contest. Cooperating TV stations will display one-sheet and entry blank and call attention to local playdate where entry blanks are available.



This attractive set piece 12 feet wide and nearly six feet high was recently built for the lobby of Walter Reade's Majestic, Perth Amboy, N. J., by Ted Davidson, city manager, for the "Summer Vacation Kiddie Movie Series." In Perth Amboy, as in nine other communities where Walter Reade theatres are located, the series is being offered with the schools and Parent-Teacher Associations in each community selecting the 12 shows and handling the sale of tickets in the various schools.

SAFETY LADDERS
Top quality aluminum or sturdy wood construction, with extra features that make these ladders real "super values". Get details, compare!
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

NEWS OF THE Territory

New York City

Crosstown

Eugene Picker, executive in charge of Loew's Theatres, New York, and William J. Heineman, vice-president, United Artists in charge of distribution, announced jointly that the Capitol would present "The Barefoot Contessa" and "Vera Cruz," in that order, following "The Caine Mutiny." Picker and Heineman said that the booking of the two United Artists releases after "The Caine Mutiny" would "lock up" the theatre for at least nine months.

LIGGETT-FLORIN — The office assumed buying and booking for the Tribune, city; Hunter, Hunter; and the Monroe, Monroe. . . . Booker Jerry Horowitz moved into his new apartment in Flushing. . . . Max Fried's son, Harry, celebrated his bar mitzvah. . . . The 2000-car Westbury Drive-In, Jerico, L. I., will open soon.

The Lake Huntington, Lake Huntington, reopens for the summer on June 25. . . . The Raymond, City Island, closed. . . . The Fulton Amusement Corporation is the new operator, Fulton, Jersey City, N. J.

Skouras Theatres renewed the lease on the Forest Hills, Forest Hills, for a long term, but didn't renew leases on four other theatres owned by Interboro Circuit, the Corona, Granada, Crescent, and Steinway, all on Long Island.

Harold F. Chadwick, Motion Pictures Home Office Employees, H-63, announced that Paramount Pictures and the union had agreed on a new two-year contract, retroactive to Sept. 30, 1953, and covering home office advertising, publicity, and exploitation personnel. Those employees earning under $100 per week will receive a 10 per cent wage hike. Those earning over that figure will receive an eight per cent boost, with increases ranging from $7.50 to $12.50 per week. The contract expires Sept. 30, 1955. Chadwick stated that other benefits include increases in the minimum hiring rates, liberalization of arbitration and holidays, and adoption of the "Johnston formula" on holidays. Jerry Pickman and Arthur Israel represented Paramount in the negotiations. Representing the union were Chadwick, executive vice-president, Russell Moss, Harlan Holmden, and Joseph Basson.

Murray Silverstone, president, 20th Century-Fox International Corporation, left for California with 20th Century-Fox President Spyros P. Skouras and distribution director Al Lichtman for studio conferences.

Alfred E. Daff, executive vice-president, Universal Pictures Company, left for a trip to the U-I studios.



Seen at the recent dinner tendered Saul J. Ullman, manager, Fabian Theatres, by the Variety Club Tent, Albany, in honor of his raising $22,500 as chairman of the "Big Brother" drive for the tent's Camp Thatcher for Boys, were, left to right, seated, Chief Barker Jules Perlmutter, Ullman, and Assistant Chief Barker Sumberg, and, standing, left to right, Irwin Ullman, Fabian Theatres, and Pete Dana, district manager, U-I.

Hugh Owen, executive assistant to the Paramount distribution vice-president, returned from Chicago. . . . George A. Smith, Paramount western division manager, left for Los Angeles.

The New York World Telegram and Sun began a new advertising rate policy last week, offering a reduction of one-third on motion picture rates in Saturday editions if advertisers use columns of the paper three other days a week at regular rates. Dick Murray, newspaper advertising manager, said the policy was being put into effect to increase theatrical interest in the Saturday issue as an ad medium. Standard rates of the publication are from an open rate of $1.85 per line to $1.41 for Broadway houses and from $1.14 per line to 78 cents for neighborhood theatres.

Walter Reade, Jr., president, Walter Reade Theatres, left for a business and vacation trip to the west coast. Reade will attend several regional meetings of the Theatre Owners of America, of which he is president, and the board meeting of TOA in Los Angeles. He will be joined in California by Mrs. Reade later in the month.

David Berk and J. Krumgold sold the 800-seat DeLuxe, Brooklyn, to a corporation headed by Lawrence Kurtis and M. Schoen, circuit operators. Attorney Morris Wolf represented the purchasers and attorney Joel M. Lieberman acted for Berk and Krumgold.

Mrs. May Lightstone, widow of a pioneer city exhibitor, died. She was the mother of Oscar Lightstone, SOS Cinema Supply; Irving Lightstone, CBS-TV; and Leonard and Morton Lightstone, Island Theatre Circuit, Long Beach.

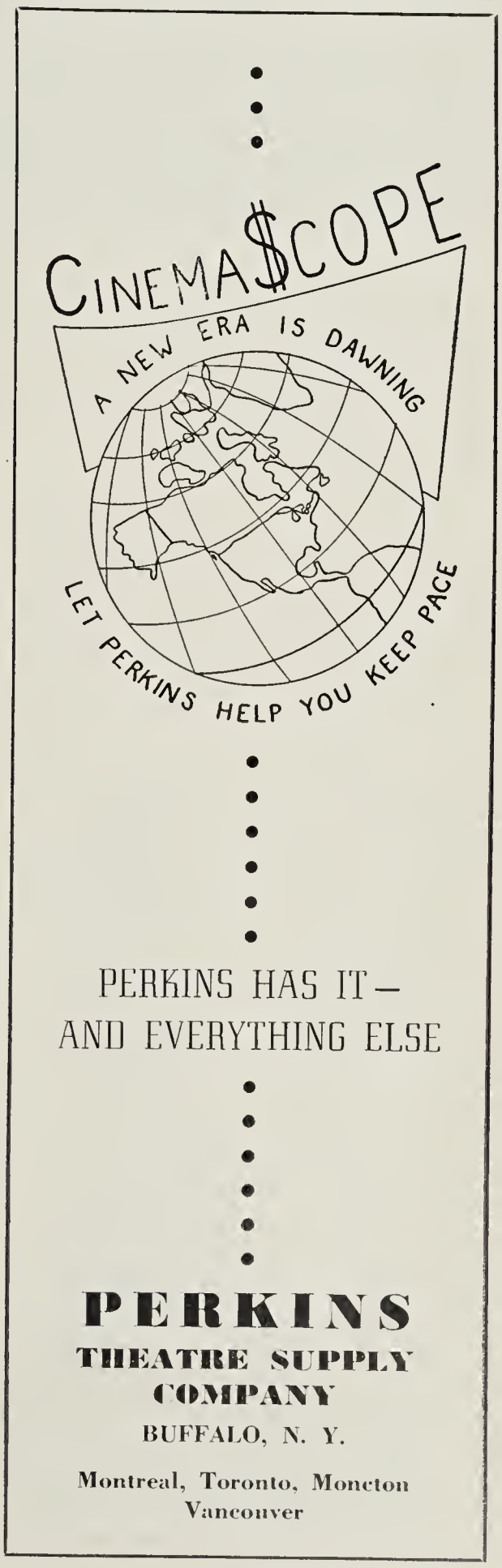
New Jersey

Asbury Park

A gold plaque for outstanding community service has been awarded to Walter Reade, Jr., president, Walter Reade Theatres, by the Jewish War Veterans. Reade, a resident of the North Jersey shore and who owns and operates most of the theatres in the North Jersey shore area, was presented with the plaque for "service to the community" at the annual installation banquet of Post 125, JWV. The award is given annually to the one man whom the JWV feels has particularly done an outstanding job in public service to his community.

Newark

The Oritani, Hackensack, N. J., and the Warner, Ridgewood, N. J., will have a Mitchell air-conditioning giveaway during June. . . . Alice Backfish, Stanley Warner booking department, left for a two week vacation, touring the New England States and Canada. . . . Martha Schainman, Stanley Warner purchasing department, was vacationing.





Highlights in the intensive campaign which recently backed the New York opening of Republic's "Johnny Guitar" at the Mayfair include, in the usual top to bottom, left to right, order some of the girls in western regalia distributing lucky "chips;" a lobby display including the 40 x 60 which announced the "Photo-Jean-Ic" girl contest held in cooperation with Macy's five stores, with finals held on the stage of the Mayfair, and the winner getting a trip to Hollywood and a screen test at Republic studios; a lineup of contest entrants at the Herald Square Macy's; Scott Brady and Royal Dano, who appear in the film, with five of the finalists, Cathy Conley, Catherine Korn, Rene Atlas, Sheila Stampler, the winner, and Frances Gallagher; Brady, "Miss Photo-Jean-Ic" Stampler, Republic President Herbert J. Yates, and Dano; and the front of the theatre on premiere night, again showing the model cowgirls and the "lucky chips" promotion.

New York State

Albany

The Strand had the Tri-City Dixieland Band, led by Francis Murphy, who played with house's concert orchestra in its early concert-presentation days, as an added evening attraction. Stanley Warner zone manager Charles A. Smakwitz tentatively booked the unit for an early July date at the Troy, Troy. Strand manager A. O. La Flamme supervised arrangements for stage show.

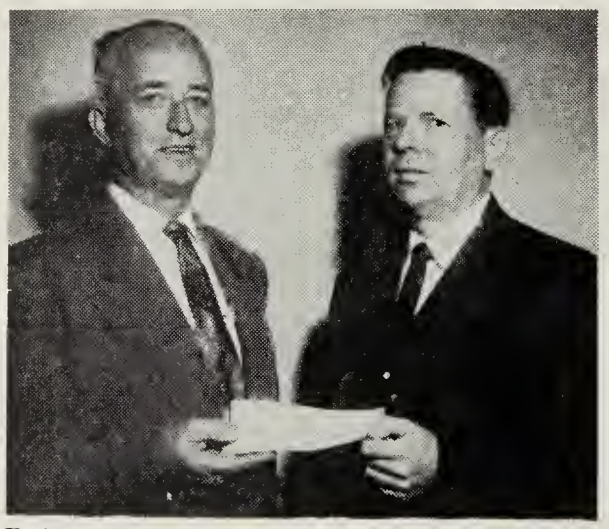
Jack Swarthout was reported preparing a return to the Stanley Warner Ritz after months of illness, during which Don Germain acted as manager. . . . Joe Saperstein, Fabian circuit-division manager, was in serious condition with a heart ailment at Albany Hospital. . . . Ed Foley, dean of local aides, hoped to be back at the Strand soon after discharge from the Albany Hospital and a blood infusion treatment for anemia.

Independent Film Makers Association, Inc., has been authorized, under the membership section of the corporations law, to carry on the business affairs of an unincorporated, non-profit association known as Film Arts Society, and generally to promote public awareness and appreciation.

Charles A. Smakwitz, Stanley Warner zone manager, has been appointed co-chairman, Colonial Ball, which on June 25 will climax the week-long celebration of the 200th anniversary of the Albany Congress, the nation-in-being's first. The ball will be staged in The Washington Avenue Armory. The "Cradle of the Union" observance was authorized by a joint congressional resolution which Congressman Leo W. O'Brien, Albany, introduced. President Eisenhower, after signing it, appointed a Congressional committee to represent the federal government at the celebration of the historical milestone.

The annual Variety Club golf tournament will be held at the Shaker Ridge Country Club on June 28, as announced in mid-May. A subsequent statement that the date had been advanced to June 21 was based on a misunderstanding. The Shaker Ridge course and clubhouse will not be available for an outside affair the third Monday of the month, but will be on the fourth Monday. It is probable that a turnout of 75 to 90 will be registered for the links competition and the dinner to follow. Harry Alexander and Aaron Winig are co-chairmen. Sylvan Leff is directing the sale of tickets; the chief barker, the collection of prizes.

Sid Urbach, Variety Club, and Mrs. Urbach celebrated their 12th wedding anniversary.



Ralph Lanterman, left, city manager, Walter Reade Theatres, Morristown, N. J., is seen recently presenting a check to Howard Morrison, president, Morristown chapter, United World Federalists, as the unit's share in a benefit performance of IFE's "The Little World Of Don Camillo" at one of the Reade Morristown theatres.

Buffalo

Stanley Kositsky, UA branch manager, named Mike Simon, former Paramount branch manager here and in

(Continued on page NT-4)



Faith Bowie, age 10, recently won a wrist watch and a round trip to Switzerland in a contest held by Richard De Bow, manager, Trans-Lux, Madison Avenue, New York City, and Harold Thackrah, assistant, in conjunction with UA's "Heide." The lucky little lady appeared at a Saturday kiddie show and gave out "Heidi" coloring books.

Norwich Houses Reason For Litigation

ALBANY—The competitive situation between Smalley's Norwich and Schine's Colonia, both in Norwich, erupted on June 7 when Smalley Theatres, Inc., and Smalley Norwich Corporation filed in U. S. District Court, Utica, a $2,250,000 damage suit under the Sherman and Clayton acts against Schine Chain Theatres, Inc., Schine Circuit, Inc., Schine Theatrical Company, Inc., Schine Enterprises Corporation, J. Myer Schine, Louis W. Schine, and eight major distributors. Ten of the latter are named in the complaint prepared by attorney Leonard L. Rosenthal, Albany, who lists two Paramount companies, Paramount Film Distributing Corporation and Paramount Pictures, Inc., which, the complaint set forth, was duly dissolved under the laws of New York State on Dec. 30, 1949, and prior to which time was engaged in the business of producing and distributing motion pictures "and was a stockholder in corporations which and subsidiaries of which were engaged in exhibiting motion pictures." The dissolved corporation was organized under the laws of this state; Paramount Film Distributing under the laws of Delaware.

Two U-I concerns, Universal Pictures Company, Inc., and Universal Film Exchanges, Inc., are included among the defendants. Others are: Loew's, Inc.; RKO Radio Pictures, Inc., Warner Brothers Pictures Distributing Corporation, Twentieth Century-Fox Film Corporation, Columbia Pictures Corporation, and United Artists Corporation. Columbia, Warners, and 20th-Fox are New York corporations while the others are Delaware corporations.

Gist of the cause for action is the statement that "On information and belief, since 1933 and earlier and up to and including the date of filing of this complaint, the producer-distributor defendants have knowingly and continuously engaged in a combination and conspiracy to restrain and monopolize interstate and foreign commerce in the distribution and exhibition of motion pictures in violation of Section 1 and 2 of the Sherman Law and have attempted to monopolize and have monopolized the distribution and exhibition of motion pictures in violation of Section 2 of the said Law.

The same allegation is made "all as reported in United States v. Schine Chain Theatres, Inc." These are the so-called Paramount and Schine consent decree cases.

The complaint further charges that "The combination, conspiracy, restraints, attempts to monopolize, and monopolization have been carried out by the defendants by various means and methods including among others, the following:

(a) by the making of long term franchise agreements, pooling arrangements, master agreements, and formula deals by and between the Schine defendants and the producer-distributor defendants;

(b) by the Schine defendants pooling their buying power in the licensing of films from the producer-distributor defendants on behalf of theatres in both closed and open towns in the Schine Circuit and on behalf of groups of theatres in which they and others were interested;

(c) by the producer-distributor defendants granting to the Schine defendants more favorable terms than were given to independent exhibitors, especially with regard to run, clearance, rental fees, admission prices, choices of product playing dates, advertising allowances, score charges, overage and underage, move-overs, contract modifications, and contract provisions;

(d) by the producer-director defendants granting to the Schine defendants unreasonable clearaces over competing independent exhibitors;

(e) by the producer-distributor defendants at the inducement of Schine defendants refusing to sell any product to a theatre or theatres operated by an independent exhibitor in competition with those owned or operated by the Schine defendants or leasing films to such independent exhibitors only on a subsequent and unsatisfactory run basis;

(f) by the contracting by the Schine defendants with the producer-distributor defendants for motion pictures greatly in excess of the exhibition requirements of the theatres owned or operated by the Schine defendants in order to prevent competing independent exhibitors from obtaining said pictures;

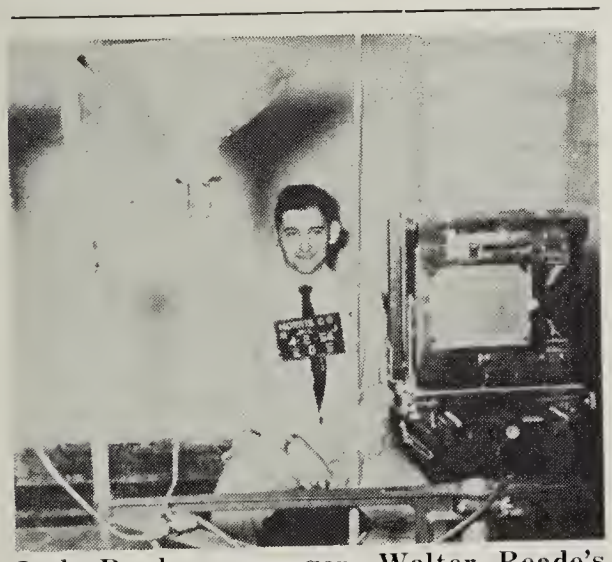
(g) by the indulgence by the Schine defendants in predatory practices to injure and destroy by their competition by threats to open additional theatres, by reopening closed theatres, by threats to build new theatres, by contracting with the producer-distributor defendants to prevent the sale of product to prospective competitors, by interfering with financial, contractual, and real estate arrangements and negotiations, by price cutting, and by resorting to unusual and costly vaudeville shows and games."

Allegedly, pursuant to the "combinations and conspiracies" of the defendants and "in execution of said combinations and conspiracies," and "by reason of the illegal activities of the defendants which have heretofore been described,"

(Continued on next page)



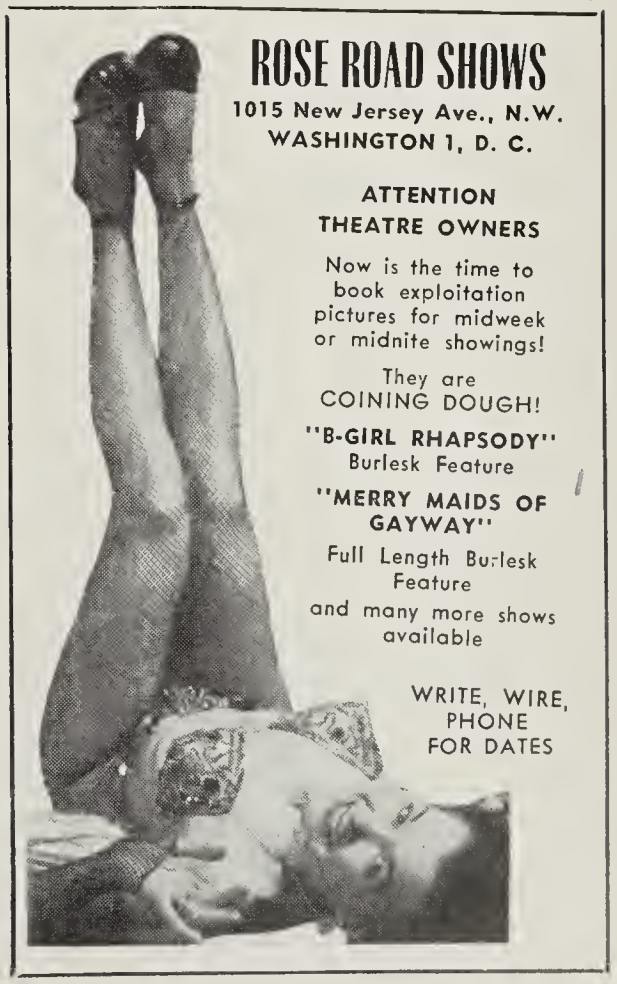
Buffalo's Mayor Steven Pankow, seated, recently extended official greetings to Shawn Smith, left, and Peggie Castle, right, of UA's "The Long Wait" during their visit to the upstate city. Seen also at the ceremonies is Councilman Elmer Lux, also a prominent exhibitor.



Jack Pardes, manager, Walter Reade's Park, Morristown, N. J., recently had this photo taken of himself while posing for an "official" jail photo, which took place while he was visiting Warden Underhill, Morris County Jail, to arrange a tiein for Allied Artists' "Riot In Cell Block 11."



The homespun robe which provides a focal plot ingredient in both 20th-Fox's "The Robe" and its sequel, "Demetrius and The Gladiators," was recently sent east from the studio's prop department and placed on display at the Roxy, New York City, coincident with the latter picture's premiere.



Norwich Houses

(Continued from preceding page)

the plaintiffs, charges the complaint, "have been deprived of the motion picture product of the producer-distributor defendants for its Smalley, Norwich, N. Y., and have consequently sustained losses in the operation of such theatre."

By reason of the foregoing facts, summarizes the complaint, plaintiffs "are suffering irreparable damage to its trade and business, and have no adequate remedy at law because said facts are continuous and would involve a multiplicity of suits; (by) the plaintiffs have suffered damage in the amount of $750,000."

Wherefore, plaintiff demands judgment: (a) that the defendants, their officers, employees, servants, successors, and assigns be permanently enjoined from granting or demanding a preferred playing position, selection of product, preferred run, and from resorting to practices in violation of law, and for such other and further relief which the court may grant, together with costs and disbursements of this action, including reasonable counsel fees; (b) that the defendants pay damages in the amount of $750,000 and treble damages, together with the costs and disbursements of this action, including reasonable counsel fees."

Under the law, defendants have 20 days in which to file answers.

Rosenthal, son of the late Jacob Rosenthal, pioneer Troy exhibitor and early leader in movements to organize independent exhibitors, has local offices at 61 Columbia Street. The State, Troy, is still in the Rosenthal family ownership.

Buffalo

(Continued from page NT-2)

Detroit, to the UA sales staff, covering the Albany territory.

Residents of Clarence appeared strongly opposed to construction of a drive-in in Main Street east of Transit Road. About 200 persons attended a Town Board hearing in the high school on the request of Michael Ellis to build and operate the theatre, and less than 10 percent of those present voted in favor of the project.

Wadsworth Konczakowski, head, Konczakowski Circuit, is taking over the operation of the Capitol, South Buffalo, renting it from the Dipson Circuit. . . . Elmer F. Lux was the guest speaker at the May meeting of the Buffalo Court Royal Order of Jesters, one of whom liked his speech so well that he offered to give $50 to any charity Lux named if he would give the Jester a transcript of the talk. Lux held forth on the idea that more citizens should take greater interest in their government, local, state, and federal. Lux was also recently installed as a fourth degree knight, Knights of Columbus.

Johnny Constantino reopened the Strand, Phoenix. . . . Francis Tate is opening a drive-in in Wilson and may also take over the operation of the Newfane. . . . William Goehring, Jr., son of the 20th-Fox sales executive and who has been managing the Amherst for the Dipson Circuit, is now a student salesman at 20th-Fox.

EYEING THE Exchanges

NEW YORK—A special United Jewish Appeal short was screened at U-I as part of the UJA film industry appeal. Cora Rosmarin, representing the UJA, made a short speech asking help in the current drive. Industry cooperation was expected to be forthcoming, as usual.

UNITED ARTISTS—New typist Harvey Felsenthal goes to NYU evenings, majoring in motion pictures, for a B.S. degree. . . . Booker Calvin Young was operated on at Beth David Hospital. . . . Booker's secretary June Hill caught a case of sunburn.

RKO—Evelyn Vitoulis resigned. . . . Secretary Ruth Hirsch put the final touches on her new apartment. . . . Sadie Castanza took over as bookkeeping machine operator.

U-I—Marvin Friedlander, booker and part time angler, walked home with a 12-pound flounder. . . . Irving Fuches, statistician, was vacationing. . . . Inspectress Ethel Sweeney was recovering from injuries sustained in a fall.

REPUBLIC — Salesman Anthony Ricci did some fishing at Lake Hawthorn. . . . Jarad Millan, 16mm. salesman, was back from a road trip. . . . "Johnny Guitar" was the talk of the exchange.

MGM — Booker's assistant Barbara Schwartz was in Virginia. . . . Salesman Howard Levy was back from Florida. . . . Salesman Bob Kraus took off on a motor tour vacation. . . . Biller Zena Siegel attended her cousin's bridal shower. . . . Salesman Harold Zeltner is vacationing.

WARNERS — Shipper Harry Goldberg was saddened by the death of his mother. . . . Assistant night shipper Benjamin Sherer's brother died. . . . Cashier clerk Spiro Koskovolis was vacationing. . . . Also respiting was Bill Petus, night film room staff.

20TH-FOX — Division manager Martin Moscowitz returned after visits to his two exchanges. . . . Steno Harriet Dublin saw husband Arthur the first time in two years after his return from Korea. The couple took off on a second honeymoon. . . . The father of Martha Kafka, E50 clerk, was hospitalized. . . . Booker's clerk Mae Stabile expects her fiance Anthony Lovarco from overseas. . . . Salesman Mike Nuzzola's hero dog "Boot" caught the spotlight again when he foiled a burglar.

PARAMOUNT—A weekend at Great Barrington, Mass., was enjoyed by booker Frank Patterson. . . . The exchange team won second place in the company bowling league with print clerk George Casiano taking the trophy for the series high, boasting a 571 for the series. . . . Marion Schwabe was visiting.

RAMBLIN' 'ROUND—Bonded inspectress Minnie Cohen took a flying vacation trip to Los Angeles to visit her daughter and grandchildren. . . . Allied Artists cashier Norman Benchik and wife Iris took off for a vacation. . . . Bell's Sid Kulick was in Buffalo. . . . A trio of birthday congrats went to second generation filmites: Ronnie Levine, daughter of Realart booker Ben Levine, marked her 12th year; Harry Fried, son of Ligget-Florin booker Max Fried, became 13; and Gerald Levine, son of IFE salesman Phil Levine, was six. . . . Harry Garfman, business agent Local 306, projectionists, was presented with a watch in honor of his birthday. Garfman became a grandfather when his daughter Shirley Mendelsohn had a six-and-a-half pound girl. . . . Joseph Burstyn, Inc., is readying "Side Street Story" for release.

—J. A. D.



Dan S. Terrell, MGM publicity manager, left, and Emery Austin, exploitation head, are seen looking up at the model who recently rode upon the float used by Loew's State, New York City, as Street Bally for MGM's "Gone With The Wind."

Tent 7, Variety Club, held a bachelor dinner in honor of Herb Gaines, Warner salesman, who is to be married.

—MRS. NEDRA GRAY

Kingston

Walter Reade, Jr.'s 9-W Drive-in went all out in promoting the telecast of Ezzard Charles-Rocky Marciano heavyweight championship bout at Yankee Stadium.

Rock Hill

Carl Bovee, former assistant manager, Harry Lamont's Vail Mills Drive-In, assumed the management of the Rock Hill Drive-In, also a Lamont property. It reopened on June 15. Last year, Bovee operated the Community, St. Johnsville, a former Smalley house, now dark.

Troy

Sid Summers, Stanley Warner city manager and manager, first-run Troy, was scheduled to take Miss Minnie Wishner for better and for life at ceremonies on June 13.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
VOL. 52 • No. 7

JUNE 16, 1954

COLUMBIA

The Caine Mutiny

DRAMA
125M.

(Color by Technicolor)

ESTIMATE: Headed for the bigger money.

CAST: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins, Katherine Warren, Jerry Paris, Steve Brodie, Todd Karns, Whit Russell, James Best, Joe Haworth, Guy Anderson, James Edwards, Don Dubbins, David Alpert. A Stanley Kramer production; directed by Edward Dmytryk.

STORY: In 1943, Robert Francis is graduated as ensign in the navy, is torn between celebrating with his girl, May Wynn, a night club singer, or with his socialite mother, Katherine Warren. At Pearl Harbor, he reports to the minesweeper, the Caine, and is shocked at the appearance of the crew and ship. He meets fellow officer Lieutenant Fred MacMurray, novelist-intellectual; Lieutenant Van Johnson, rugged executive officer; and Captain Tom Tully. Tully and Francis don't get along well, Francis' idea of a captain being different. When Tully is transferred, Francis thinks it for the best. The new skipper, Lieutenant Commander Humphrey Bogart, is Tully's opposite, demanding cleanliness and extreme order, so much so that his ship cuts its own target's towline because Bogart bawls out a sailor for laxity of dress, although Bogart refuses to take responsibility for the cut towline. The ship is ordered to escort marines for a landing and Bogart decides to leave. The men and officers think he is yellow. Bogart seeks understanding, but no one extends a hand. MacMurray then tells Johnson that Bogart seems to be mentally unfit so Johnson starts to keep a medical log on the man. Other incidents, including several quarts of missing strawberries, tend to convice Johnson and the others, who then decide to take the matter to Admiral Halsey, but MacMurray gets cold feet and convinces the others to back out. During a typhoon, Johnson takes over when the vessel is in danger of sinking. Bogart declares it mutiny, but the officers and men back Johnson, who brings the ship through. Back in the states, Johnson and Francis are brought before a courtmartial with Lieutenant Jose Ferrer agreeing to defend them reluctantly. Matters look bad for the pair, especially when MacMurray about faces in his testimony in favor of Bogart. The latter is skillfully questioned by Ferrer until he breaks down. The verdict is acquittal. Ferrer and the others have nothing but contempt for MacMurray. Francis, meanwhile, marries Wynn and returns to the ship to find that the new captain is Tully, which is best for all concerned, even Francis, who is ordered to take her out.

X-RAY: Containing fine performances, this tale of men's minds, emotions, and reactions holds interest, with an absorbing, well-told story, high rating direction, and tops in production. It's difficult to single out some over others, but the performances of Bogart and Ferrer seem to be tops, with the others excellent as well. The work, which has been widely publicized, should prove one of the top grossers, and reaction from adult audiences should fall in the highly satisfactory catagory. The running time is lengthy, but its passing seems hardly to be noticed. The screen play is by Stanely Roberts, with additional dialogue by Michael Blankfort, based on the novel by Herman Wouk. Two songs are heard, "I Can't Believe That You're In Love With Me" and "Yellowstain Blues." Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Higher rates.

AD LINES: "You'll Live Every Exciting Moment As Herman Wouk's Pulitzer Prize Winning Novel Sears Its Way Across The Screen"; "Great As A Book, Great As A Motion Picture, The Greatest—'The Caine Mutiny'"; "At Last On The Screen! Big As The Ocean."

MGM

Seven Brides For Seven Brothers (426)

COMEDY WITH MUSIC
103M.

(CinemaScope) (Ansco Color)

ESTIMATE: Highly entertaining.

CAST: Howard Keel, Jeff Richards, Russ Tamblyn, Tommy Rall, Marc Platt, Matty Mattox, Jacques d'Amboise, Jane Powell, Julie Newmeyer, Nancy Kilgas, Betty Carr, Virginia Gibson, Ruta Kilmonis, Norma Doggett, Ian Wolfe, Howard Petrie, Earl Barton, Dante DiPaolo, Kelly Brown, Matt Moore, Dick Rich, Marjorie Wood, Russell Simpson. Produced by Jack Cummings; directed by Stanley Donen.

STORY: Howard Keel, in Oregon in 1850, wants to sell some pelts and also looks for a wife he can take back to share his home along with his other six brothers. Waitress Jane Powell is willing to wed, and they tie the knot and head for home. She is surprised by the appearance of the six, unkempt, dirty, and unmannerly, but soon takes hold, cleans up the place, gets the brothers to do the same as well as

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1. *ARE PRINTS AVAILABLE IN STEREOPHONIC SOUND?*
2. *WHICH SCREEN ASPECT RATIOS ARE AVAILABLE ON EACH PICTURE?*
3. *ON WHICH 3-D PICTURES ARE 2-D PRINTS AVAILABLE?*
4. *IS IT CINEMASCOPE . . . VISTAVISION . . . SUPERSCOPE . . . etc.?*
5. *ARE THERE ANY OTHER MECHANICAL PLUS-VALUES TO HELP THE GROSS?*

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learn some manners. A little later the boys go to a barn raising hoping to meet some girls, but things are made difficult when courting townsmen object to their attentions to the gals and a brawl ensues. When the brothers return home in love and not much good to anyone, Keel advises them to kidnap the gals and marry them. They do, pursued by the townspeople, but the latter are stopped by an avalanche which bottles up the pass until springtime. Powell takes care of the girls, forcing the boys to keep their distance, and by spring, all are in love and Powell has a baby. Rescuers arrive from town, shotguns in hand and when they see the child each assumes it's his daughters' and the girls go along so that immediate weddings for all are in order.

X-RAY: Strengthened by fine musical numbers and dance sequences that are both rhythmic, humorous, and unusual, this highly amusing and entertaining entry is slated for better audience reaction. It moves at a brisk pace, and also contains a light yarn that holds interest all the way. While it starts out slowly it soon picks up, aided by the use of CinemaScope and color. The screen play is by Albert Hackett, Frances Goodrich, and Dorothy Kingsley, based on the story, "The Sobbin' Women," by Stephen Vincent Benet. Songs heard include "June Bride," "Lament," "When You're In Love," "Wonderful, Wonderful, Day," "Bless Yore Beautiful Hide," "Spring, Spring, Spring," "Sobbin' Women," "Goin' Co'tin'." The dances were staged by Michael Kidd.

TIP ON BIDDING: Better price.

AD LINES: "One Of The Funniest Films About Men Lookin' For Romance In A Long Time"; "Good For Loads Of Fun For The Family"; "This CinemaScope Hit Is Loaded With Fun, Pretty Gals, Handsome Men, Music, Dancin', Etc."

20TH-FOX

Demetrius And The Gladiators (415)

MELODRAMA
101M.

(CinemaScope)
(Color by Technicolor)

ESTIMATE: Highly entertaining sequel to "The Robe."

CAST: Victor Mature, Susan Hayward, Michael Rennie, Debra Paget, Anne Bancroft, Jay Robinson, Barry Jones, William Marshall, Richard Egan, Ernest Borgnine, Charles Evans, Everett Glass, Karl Davis, Jeff York, Carmen de Lavallado, John Cliff, Barbara James, Willetta Smith, Selmar Jackson, Douglas Brooks, Fred Graham, Dayton Lummis. Produced by Frank Ross; directed by Delmer Daves.

STORY: In the closing scenes of "The Robe" as Richard Burton and Jean Simmons are condemned to death by the mad emperor Jay (Caligula) Robinson they leave the court and Simmons passes the robe worn by Jesus to Victor (Demetrius) Mature, to be passed on to Michael (Peter the Fisherman) Rennie. When Robinson learns that the robe is gone and is in Christian hands again, he orders it found so that he might partake of its magic powers and perhaps become immortal. When soldiers are about to find it, Debra Paget, in love with Mature, diverts them so he can hide it. When a soldier starts to get rough, Mature goes to her rescue, which results in his being arrested and assigned to the gladiators' school, operated by Barry Jones, Robinson's meek uncle and heir to the throne, and his wife, Susan (Messalina) Hayward. She orders Mature to fight the next day to see whether a Christian will fight or die. The night before, Mature is befriended by African gladiator William Marshall, so Hayward orders him to fight Mature. In the arena, Marshall asks Mature to fake the fight, but the crowd senses the situation and demands action. Marshall slips and Robinson orders him killed, but Mature refuses. Hayward suggests that Mature fight several tigers. He kills them, but is wounded. Hayward supervises his care and has him assigned to her household as a guard. He resists her charms and is then ordered back to the gladiator school. Paget manages to sneak in to visit Mature, but he is removed and she is left at the mercy of five of the gladiators. She falls into a coma and is presumed dead. Mature, infuriated that God didn't help him, goes into the arena and kills the five, which excites the crowd and Robinson is forced to make him a captain in the guards. He rejects Christianity and becomes Hayward's lover. Robinson orders Mature to get the robe from Rennie, and the latter is persuaded to surrender it to save lives after Mature is shown that Paget still lives. At his touch and voice, she comes out of her coma on the road to recovery. Mature regains his faith. Robinson tries to use the robe and its powers with no success, and then orders Mature slain whereupon the palace guard revolts and kills Robinson. Jones, declared emperor, proposes a rule of sanity with penitent Hayward at his side. Mature is ordered to tell the Christians that they may worship as they see fit as long as they are not disloyal to the state.

X-RAY: Laden with spectacle, action, colorful settings, fine performances, better direction and production, and aided by the use of CinemaScope, this shapes up not only as a good sequel to "The Robe" but as solid entertainment on its own. Mature, Hayward, Robinson, Jones, Marshall, and Rennie contribute much, and audience reaction should fall in the better category. The screen play is by Philip Dunne, based on a character by Lloyd C. Douglas in "The Robe."

TIP ON BIDDING: Higher bracket.

AD LINES: "If You've Seen 'The Robe,' You Must See What Follows In This Sequel"; "Action . . . Spectacle . . . Romance and Gladiators In Action In Ancient Rome"; "Another Thrilling Historical Spectacle In Wonderous CinemaScope."

Princess Of The Nile (414)

COSTUME MELODRAMA
71M.

(Color by Technicolor)

ESTIMATE: Costume programmer will fit into the duallers.

CAST: Debra Paget, Jeffrey Hunter, Michael Rennie, Donna Drake, Wally Cassell, Edgar Barrier, Michael Ansara, Jack Elam, Lester Sharpe, Lee Van Cleef, Billy Curtis, Robert Roark, Lisa Daniels, Merry Anders, Suzanne Alexander, Jeanne Vaughn, Kitty London, Phyllis Winger, Honey Harlow, Genice Grayson, Cheryll Clarke, Bobette Bentley. Produced by Robert L. Jacks; directed by Harmon Jones. A Leonard Goldstein production.

STORY: In 1429 A.D., after a victorious battle, Prince Jeffrey Hunter, son of the caliph of Bagdad, and friend, Robert Roark, stop at a city on the Egyptian Nile, where they are met by Michael Rennie, leader of a Bedouin tribe, who has gained control of the city with the help of court physician Edgar Barrier. Rennie offers to lead them to the palace. On the way, however, they are assaulted in a supposed demonstration against the Bedouins, and Roark is killed. Coffee house dancer Debra Paget, actually the daughter of the ruler of the city, is a witness. When she later meets Hunter she discloses that the death was part of a plot to incite Hunter against the uprisers. Hunter is bested in a duel, and falls into the river, where Rennie leaves him to drown. Paget rescues him, hides him in the palace, and he learns who she is. She goes in disguise to the coffee house as a dancer to urge revolt against Rennie. Hunter rallies Paget's undercover followers against Rennie. Meanwhile, Rennie discovers Paget's dual role and threatens reprisals. To prevent this, Paget offers to marry Rennie providing they will leave the city to her father's rule. As Rennie's procession starts on its way, it falls into ambush, Rennie and Barrier are killed, and Paget is rescued by Hunter.

X-RAY: Loaded with pretty gals, plus some dance sequences, action, romance, intrigue, etc., this should make an okeh addition to the duallers. The cast, story, direction, and production are adequate. This was written by Gerald Drayson Adams.

TIP ON BIDDING: Fair program price.

AD LINES: "A Thousand Years Cannot Dim Her Beauty—Nor Still The Pagan Fire Of Her Dance—Nor Drown Out The Sounds Of Battle Waged In Her Name!"; "The Temptress Of The Ages In The Spectacle Of An Era"; "Out Of The Wickedness, Wonder, and Wantonness Of Egypt There Arose Shalimar, The Jewel Of The Nile."

UNITED ARTISTS

Adventures Of Robinson Crusoe

ADVENTURE DRAMA
90M.

(Dancigers-Ehrlich)
(Made in Mexico) (Pathe Color)

ESTIMATE: Picturization of classic should have best appeal in art spots and kid audiences.

CAST: Dan O'Herlihy, James Fernandez, Felipe De Alba, Jose Chavez, Emilio Garibay. Produced by Oscar Dancigers and Henry F. Ehrlich; directed by Luis Bunuel.

STORY: In 1650, Dan (Robinson Crusoe) O'Herlihy is shipwrecked on an island somewhere in the New World. Also saved are his dog and a cat. O'Herlihy, who makes the best of things, builds everything he needs, lacking only human companionship. Eighteen years later, he saves a native, James Fernandez, from cannibals and names him Friday. The two become friends and 28 years after the shipwreck, savages attack, but they are also attacked by some sailors, who have mutinied and who have the captain and Bos'n as prisoners. O'Herlihy and Fernandez save the latter and make a deal to get passage back to England. The mutineers are left on the island as the ship sails away.

X-RAY: Daniel DeFoe's classic has been made into an absorbing film that benefits from the excellent performance of O'Herlihy in the title role. This will appeal most to the younger set, and the opportunities for tieups are plentful. The production is above average, and the color varies in intensity. Made in Mexico, the picture takes full advantage of the photographic and scenic opportunities. While the appeal of the film is restricted, this is worthy of consideration by every exhibitor.

TIP ON BIDDING: Best for the art spots and child audiences.

AD LINES: "Feel Lonely . . . Then How Do You Think Robinson Crusoe Felt?"; "The Amazing Story Of An Amazing Man"; "See The Most Amazing Friendship In The Year's Screen Hit."

Challenge The Wild

DOCUMENTARY
69M.

(Graham)

(Color by Color Corporation)

ESTIMATE: For the lower half and art spots.

CAST: George and Sheila Graham and their two youngsters. Written, produced, directed, and photographed by Frank Graham.

STORY: The Graham family leave California for annual trek to the British Columbia Rockies, where they are seen camping, hunting, and fishing, and the youngsters learn about nature and wildlife with a few incidents providing some thrills. They fly to Kodiak for bear hunting and for a look at a blue whale. They then head back for home.

X-RAY: Of interest to youngsters and to non-discriminating fans, this can be slotted on the lower half. The story is fair, as are the photography, color, and subject matter. There are, however, a few shots which can provide thrills and excitement. Maximum aspect ratio: 1.66-1.

TIP ON BIDDING: Lowest bracket.

AD LINES: "An American Family Seeks Thrills In The Wild Woods"; "Colorful Scenes Of Animals In Action"; "Thrills And Adventure In The Wild North Country."

Gog

SCIENCE FICTION MELODRAMA
85M.

(Tors)

(3-D and 2-D) (Eastman Color)

ESTIMATE: Programmer for the duallers.

CAST: Richard Egan, Constance Dowling, Herbert Marshall, John Wengraf, Philip Van Zandt, Valerie Vernon, Steve Roberts, Byron Kane, David Alpert, Michael Fox, William Schallert, Marian Richman, Jeanne Dean, Tom Daly, Alex Jackson, Patti Taylor, Beverly Jocher, Aline Towne, Al Bayer, Andy Andrews, Julian Ludwig. Produced by Ivan Tors; directed by Herbert L. Strock.

STORY: Dr. Richard Egan, security agent from the office of scientific investigation, is sent to the government's subterranean laboratory in New Mexico where top scientists are working on plans for the first space station. The work is being sabotaged by an unseen enemy which upsets experiments and takes the lives of scientists. Project head Dr. Herbert Marshall assigns Constance Dowling, his secretary, also a security agent and sweetheart of Egan, to guide him around the project. They find that the giant mechanical brain that controls the lab's workings seems to be responsible in a measure for the killing and havoc, and that an enemy country had succeeded in building into it a powerful transmitter and receiver tuned to its frequency. A high flying enemy plane which doesn't register on the radar screens controls the brain via an ultra-high frequency ray. Several mechanical robots are ordered to destroy the lab. Egan prevents one from operating and the other is incapacitated when an American jet plane tracks down the enemy aircraft and destroys it.

X-RAY: This has a goodly amount of science fiction mumbo jumbo to keep the science fiction fans happy, a fairly interesting, contrived yarn, some 3-D gimmicks, color, and average performances, direction, and production. It should make up okeh on the duallers. The screen play is by Tom Taggert, based on a story by Ivan Tors. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Low bracket.

AD LINES: "An Unseen Enemy Plays Havoc With A Government Laboratory Engaged in Secret Defense Work"; "Thrills And Chills As Robots Try To Destroy A Vital Government Project"; "A Thrilling Science Fiction Yarn In Color."

U-International

Always A Bride

COMEDY
83M.

(English-made)

ESTIMATE: Amusing import for the art and class spots.

CAST: Peggy Cummins, Terence Morgan, Ronald Squire, James Hayter, Marie Lohr, Geoffrey Sumner, David Hurst, Sebastian Cabot, Charles Goldner, Jacques Brunius, Jill Day, Jacques Brown. Produced by Robert Garret; directed by Ralph Smart.

STORY: Peggy Cummins and father, Ronald Squire, posing as newlyweds, check into a smart hotel in Monte Carlo. He takes his leave, so the next morning Cummins poses as the deserted bride, left penniless by her scalawag husband. Sympathetic guests, including Terence Morgan, a British Treasury investigator planted to make sure there are no irregularities among spending by British subjects, get up a fund to help her out. She and Morgan become romantic. However, she disappears to join her father in Nice, where he is trying to hatch a scheme to sell the hotel with some confederates. Morgan finds her, and she promises him an explanation later. James Hayter, celebrated English tax dodger, falls for the bait, but pays off in counterfeit bills. Squire and Cummings, the latter not having met Morgan, decide to try the bride and groom routine again. When Squire leaves, Morgan finds her, forces her to listen to his plea of love, and asks her to marry him. Squire returns and is pleased at the forthcoming wedding. Police, however, arrive. Squire, knowing he can't escape, stalls until Morgan and Cummins can get across the border and get married and then resigns himself to a vacation in the Monte Carlo jail.

X-RAY: With a number of humorous, amusing situations and characterizations, this is a light, gay entry that rolls its merry way through Europe dabbling in swindling, romance, and fun. It's not to be taken seriously. Art and specialty audiences should appreciate this most, although it might go on the lower half in some other situations. The screen play is by Ralph Smart and Peter Jones.

TIP ON BIDDING: Worth most in art spots.

AD LINES: "How To Live In Luxury For Nothing"; "It's Fun To Always Be A Bride"; "The Year's Gayest Hit."

Tanganyika (425)

ACTION DRAMA
81M.

(Color by Technicolor)

ESTIMATE: Fair programmer may be helped by names.

CAST: Van Heflin, Ruth Roman, Howard Duff, Jeff Morrow, Joe Comadore, Gregory Marshall, Norren Corcoran, Murray Alper. Produced by Albert J. Cohen; directed by Andre de Toth.

STORY: In 1902, Van Heflin, a partner with Murray Alper, sets out to find Jeff Morrow in British East Africa. Unless Morrow, inciting the natives, is found, no lumber concession will be given by the government to Heflin and partner. On trail, Heflin saves Englishman Duff, actually Morrow's brother, and then helps rescue Ruth Roman, sister of a dead scientist, and the latter's two children, Gregory Marshall and Norren Corcoran. The expedition continues with Heflin intent on reaching Alper, who is found killed by natives. Duff slips away and finds his brother. Later, the Heflin party is captured and brought to Morrow, who is insane. In a wild finish, Duff is killed as is Morrow, and Heflin, Roman, and children get away safely, the natives being subdued.

X-RAY: Based on a story by William R. Cox, this is a routine African film, sticking to the expected, and with the name strength its best merchandising appeal. Performances are uninspired and so is the direction. On the other hand, action followers and the non-discriminating should find much of interest. Stock shots of animals add to the interest and there are the usual suspensive moments with wild animals. Maximum aspect ratio: 2-1.

TIP ON BIDDING: Fair program price.

AD LINES: "'Tanganyika' Meant Death"; "Africa . . . Where The Sun Was Torrid And So Were The Women"; "They Sought A Fanatic White Man . . . Who Wanted To Make Africa His Kingdom."

FOREIGN

Barefoot Battalion

DRAMA
89M.

(Brandt Associates)

(Greek-made) (English titles)

ESTIMATE: Realistic offering may appeal to art or Greek spots.

CAST: Maria Costi, Nicos Fermas, Vassilios Frangadakis, Antonios Voulgaris, Stavros Krozos, Christos Solouroglou, Ketty Gyni, Evangelos Yiotopoulos, George Axiotis, Kostas Rigas, Apostolis Bekiaris. Produced by Peter Boudoures; directed by Gregg Tallas.

STORY: In the midst of World War II, Stavros Krozos, an orphan, and his younger sister live in the ruins of an old boat. After being turned away from a soup kitchen, Krozos comes upon a group of boys, the barefoot battalion, stealing bread from a German supply truck. Krozos runs, but is caught by a German officer. Krozos bravely avoids implicating the boys, who return and invite him and his sister to their secret hideout. After some hesitation on the part of the leader, Vassilios Frangadakis, the boy and sister are allowed to join the underground. One of the tasks is smuggling an American airman to safety. The boys raid an olive oil ship and steal the precious cargo, and with the money from its sale intend to bribe a ship owner to take the American to Egypt. The captain of the ship, however, informs the Germans. Maria Costi, who works in the Nazi headquarters, warns the boys and they try a quick escape. Krozos lags behind, and in a tussle with the pursuing ship captain, Nicos Fermas, accidentally causes the latter's death. Costi is killed by the Nazis, but the boys escape. After the war the grown boy, Apostolis Bekiaris, tells his story to a young purse snatcher and convinces him to reform himself.

X-RAY: Built along the lines of post-war realistic films, this Greek import uses similar devices. The drama never becomes genuinely moving, but is a conscious attempt to emulate past successes in this type of film making. The cast of non-professionals chiefly execute their paces satisfactorily, while the direction is routinely effective. Nicos Katsiotes wrote the original story and screen play.

AD LINES: "A Heart Rending Tale Of War Orphaned Waifs Fighting For Their Lives Under Enemy Occupation"; "They Took The Wreckage Of War And Tried To Build It Into A New And Better World"; "An Army Of Children Thwart The German Oppressors In 'Barefoot Battalion'."

Caroline Cherie

COMEDY DRAMA
115M.

(Davis)

(French-made) (English titles)

ESTIMATE: Daring French import has the angles.

CAST: Martine Carol, Jacques Dacqmine, Marie Dea, Paul Bernard, Jacques Clancy, Pierre Cressoy, Alfred Adam, Nadine Alari, Madeleine Barbulee, Jacques Bernard, Jane Marken, Colette Regis, Daniele Seller, Raymond Souplex, Jacques Varennes, Yvonne De Bray, Sophie Leclair. Directed by Richard Pottier.

STORY: A 16-year-old daughter of nobility, Martine Carol, meets a handsome rake, Jacques Dacqmine. He is expected to ask for Carol's older, plainer sister in marriage, but manages to avoid that pitfall and goes up to the chateau attic, secret hiding place of Carol. Infatuated, she has an affair with him. Meanwhile, she is being courted by dull, sincere Jacques Clancy, but holds him in obeyance since she still loves Dacqmine. When the revolution of 1789 breaks out, Carol is sent to a convent but her carriage is waylaid. She escapes though and heads for Dacqmine's home, where she finds him in the arms of his mistress, and immediately agrees to marriage with Clancy. Clancy, though a revolutionary, falls out of favor and becomes a marked man, and Carol is also on the death list. Scrapes with death and revolutionaries finally end when the political scene calms. Clancy having been killed, Carol is free to marry her loved one.

X-RAY: True to the tradition of romantic historical fiction, this French import offers a wide scope of situations and a goodly amount of action and scenery as it follows a seductive young woman through the French Revolution. In a sense, it has the flavor of a "Forever Amber," Carol is mischievously sexy and the rest of the cast perform routine chores in a routine manner. This is based on the book by Cecil St. Laurent, with film adaption by Jean Anouilh.

AD LINES: "A Naughty Adventuress"; "She Had To Give Up Everything, Including Her Honor, To Save Herself From Death"; "A Lusty Tale Of Loose Living During The French Revolution."

Dirty Hands

DRAMA
100M.

(MacDonald)

(French-made) (English titles)

ESTIMATE: Dreary import for the art spots.

CAST: Pierre Brasseur, Daniel Gelin, Claude Nollier, Monique Artur, Jacques Castelnot, Charmaret, Roland Bailly, Eddy Rasimi, Le Beal. Directed by Fernand Rivers.

STORY: In the midst of World War II in a central European country, Daniel Gelin, son of wealthy parents, joins the Communist Party, thinking that it offers the only solution to Europe's problems and the best way of fighting the Nazis. The party is split, one side believing in direct action while the other hopes to gain strength by working with capitalist enemies. Gelin, an idealist, who wants to keep the party pure, accepts the assignment to kill Pierre Brasseur, the leader dealing with the enemy. In the position of Brasseur's secretary, he begins to like Brasseur, the man, although he continues to disagree with him ideologically. It becomes more difficult for him to carry out his assassination assignment, until one day he finds his young wife in Brasseur's arms. He kills the leader and is imprisoned for two years. When he is released, the party is being operated along the lines that Brasseur had proposed and the men who had ordered the killing are following the new line. Disillusioned, Gelin, always the purist, sticks to his original ideal unwilling to compromise. Therefore, because of his deviation, he must die at the hands of his former comrades.

X-RAY: This biting view of cynical Communism is more of a political treatise than a motion picture and it becomes too intellectual at the expense of the drama, which consequently flounders into doldrums. Acting is good, Brasseur giving an impressive performance, and there are some good directorial touches although the pace is uncommonly slow and the script too talky. For art houses, this could be a satisfactory offering despite its failings. It is based on the play "Les Mains Sales," by Jean-Paul Sartre.

AD LINES: "A Man's Ideals And A Political Party's Treachery"; "A Frank And Acid View Of Communists At Work"; "Communism—A Party Of Cynicism And Cold Impersonality."

Flamenco

MUSICAL
77M.

(Lewis)

(Spanish-made) (English titles)

(Color)

ESTIMATE: Interesting native dance concert for the art and Spanish spots.

CAST: Antonio, Pilar Lopez, Maria Luz, and the Ballet Espanol, with Alejandro Vega, Manola Vargas, Elvira Real, Rosario Escudero, Roberto Ximenez, Alberto Lorca, Dorita Ruiz, Pacita Tomas.

STORY: This dance concert includes "Siguiriya," a song of sadness; "Cana," performed by Pilar Lopez and Alejandro Vega; "Soleares," implying moving emotional experiences; "Serrana," a graceful traditional piece; "Taranta" or "Cartagenera"; "Petenera," sad and bitter; "Alegrias," bright and joyous; "Caracoles," an intricate dance outlined against Madrid; Bolero dances; Pepita Jimenez, a dance of the Andalusian school created by Lopez; Dances of the gypsy school (Granados Danza No. 11 "Tanguillo," and "Zapateado"); "Fandangos," Bulerias; and "Marinete," the heart of the solemn, dramatic "Flamenco."

X-RAY: Filmed in color, against the authentic backgrounds of Spain, this concert of gypsy dancing brings together dance artists and performers unknown outside their own villages. Together they perform to the exciting rhythms of age-old tribal music. Since it is devoted solely to a particular type of dancing, this film must find an audience among devotees of this art and consequently its appeal is limited to Spanish and some art spots. The English titles are by Walter Terry.

AD LINES: "The Exciting And Sensual Gypsy Rhythms"; "A Festival Of Gypsy Dancing"; "The Haunting And Mysterious Music Of The Flamenco."

The Inspector General

COMEDY
128M.

(Artkino)

(Russian-made) (English titles)

(Sovcolor)

ESTIMATE: Okeh import for the art and Russian spots.

CAST: Y. Tolubeyev, A. Georgiyevskaya, T. Nosova, P. Pavlenko, S. Blinnikov, M. Yanshin, E. Garin, A. Polinsky, V. Kornukov, I. Gorbachev, A. Gribov, A. Guzeyev, N. Timyakov, A. Zuyeva, F. Ponsova. Produced by Mosfilms; directed by Vladimir Petrov.

STORY: Corrupt officials of a Russian town learn that the Czar's inspector general is secretly checking on administrations. In the same town, I. Gorbachev, a minor government official from St. Petersberg is unable to pay his hotel bill since money from home had not come, so the town officials immediately assume that he is the expected inspector. Mayor Y. Tolubeyev invites him to his home. Confused by what is happening, Gorbachev makes love to the mayor's wife and daughter, accepts bribes from all the city officials, and even accepts presents from the opponents of the city administration. When he thinks that the situation has been tapped for what it is worth, Gorbachev makes a getaway. The mayor boasts to everyone that he has made an inroad into the aristocracy by the betrothal of his daughter to the supposed inspector general. However, everyone is shocked when they discover that they were hoodwinked.

X-RAY: One of the better imports from Russia, this satirical comedy is good for plenty of laughs as corrupt government comes in for a delightful lampooning. Played for its subtle satire instead of slapstick, it should be satisfactory for the art and Russian spots. The cast from the Moscow Art Theatre play expertly. The film is based on the play by Nicolai Gogol.

AD LINES: "An Uproarious Satire"; "Subtle, Adult Humor—One Of The Best From Russia"; "The Moscow Art Theatre Players In A Screen Version Of The Famous Play By Nicolai Gogol."

The Kidnappers

DRAMA
93M.

(Rank)

(English-made)

ESTIMATE: Heartwarming story should appeal to the art spots.

CAST: Duncan Macrae, Jean Anderson, Adrienne Corri, Theodore Bikel, Jon Whiteley, Vincent Winter, Francis de Wolff, James Sutherland, John Rae. Produced by Earl St. John; directed by Philip Leacock.

STORY: Duncan Macrae, Scotsman living in a primative Nova Scotia homestead, raises his two grandchildren, Jon Whiteley and Vincent Winter, following the death of their father in the Boer War. Macrae has developed antagonism against all Dutchmen. This feeling is so conveyed that Whiteley is brawling at school with the son of a Dutchman. Whiteley falls down a cliff and is helped home by community doctor Theodore Bikel, a Dutchman in love with Macrae's daughter, Adrienne Corri. Due to the old man's feelings, they must carry on their romance clandestinely. Forbidden by Macrae to have a dog, the two boys "kidnap" a baby left unattended and care for the child in a lean-to. Corri and Macrae have an argument and she runs away. Horsemen run her down and she is injured. The baby, when found, proves to be the child of Macrae's bitter Dutch enemy, with whom he has quarreled. Whiteley is charged with the "kidnapping," but, at the hearing, the father takes the blame for leaving the child in the hands of his incompetent daughter. Whiteley is freed. Macrae, realizing his own failure, permits the children to have a dog and Bikel to have Corri.

X-RAY: Audiences are sure to like Winter and Whiteley, who steal the picture. The story, filmed in the Scottish highlands, has a realistic flavor, has been carefully handled, and should profit by word-of-mouth, although it has no marquee names. The screen play is by Neil Paterson.

AD LINES: "For Those Who Love Children"; "They Will Steal Your Heart";

"You Will Fall In Love, Cry, And Laugh At The Actions Of Two Adorable Children."

Mr. Hulot's Holiday

COMEDY 85M.

(G-B-D International)
(French-made) (English dialogue)

ESTIMATE: Moderate comedy for the art spots.

CAST: Jacques Tati, Nathalie Pascaud, Michelle Rolla, Valentine Camax, Louis Perrault, Andre Dubois, Lucien Fregis, Raymond Carl, Rene Lacourt, Marguerite Gerard. A Fred Orain production; directed by Jacques Tati.

STORY: Jacques (Mr. Hulot) Tati arrives at a seashore resort in Brittany after having difficulty with his ancient, noisy auto. When he arrives at the hotel, he leaves the sitting room door open allowing the wind to disrupt the whole collection of guests. Teeing off with this, Tati goes through a series of misadventures which gains for him an ill opinion. But as the people leave, they realize the life and fun that he had injected into their seashore holidays.

X-RAY: There is really little of a story in this French comedy import but rather a series of situations and caricatures of types of seashore vacationers. What is more, a poor job of editing adds further confusion to the goings-on. Let a good word be said for Tati, who attempts to combine Alec Guinness and Charlie Chaplin type of humor. The story and adaptation were written by Tati and Henri Marquet.

AD LINES: "Grand Prize Winner At The Cannes Film Festival"; "A Superb Burlesque"; "Plenty Of Laughs With Jacques Tati."

DOCUMENTARY

The Queen In Australia

50M.

(Australian News and Information Bureau)
(Australian-made) (Ferraniacolor)

ESTIMATE: Satisfactory for the art houses.

CREDITS: Produced by Stanley Hawes; narrated by Wilfred Thomas and Peter Finch.

STORY: The two-month tour of the Commonwealth of Australia by Queen Elizabeth and the Duke of Edinburgh is shown here as the color camera takes in some of the highlights of the enthusiastic royal welcomes. In a final ceremony, Elizabeth presents the colors to the armed forces while an all out military show is put on. The leave taking brings top officials to the pier, where the royal couple is seen boarding the Gothic after completing a 15,000-mile tour.

X-RAY: In connection with a British film, this might be suitable program filler for the art houses. The many parades, welcomes, farewells, and solemn ceremonies, however, repeat themselves as would be expected. If audiences can digest minor pageantry, they should not be too annoyed by this.

AD LINES: "Follow The Royal Couple In Their Tour Of Australia"; "The Beautious Queen Bess On A Visit Of Friendship"; "See All The Pageantry Of A People Welcoming Their Queen."

The Shorts Parade

TWO REEL

Color Cartoon

LITTLE GREYNECK. Artkino. 20m. Little Greyneck, a wild duck, injured in an attempt to save his friend the rabbit from a marauding fox, is left behind when his family and the other birds fly south. He spends the whole winter avoiding the clutches of the hungry fox. In a tight pinch, the little duck is saved from the fox by his friend, the rabbit, and the two stay together until Little Greyneck's family returns in the spring. This color subject is overly long, but it may be suitable for art and Russian houses. FAIR.

Comedy

PALS AND GALS. Columbia—The Three Stooges. 17m. When one of The Three Stooges hears from the doctor that a vein in his leg needs attention and a western climate to repair itself, the three boys head for the range and arrive at a tough western town where the crooked doctor believes the boys are talking about a gold vein. Meanwhile, they learn that the villain has some girls imprisoned. They get involved in a big hassle and finally come out on top when they convert a meat grinder into a machine gun. GOOD. (6408).

TOOTING TOOTERS. Columbia—All-Star Comedies. 17m. Andy Clyde is left to care for his wife's sister's children when the Missus goes visiting. Being the proprietor of a music shop, he has his hands full trying to keep an eye on the store and the kids. What is more, the finance men are on his back. However, with the help of the other boy, Clyde organizes a band which becomes so successful that it is offered a TV spot. FAIR. (6415).

Color Commercial

BIG SCOT. Wilding. 13m. In Technicolor this subject follows the life of a colt until he becomes a member of the famed six-horse team of Clydesdales belonging to Anheuser-Busch and used for beer advertising purposes all over the country. Some scenes of Scotland are included in the early portions of this ad reel which is available free. GOOD.

Musical

CORRAL CUTIES. U-I—Musical Featurettes. 15m. This dude ranch party opens with Cliffie Stone's band playing "This Ain't The Blues" while kittenish Buckie Tibbs takes the spotlight with "Goin' Steady." Billy Strange vocalizes "Anytime" and Molly Bee comes up with "Too Young To Tango." Tennessee Ernie gets into the act with "Bright Lights And Blond Haired Women" and Gene O'Quin does "Pinball Millionaire." For laughs, Herman, the Hermit, gives an instrumental version of "Oh Susanna" on pots and pans while Molly Bee and Tenessee Ernie join for "Don't Start Courtin' In A Hotrod." Cliffie Stone's band finales with "Hometown Blues." GOOD. (9307).

CinemaScope Color Novelty

MOVIE STUNT PILOT. 20th-Fox—CinemaScope. 17m. Famed stunt pilot Paul Mantz, holder of countless flying honors, takes viewers for some hectic stunt flying with the help of the CinemaScope camera and stereophonic sound. A daring mid-air rescue is accomplished, and also seen is a dog-fight as it would have looked during World War I. As a jet plane sweeps in for a landing, an excellent sense of audience participation is achieved. This is up to the standards set by previous CinemaScope shorts. GOOD. (7411).

ONE REEL

Color Cartoons

BRIDE AND GLOOM. Paramount—Popeyes. 6m. Popeye and Olive are all set for their wedding day, but just as she goes to sleep, Olive begins to dream of how wedded life would be. As her dream continues, she becomes the mother of twins, pint size Popeyes. Next morning, when Popeye comes ready for the ceremony, Olive says she changed her mind and Popeye is left to try again. FAIR. (E13-6).

CASEY BATS AGAIN. RKO—Walt Disney Specials. 8m. After the Mighty Casey strikes out for Mudville, his career meets its demise. However, the Mighty Casey puts his hopes in his son. As it turns out Casey becomes the father of one girl after another until the score is nine. Instead, he sets up a girls' baseball team and his daughters make a big hit playing the game in a casual femme-fatale manner. Even Casey can't compete with them. GOOD. (44110).

CLAWS FOR ALARM. Warners—Merrie Melodies. 7m. Porky Pig and his cat friend, Sylvester, driving through the desert, come upon a ghost town. Porky decides to stay over for the night. Sylvester, however, must stay awake all night protecting Porky from the threats of spooks. Tired of his guard duty, Sylvester knocks out Porky when he suggests staying a week in the spook town. FAIR. (1717).

DOCTOR JERKYLL'S HIDE. Warners—Merrie Melodies. 7m. When Sylvester, the cat, finds himself in Doctor Jerkyll's laboratory, he drinks a potion that turns him into a vicious monster. Spike, the bulldog, goaded on by his little protege, Chester, goes after the cat, but comes back defeated. This happens again and again until little Chester decides to take on the cat. The potion having worn off, Chester comes out victorious, with Spike now in the reversed position as the protege. FAIR. (1716).

DRAGON AROUND. RKO—Walt Disney Cartoons. 7m. After reading fairy tales, a little chipmunk mistakes a shovel cane operated by road builder Donald Duck for a dragon and informs his confrere. Since Donald's road must go through the tree home of the chipmunks, the little animals dress themselves in impromptu attire to fight the mechanical dragon. Through their efforts, the home-wrecking dragon is destroyed. FAIR. (44111).

THE FIFTY-FIRST DRAGON. UPA—Daggett. 11m. The Heywood Broun tale is that of an awkward knight who couldn't keep up with his class until the professor at the knight school convinces him that he can kill dragons if he uses the magic word to counter dragons. The knight becomes successful in killing the monsters, but when he meets his 51st dragon, he forgets the word. He again loses his self confidence, and the dragon defeats him. The unique UPA technique makes this a fine entry for the art and class spots. EXCELLENT.

FUDGET'S BUDGET. Columbia—UPA Assorted Cartoons. 7m. The Fudgets are finding it tough financially, even the rigid budget beginning to collapse. However, Mr. Fudget gets a much needed raise. Things go haywire here, too, since the new wealth turns the Fudgets into extravagant buyers. An economy wave brings the Fudgets' budget back into the black, but they see around them their

friends having the same budget problems as they. EXCELLENT. (6504).

HAY RUBE. U-I—Walter Lantz Cartoons. 6m. Sugarfoot, a bedraggled farm horse, falls in love with Starbright, a beautiful performing mare with the Jingling Brothers Circus. When the show passes through town, he heads for the circus grounds, where he finds his beloved being ill treated. Sugarfoot gives the cruel trainer a going over and elopes with Starbright, returning to the farm to raise a family. FAIR. (9327).

A HOWLING SUCCESS. 20th-Fox—Terrytoons. 7m. When it is reported that a dangerous killer is on the loose, the Terry Bears console their frightened father with the assurance that their dog would protect the house. The dog, however, is just a coward, scared of his own shadow. By a stroke of chance, though, the dog pounces upon the roving killer, and the cops take him away. Amid congratulations for his bravery, the dog becomes frightened by a toy duck. FAIR. (5416).

THE MARTINS AND THE COYS. RKO—Marquee Musicals. 8m. The feudin' fightin' mountain folk, the Martins and the Coys, have their domestic difficulties portrayed amusingly while the King's Men vocalize the ballad, punctuated with bullets. Both families kill off each other until only one representative of each clan is left, the pretty daughter of the Martins and the brawny Coy son. They marry, and the feud begins again. GOOD. (44003).

OVERTURE TO WILLIAM TELL. Universal-International—Woody Woodpecker Reissues. 6m. When first reviewed in THE SERVISECTION of April, 1947, it was said, "Wally Walrus is the conductor of a symphony orchestra composed of a miscellany of grotesque looking animals engaged in playing the famous Rossini overture. Most of them go to sleep during the slow movement, the place gets flooded during electrical and other effects for the storm sequence, and there are such innovations as five turtles playing one bull fiddle, a seal at the horns, and the impatient drummer waiting to crash cymbals, etc. Finally, a pesky horse fly bothers conductor Walrus, and the number ends with the place slapped to a shambles. FAIR." (9354).

PIGS IS PIGS. RKO—Walt Disney Cartoons. 10m. Flannery, the stationmaster, follows the rule book completely in carrying out his job. Therefore, when two guinea pigs arrive, it is his job to adjudge whether the Scotsman, to receive the animals, must pay the price for pigs or the price for pets. The case is sent to the railroad's main office and goes through a lot of red tape. Meanwhile, the pigs are multiplying until the station walls are bursting. Finally, a decision comes from the city, but it is too late, the receiver of the goods has moved. EXCELLENT. (44109).

SOLID IVORY. Universal-International—Woody Woodpecker Reissues. 7m. When first reviewed in THE SERVISECTION of October, 1947 it was said, "Woody, all set for a game of pool, shoots the cue ball off the table. It rolls into the henhouse, where the hen mistakes it for an egg and guards it zealously with the others she has. All sorts of ruses by Woody to retrieve it, fail until he poses as a cock, romances the hen, and then proceeds to knock her silly long enough to grab the eggs and start the inevitable chase. Although Woody trips and breaks the eggs, everything is fine as they all hatch, the hen is happy, and Woody has his cue ball back. GOOD." (9355).

WELL OILED. Universal-International—Woody Woodpecker Reissues. 7m. When first reviewed in THE SERVISECTION of July, 1947, it was said, "Woody Woodpecker, motoring in the California Redwoods, runs out of gas and tries to borrow some from a police car. The chase with Wally Walrus, the cop, is on. The windup is a duel at a service station with grease guns. BAD." (9353).

WOODY, THE GIANT KILLER. Universal-International—Woody Woodpecker Reissues. 7m. When first reviewed in THE SERVISECTION of January, 1948, it was said, "Woody is looking for a place to call home, but finds the 'no vacancy' sign hanging. In desperation, he purchases some magic seeds, plants them, and, to his amazement, watches them grow. Following the tremendous plant into the clouds, Woody encounters a huge giant and prepares to make him vacate the premises. Through some clever devices, the giant leaves, Woody takes over, and transforms the castle into a hotel. FAIR." (9356).

Commercial

THE ATOM GOES TO SEA. Bondy. 10m. This interesting, timely excursion into science explores the facts behind the atomic powered submarine. The navy has two models on order, each depending on the same principle, but differing in engineering features. Told here is the story of the "Sea Wolf," under construction at the General Electric laboratories at Schenectady, N. Y. The problem posed is how to construct a casing for the fissionable material that produces the power. GE engineers have simulated conditions in a huge tank, out of which promises to come the solution to the question. John Southerland produced the film for GE, and it is available to theatres free, GOOD.

Novelty

PUSH BACK THE EDGE. Columbia—Topnotchers. 10m. Gold rushes have built up many a town. The municipality of Yellowknife, in the Canadian sub-arctic, has become a thriving little town as the result of settlers coming in search for gold and other minerals. The modern prospector is seen using scientific means that would have astounded early prospectors. GOOD. (6902).

THRILLS FROM THE PAST. Warners—Vitaphone Varieties. 11m. Highlights from an old flicker, "Old San Francisco," starring Dolores Costello, Warner Oland, and Anna May Wong, are spoofed in an hilarious manner. The complicated story of a hero rescuing his beloved brings in every trick in the book, including an earthquake. The narration kidding the film is good for loads of laughs. EXCELLENT. (1605).

UNTROUBLED BORDER. RKO—Screenliners. 8m. This is the story of the longest unfortified frontier on earth, the United States-Canadian border. Only light supervision and customs check points stand between the two countries. Some of the amusing aspects of the borderline occur when it cuts through a grocery store, a private home, or a whole town, leading to a number of official complications. GOOD. (44210).

Color Sports

HUNTING DOGS AT WORK. Warners—The Sports Parades. 9m. The training of a hunting dog and their valuable service to hunters constitute the subject. Not only must they follow a scent, but these dogs must also learn to handle the prey gently without maring a feather. The training methods are laborious and painstaking, but the results are worthwhile. All types of dogs are noted. FAIR. (1510).

OFF TO THE RACES. Warners—The Sports Parades. 8m. Man's desire for competition has seen him invent many kinds of races. Some shown are foot races, heel and toe races, the soap box derby, jalopy racing, and greyhound and surf board racing. One of the oldest is the Palio, held annually in Sienna, Italy. Riders try to knock competitors off their mounts. FAIR. (1508).

Sports

DESERT ANGLERS. RKO—Sportscopes. 8m. Fishing in the midst of the Nevada desert is apparently unbelievable, but here angling expert Jason Lucas, editor, Sports Afield magazine, and a friend try their lines at Lake Mojave, an offshoot of the Colorado River. New equipment like hollow glass rods and a variety of fish lures are tried out and are seemingly effective as evidence the fishermen's healthy catch. The extremely large circulation of the sports publication should be a factor in making tieups on the subject. GOOD. (44311).

INTERNATIONAL ROAD RACE. RKO—Sportscopes. 8m. The annual sports classic of France, auto races at Le Mans, has never been won by an American entrant. Briggs Cunningham, however, tries to bring the laurels home. Against a field of 68 competitors, Cunningham, with his newest car, the Shark, tries to set the pace in this gruelling 24-hour race in which some of the drivers meet death. In the end, however, two Jaquards beat Cunningham to put him in third place, but he makes plans again for next year. GOOD. (44309).

LEATHER AND LATHER. RKO—Sportscopes. 8m. Although the cowboy has become something of a legend, real cowboys still exist on the western range and in South America, where they are known as gauchos. Cowboys go through their rather routine paces, but also seen are some of the professional rope slingers displaying their riding and roping skills at rodeo shows. GOOD. (44310).

WORLD SOCCER CHAMPIONS. Columbia—World of Sports. 10m. In international competitions Uraguay usually comes out tops with its soccer teams. One of the champion teams is seen in practice and later in competition before a crowd of 100,000, a tremendous turnout when one considers that the country's entire population is less than half that of New York City. FAIR. (6808).

CinemaScope Color Travel

BELOW THE RIO GRANDE. Warners—CinemaScope Special. 9m. The sharp contrasts between the past and the present in Mexico are brought to the fore in this CinemaScope, WarnerColor travelogue. The skyscrapers of Mexico City stand not far from the ruins of past great empires. GOOD.

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)



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BLACKOUT—87m.—Lippert....3717
BLESSED ARE THEY—63m.—Weiss....3691
BLOWING WILD—89½m.—Warners....3613
BODY SAID NO, THE—77m.—Hyams-Kramer....3664
BOMBAY WATERFRONT—71m.—Union....3704
BORDER CITY RUSTLERS—54m.—Allied Artists....3685
BORDER RIVER—80m.—U-I....3680
BOTANY BAY—94m.—Paramount....3618
BOTH SIDES OF THE LAW—93½m.—U-I....3680
BOWERY BOYS MEET THE MONSTERS, THE—65½m.—Allied Artists....3761
BOY FROM OKLAHOMA, THE—88m.—Warners....3697
BWANGA BWANGA—53m.—Famous....3713

C

CADDY, THE—95m.—Paramount....3597
CAINE MUTINY, THE—125m.—Columbia....3769
CALAMITY JANE—101m.—Warners....3637
CAPTAIN KIDD AND THE SLAVE GIRL—83m.—UA....3763
CAPTAIN JOHN SMITH AND POCAHONTAS—76m.—UA....3654
CAPTAIN SCARFACE—72m.—Astor....3641
CAPTAIN SCARLETT—75m.—UA....3618
CAPTAIN'S PARADISE, THE—78m.—UA....3629
CARETAKER'S DAUGHTER, THE—88m.—Beverly....3601
CARNIVAL STORY—94m.—RKO....3718
CAROLINE CHERIE—115m.—Davis....3772
CASANOVA'S BIG NIGHT—86m.—Paramount....3710
CAT WOMEN OF THE MOON—64m.—Astor....3694
CAVALLERIA RUSTICANA—60m.—Actor....3685
CEASE FIRE—75m.—Paramount....3642
CHALLENGE THE WILD—69m.—UA....3771
CHAMP FOR A DAY—90m.—Republic....3611
CHAMPION—99m.—UA....3734
CHARGE OF THE LANCERS—74m.—Columbia....3669
CHINA VENTURE—83m.—Columbia....3594
CHUK AND GEK—52m.—Artkino....3704
CITY STORY—44m.—Bowers....3747
COMBAT SQUAD—72m.—Columbia....3617
COMMAND, THE—94m.—Worners....3697
CONQUEST OF COCHISE—70m.—Columbia....3594
CONQUEST OF CONSTANTINOPLE, THE—95m.—Dogu....3746
CONQUEST OF EVEREST, THE—79m.—UA....3664
COSSACK BEYOND THE DANUBE,A—95m.—Artkino....3713
COWBOY, THE—69m.—Lippert....3678
CRAZYLEGS—see Crazylegs, All-American
CRAZYLEGS, ALL-AMERICAN (Crazylegs)—87m.—Republic....3621
CREATURE FROM THE BLACK LAGOON—79m.—U-I....3703
CRIME WAVE—74m.—Warners....3681
CRIMES OF PARIS—74½m.—Hakim....3704
CRUISIN' DOWN THE RIVER—81m.—Columbia....3594
CRY OF THE CITY—95m.—20th-Fox....3718

D

DANGEROUS MISSION—75m.—RKO....3710
DARING CIRCUS YOUTH—72m.—Artkino....3704
DEATH IS A MOCKERY—73m.—Realart....3673
DECAMERON NIGHTS—85m.—RKO....3626
DEMETRIUS AND THE GLADIATORS—101m.—20th-Fox....3770
DESPERATE MOMENT—88m.—U-I....3600
DESTINATION MATRIMONY—96m.—IFE....3686
DEVIL'S CANYON—92m.—RKO....3598
DIAL M FOR MURDER—105m.—Warners....3745
DIAMOND QUEEN, THE—80m.—Warners....3601
DIARY OF A COUNTRY PRIEST—95m.—Brandon....3735
DIRTY HANDS—100m.—MacDonald....3772
DONOVAN'S BRAIN—81m.—UA....3619
DRAGONFLY SQUADRON—83m.—Allied Artists....3693
DRAGON'S GOLD—70m.—UA....3696
DRIVE A CROOKED ROAD—82m.—Columbia....3709
DRUMS ACROSS THE RIVER—78m.—U-I....3755
DRUMS OF TAHITI—73m.—Columbia....3669
DUFFY OF SAN QUENTIN—78m.—Warners....3697

E

EAST OF SUMATRA—82m.—U-I....3612
EASY TO LOVE—96m.—MGM....3642
EDDIE CANTOR STORY, THE—116m.—Warners....3672
EGG AND I, THE—108m.—U-I....3764
EL ALAMEIN—67m.—Columbia....3662
EL PASO STAMPEDE—54m.—Republic....3627
ELEPHANT WALK—103m.—Paramount....3726
ENCHANTED COTTAGE, THE—91m.—RKO....3710
ESCAPE FROM FORT BRAVO—98m.—MGM....3642
ETTORE FIERAMOSCA—91m.—IFE....3637
EXECUTIVE SUITE—104m.—MGM....3702

F

FAKE, THE—70m.—UA....3636
FALLEN ANGEL—97m.—20th-Fox....3635
FANFAN, THE TULIP—96m.—UA....3643
FANGS OF THE WILD—71m.—Lippert....3754
FIGHTER ATTACK—80m.—Allied Artists....3653
FIGHTING LAWMAN, THE—71m.—Allied Artists....3617
FIGHTING MEN, THE—63m.—Lippert....3687
FIGHTING PIMPERNEL, THE—88m.—Carroll....3629
FINAL TEST, THE—84m.—Continental....3704
5,000 FINGERS OF DR. T, THE—67m.—Columbia....3594
FIREMAN, SAVE MY CHILD—80m.—U-I....3745
FLAME AND THE FLESH—104m.—MGM....3742
FLAME OF CALCUTTA—70m.—Columbia....3595
FLAMENCO—77m.—Lewis....3772
FLAMES OF LOVE—82m.—IFE....3662
FLIGHT NURSE—90m.—Republic....3635
FLIGHT TO TANGIER—90m.—Paramount....3626
FOLLOW THE FLEET—80m.—RKO....3610
FOLLY TO BE WISE—91m.—Fine Arts....3690
FORBIDDEN—85m.—U-I....3655
FOREVER AMBER—140m.—20th-Fox....3636
FOREVER FEMALE—93m.—Paramount....3597
FORTY-NINERS, THE—70½m.—Allied Artists....3733
FRENCH LINE, THE—102m.—RKO....3679
FRIGHTENED BRIDE, THE—76m.—Beverly....3602
FROM HERE TO ETERNITY—118m.—Columbia....3595
FUGITIVE IN TRIESTE—83m.—IFE....3694

G

GAY ADVENTURE, THE—82m.—UA....3627
GAY SWORDSMAN, THE—73m.—United International....3656
GENEVIEVE—86m.—U-I....3613
GENOESE DRAGNET—106m.—IFE....3702
GENTLE GUNMAN, THE—85m.—U-I....3619
GERALDINE—90m.—Republic....3663
GILBERT AND SULLIVAN—105m.—UA....3636
GIRL FOR JOE, A—100m.—Warners....3745
GIRL ON THE RUN—see Honky Tonk Burlesque
GIRLS MARKED DANGER—70m.—IFE....3762
GIVE A GIRL A BREAK—82m.—MGM....3662
GLASS WEB, THE—81m.—U-I....3628
GLENN MILLER STORY, THE—116m.—U-I....3680
GO, MAN, GO!—82m.—UA....3689
GOG—85m.—UA....3771
GOLDEN COACH, THE—105m.—IFE....3687
GOLDEN IDOL, THE—71m.—Allied Artists....3661
GOLDEN MASK, THE—87m.—UA....3711
GONE WITH THE WIND—222m.—MGM....3762
GORILLA AT LARGE—84m.—20th-Fox....3744
GRAPES ARE RIPE, THE—92m.—Casino....3637
GREAT DIAMOND ROBBERY, THE—69m.—MGM....3663
GREATEST LOVE, THE—113m.—IFE....3686
GREATEST SHOW ON EARTH, THE—151m.—Paramount....3762
GUN FURY—83m.—Columbia....3633
GUY WITH A GRIN, A—93m.—Warners....3745
GYPSY COLT—72m.—MGM....3695

H

HALF A HERO—71m.—MGM....3597
HAMLET—153m.—U-I....3681
HANS CHRISTIAN ANDERSEN—111m.—RKO....3763
HAPPY CHILDHOOD—38m.—Artkino....3756
HEAT WAVE—68m.—Lippert....3754
HEIDI—98m.—UA....3679
HELL AND HIGH WATER—103m.—20th-Fox....3696
HELL BELOW ZERO—91m.—Columbia....3753
HELL RAIDERS OF THE DEEP—93m.—IFE....3753
HELLO ELEPHANT—83m.—Davis....3629
HELL'S HALF ACRE—91m.—Republic....3695
HERE COME THE GIRLS—78m.—Paramount....3626
HIGH AND THE MIGHTY, THE—147m.—Warners....3765
HIGHWAY DRAGNET—70m.—Allied Artists....3685
HIS LAST 12 HOURS—89m.—IFE....3702
HIS MAJESTY, O'KEEFE—92m.—Warners....3681
HOBSON'S CHOICE—107m.—UA....3764
HOLLY AND THE IVY, THE—80m.—Pacemaker....3705
HOLLYWOOD NIGHTS—69m.—Union....3698
HOLLYWOOD THRILL-MAKERS—60m.—Lippert....3694
HOME OF THE BRAVE—85m.—UA....3734
HONDO—83m.—Warners....3655
HONKY TONK BURLESQUE (Girl on the Run)—62m.—Astor....3709
HORSE'S MOUTH, THE—71m.—Mayer-Kingsley....3705
HOT NEWS—60½m.—Allied Artists....3617
HOUSE OF THE ARROW, THE—73m.—Stratford....3705
HOW TO MARRY A MILLIONAIRE—96m.—20th-Fox....3643

I

INDISCRETION OF AN AMERICAN WIFE—63m.—Columbia....3733
INNOCENTS IN PARIS—103m.—Cardinal....3629
INSPECTOR GENERAL, THE—128m.—Artkino....3772
INTIMATE RELATIONS—86m.—Carroll....3690
IRON GLOVE, THE—77m.—Columbia....3725
IRON MASK, THE—72m.—Lippert....3642
ISLAND IN THE SKY—109m.—Warners....3601
ISLE OF THE DEAD—72m.—RKO....3599
IT HAPPENED IN IRELAND—68m.—Rogers-Unger....3765
IT SHOULD HAPPEN TO YOU—87m.—Columbia....3686

J

JACK SLADE—90m.—Allied Artists....3633
JENNIFER—73m.—Allied Artists....3633
JESSE JAMES vs. THE DALTONS—65m.—Columbia....3686
JIVARO—91m.—Paramount....3687
JOE LOUIS STORY, THE—88m.—UA....3619
JOHN WESLEY—77m.—Methodist Church—Rank....3736
JOHNNY DARK—85m.—U-I....3765
JOHNNY GUITAR—110m.—Republic....3743
JOLSON STORY, THE—122m.—Columbia....3741
JOURNEY TO LOVE—95m.—IFE....3637
JUBILEE TRAIL—103m.—Republic....3688
JUNGLE MAN-EATERS—68m.—Columbia....3761

K

KETO AND KOTE—87m.—Artkino....3736
KEY LARGO—101m.—Warners....3628
KEYS OF THE KINGDOM, THE—137m.—20th-Fox....3663
KHAMISHIA—FIVE TALES FROM ISRAEL—110m.—Israel-American....3756
KIDNAPPERS, THE—93m.—Rank....3772
KILLER APE—68m.—Columbia....3653
KILLERS FROM SPACE—71m.—RKO....3695
KING OF THE KHYBER RIFLES—99m.—20th-Fox....3671
KISS ME KATE—111m.—MGM....3635
KNIGHTS OF THE ROUND TABLE—115m.—MGM....3670
KNOCK ON WOOD—103m.—Paramount....3727

L

LA FAVORITA—78m.—IFE....3637
LA LUPA (THE SHE WOLF)—91½m.—Levey....3705
LA TRAVIATA—60m.—Astor....3677
LAST OF THE PONY RIDERS—59m.—Columbia....3625
LAST POSSE, THE—73m.—Columbia....3595
LAUGHING ANNE—90m.—Republic....3743
LEO TOLSTOY—43m.—Artkino....3729
LE PLAISIR—90m.—Mayer-Kingsley....3765
LET'S DO IT AGAIN—95m.—Columbia....3595
LIFE IN THE ARCTIC—63m.—Artkino....3620
LIMPING MAN, THE—76m.—Lippert....3678
LION IS IN THE STREETS, A—88m.—Warners....3613
LITTLE BOY LOST—95m.—Paramount....3598
LITTLE CAESAR—80m.—Warners....3697
LITTLE FUGITIVE—75m.—Burstyn....3630
LIVING DESERT, THE—71m.—Buena Vista-Disney....3621
LIVING IT UP—95m.—Paramount....3742
LONE GUN, THE—73m.—UA....3728
LONELY NIGHT, THE—68m.—Mayer-Kingsley....3729
LONG, LONG TRAILER, THE—96m.—MGM....3679
LONG WAIT, THE—93m.—UA....3745
LOOPHOLE—80m.—Allied Artists....3693
LOUISIANA TERRITORY—47m.—RKO....3627
LOVERS OF TOLEDO, THE—75m.—Hakim....3736
LUCKY FIVE, THE—85m.—IFE....3653
LUCKY ME—100m.—Warners....3735
LURE OF THE SILA—74m.—IFE....3678

M

MA AND PA KETTLE AT HOME—81m.—U-I....3712
MAD MAGICIAN, THE—72m.—Columbia....3717
MADAME DE . . .—105m.—Franco-London....3705
MAGNIFICIENT OBSESSION—108m.—U-I....3755
MAKE HASTE TO LIVE—90m.—Republic....3727
MAN BETWEEN, THE—97½m.—UA....3643
MAN CRAZY—79m.—20th-Fox....3671
MAN FROM CAIRO, THE—82m.—Lippert....3654
MAN IN HIDING—79m.—UA....3644
MAN IN THE ATTIC—82m.—20th-Fox....3672
MAN OF CONFLICT—71m.—Atlas....3638
MAN WITH A MILLION—90m.—UA....3764
MARRY ME AGAIN—72½m.—RKO....3610
MASSACRE CANYON—66m.—Columbia....3733
MAXIMKA—65m.—Artkino....3638
MELODY OF LOVE—96m.—IFE....3741
MEN ARE CHILDREN TWICE—74m.—Stratford....3728
MEN OF THE FIGHTING LADY—80m.—MGM....3754
MEXICAN MANHUNT—71m.—Allied Artists....3593
MIAMI STORY, THE—75m.—Columbia....3726
MIGHTY JOE YOUNG—94m.—RKO....3599
MISS ROBIN CRUSOE—74m.—20th-Fox....3636
MISS SADIE THOMPSON—91m.—Columbia....3670
MISSION OVER KOREA—86m.—Columbia....3596
MISTRESS OF THE MOUNTAINS—90m.—Davis....3664
MOGAMBO—116m.—MGM....3610
MOMENT OF TRUTH, THE—87m.—Arlan....3757
MONEY FROM HOME—100m.—Paramount....3654
MR. BLANDINGS BUILDS HIS DREAM HOUSE—93m.—RKO....3727
MR. HULOT'S HOLIDAY—85m.—G-B-D International....3773
MR. ROBINSON CRUSOE—69m.—Lippert....3642
MONTE CARLO BABY—70m.—Filmakers....3665
MOONLIGHTER, THE—77m.—Warners....3613
MUSSOLINI AND HIS LAST MISTRESS—64m.—Union....3730
MY HEART SINGS—99m.—IFE....3726

N

NAKED JUNGLE, THE—95m.—Paramount....3703
NEBRASKAN, THE—68m.—Columbia....3634
NEW FACES—98m.—20th-Fox....3703
NIGHT PEOPLE—93m.—20th-Fox....3718
99 RIVER STREET—82m.—UA....3600
NORMAN CONQUEST—79m.—Lippert....3634
NOTHING TO LOSE—see Time Gentlemen, Please!

O

ON THE BANKS OF THE VOLGA—39m.—Artkino....3746
ORCHESTRA WIVES—98m.—20th-Fox....3744
OUR BIBLE—HOW IT CAME TO BE—90m.—American Bible Society....3757
OUT OF THE PAST—97m.—RKO....3611
OUT OF THIS WORLD—75m.—Kupferman....3747
OVERCOAT, THE—93m.—Times....3638
OVERLAND PACIFIC—72m.—UA....3696

P

PARATROOPER—87m.—Columbia....3669

(Continued on page 3775)

THE NATIONAL RELEASE DATE CHART

Pictures in order of release, with principal players, are placed in the manth af release. All dates are subject to change. Series westerns are indicated by a W fallowing the title. Holidays and special events will be found ot the bottam of this page. This chart is kept as up-to-date as possible an informatian made available by the home office.

ALLIED ARTISTS

MAY

The Forty-Niners
B. Elliott,
V. Grey

JUNE

The Desperodo
W. Morris,
B. Garland

Home From The Seo
N. Brand,
J. Sterling

The Bowery Boys Meet The Monster
L. Gorcey,
H. Hall,
L. Mason

JULY

COLUMBIA

MAY

The Miami Story
B. Sullivan,
A. Jergens,
B. Gorland

Massacre Conyon
P. Carey,
A. Totter
(Technicolor)

The Mad Magicion
V. Price,
M. Murphy,
E. Gabor
(3-D and 2-D)

JUNE

The Soracen Blade
R. Montolban,
B. St. John
(Technicolor)

Jungle Mon-Eaters
J. Weissmuller,
K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

The Coine Mutiny
H. Bogart,
J. Ferrer,
V. Johnson,
F. MacMurray
(Technicolor)
(Special release)

JULY

Indiscretion Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Italy)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Made in England)
(Technicolor)

The Outlaw Stallion
P. Carey,
D. Patrick
(Technicolor)

LIPPERT

MAY

The Cowboy
Documentary
(Eastman Color)

Monster From The Ocean Floor
A. Kimbell,
S. Wode

JUNE

River Beot
P. Kirk,
J. Bentley

The Big Chase
L. Chaney,
G. Langan,
A. Jergens

Paid To Kill
D. Clark

JULY

Silent Raiders
R. Barrett,
J. Bordeaux

METRO

MAY

Flame And The Flesh
L. Turner,
P. Angeli,
C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of Wor
R. Reagan,
D. Martin,
O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Betroyed
C. Gable,
L. Turner,
V. Mature
(Technicolor)

Gone With The Wind
(Reissue)

PARAMOUNT

MAY

Elephant Walk
E. Taylor,
D. Andrews,
P. Finch
(Portly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incos
C. Heston,
R. Young,
N. Maurey
(Technicolor)

JULY

Knock On Wood
D. Kaye,
M. Zetterling
(Technicolor)

The Greatest Show On Eorth
(Reissue)

RKO

MAY

The Sponish Moin Bodmon's Territory
(Reissues)

JUNE

The Thing From Another World

Station West
(Reissues)

Sins Of Rome
M. Girotti,
L. Tcherina
(Italian-made)
(Dubbed in (English)

Silver Lode
J. Payne,
L. Scott
(Technicolor)

Son Of Sinbad
D. Robertson,
S. Forrest,
V. Price,
(Technicolor)
(3-D and 2-D)

JULY

Suson Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din

The Lost Potrol
(Reissues)

Hans Christion Andersen
D. Kaye,
Jeanmarie
(Goldwyn)

REPUBLIC

MAY

Jubilee Troil
V. Ralston,
J. Leslie,
F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lanchester

JULY

Loughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Made in England)

20th-FOX

MAY

River Of No Return
R. Mitchum,
M. Monroe
(Technicolor)
(CinemaScope)

Three Coins in The Fountain
C. Webb,
J. Peters,
D. McGuire,
M. McNamara
(Calor)
(CinemaScope)
(Partly made in Italy)

Gorilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D and 2-D)

Orchestra Wives

Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiators
V. Mature,
S. Hayward,
M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)

The Raid
V. Heflin,
A. Bancroft
(Technicolor)

The Royal Tour Of Queen Elizabeth And Philip
(Color)
(CinemaScope)

JULY

Garden Of Evil
G. Cooper,
S. Hayward,
R. Widmark
(Technicolor)
(CinemaScope)

Gambler From Natchez
D. Robertson,
D. Paget
(Technicolor)

UNITED ARTISTS

MAY

The Long Wait
A. Quinn,
C. Coburn,
P. Castle
(Saville)

Witness To Murder
B. Stanwyck,
G. Sanders,
G. Merrill
(Erskine)

The Yellow Tomahawk
R. Calhoun,
P. Castle,
N. Beery
(Color)
(Schenck-Koch)

Captain Kidd and The Slave Girl
A. Dexter,
E. Gabor,
A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

Man With A Million
G. Peck,
J. Griffiths
(Technicolor)
(Made in Europe)
(Rank)

Hobson's Choice
C. Laughton,
B. de Banzie
(English-made)
(London)

Challenge The Wild
Nature documentary
(Eastman Color)
(Graham)

Geg
H. Marshall,
(Color)
(Tors)
(3-D)

JULY

U.-INT.

MAY

Ploygirl
S. Winters,
B. Sullivan

Fireman, Save My Child
S. Jones
and Orchestra,
B. Hackett,
H. O'Brion

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Block Horse Canyon
J. McCrea,
M. Blanchard,
C. Wills
(Technicolor)

Alwoys A Bride
P. Cummins
(English-made)
(Rank)

JULY

Johnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tongonyika
V. Heflin,
R. Roman
(Technicolor)

The Egg and I
(Reissue)

WARNERS

MAY

Dial "M" For Murder
R. Milland,
G. Kelly,
R. Cummings
(WarnerColor)

A Guy With A Grin
(No Time For Comedy)

A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldan

JULY

The High and The Mighty
J. Wayne,
L. Day,
C. Trevor
(WarnerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillane,
C. Beatty
(WarnerColor)
(CinemaScope)

Duel In The Jungle
D. Andrews,
J. Crain,
D. Farror
(Technicolor)
(Made in South Africa and England)

OBSERVANCES
June 20—Father's Day
July 4—Independence Day

MOON PHASES

	1 Quarter	2 Full	3 Last	4 New
JUNE	8	16	23	30
JULY	7	15	22	29
AUGUST	6	14	20	28

At the request of a midwestern drive-in owner, MOTION PICTURE EXHIBITOR is adding information concerning phases of the moon to its list of services. Drive-in operators should find it advantageous to book color films during a full moon. The accompanying chart applies to the central time zone, with slight adjustments necessary for east and west.

Vice President and Director of Loew's, Inc., says:

"I thought Columbia's 'Eternity' was tops. They've done it again with

THE CAINE MUTINY!"



STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing

ROBERT FRANCIS · MAY WYNN COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

MOTION PICTURE

EXHIBITOR

JUNE 23, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Speaking before the Motion Picture Industry Council in Los Angeles last week, TOA President Walter Reade, Jr., called for a strong, cooperative effort of the MPIC with theatre owners of the whole country.

Reade Requests Unity With MPIC

(page 9)

New York Mayor Signs Tax Law

(page 8)

AND FEATURING: PHYSICAL THEATRE

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



"NORTH TO EAST TO WEST TO SOUTH!
LISTEN TO THAT WORD-OF-MOUTH!

'SEVEN BRIDES FOR SEVEN BROTHERS'

MUSICAL THAT TOPS ALL OTHERS!"

OH BROTHER! WHAT REVIEWS!

Read them! Keep them for your advance lobby!

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"Lavish musical treat! Outstanding entertainment!" —**MOTION PICTURE DAILY**

"Top musical bound to slide into top place among the season's money-makers. It will bring raves and enthusiastic word-of-mouth."—**SHOWMEN'S TRADE REVIEW**

"Melody, mirth and magnitude head the long list of assets of this delightfully different filmusical." —**BOXOFFICE**

"An M-G-M honey which will sweep the boards at the boxoffice. This socko film is proof indeed that M-G-M figures to stay right on top when it comes to big money-making film musicals. Nominated for Laurel Award." —**MOTION PICTURE EXHIBITOR**

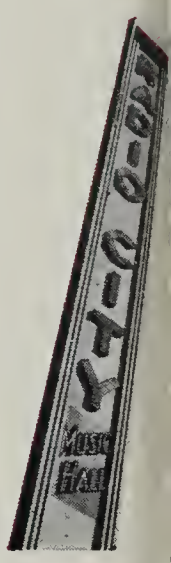
"A smash musical show. Three sequences in a row bring forth house-rocking applause. If you see this picture once, you're bound to want to see it again." —**HOLLYWOOD REPORTER**

"On merit alone, it rates sturdy returns and can be sold almost without qualifications." —**DAILY VARIETY**

"Hearty, happy, bountiful chunk of pure entertainment. Will have audiences permeated with good feeling. Sends them out with a smile." —**FILM BULLETIN**

"Ticket sales should be gloriously high at all situations, for this feature literally abounds in entertainment value." —**INDEPENDENT FILM JOURNAL**

Watch for widely promoted M-G-M Records Album of tunes from the Sound Track. Variety calls it "a trailer for the picture 2 months ahead!"



BOOKED AT THE MUSIC HALL!

M-G-M presents in

CinemaScope

"SEVEN BRIDES FO SEVEN BROTHER

Starring

JANE POWELL **HOWARD KEEL**

with

JEFF RICHARDS
RUSS TAMBLYN
TOMMY RALL

Screen Play by
ALBERT HACKETT & FRANCES GOORIC and DOROTHY KINGSLEY

Based On the Story "The Sabbin' Women" by Stephen Vincent Benet

Lyrics by JOHNNY MERCER
Music by GENE de PAUL
Choreography by MICHAEL KIDD

Color by **ANSCO**

Directed by **STANLEY DONEN**

Produced by **JACK CUMMINGS**

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JUNE 23, 1954
VOLUME 52 NUMBER 8

TWO MORE LEADERS AGREE

FEW EXPRESSIONS have in recent years evoked such a favorable reaction from readers as did the MOTION PICTURE EXHIBITOR editorial called "One Sided Prosperity." Among the leading exhibitors whose operations are thousands of miles apart there came quick approval of what was said.

John J. Fitzgibbons, president, Famous Players Canadian Corporation, Limited, operating several hundred theatres in Canada, headquartering in Toronto, had this to say:

"Your editorial 'One Sided Prosperity,' hits the nail right on the head. It is now very obvious, aside from the fact that wide-screen and new ideas have helped to recreate some interest in our industry, sales managers are taking advantage of the change in aspects to force terms, that force high admission prices, that chase people away from our theatres and worse still leaves the exhibitor with a smaller share of the increased admission price so that they are siphoning off whatever reserve the exhibitor might have to take up the slack on what we call run-of-the-mill pictures of which there must be many.

And many miles to the south, Bob O'Donnell, one of the leaders in the industry and in Interstate Circuit, Inc., with theatres throughout Texas and headquartering in Dallas, was also quick to indicate that he, too, believed that the situation had indeed gotten so serious that the only solution would rest in action on the part of distributors and not by merely letters or expressions of confidence.

O'Donnell, for example, recently commanded attention when he came forth with the suggestion that if the producers could add a certain number of "A" pictures to their releasing schedules, this would go a long way toward easing the product shortage, and the product shortage is one of the reasons for the independent exhibitor's dire plight.

The fact that the MPE editorial, which emphasized that an industry which saw one segment finding plenty of profit and the other in decidedly the opposite position could not continue in such fashion for any length of time, was hailed by these two important theatremen is indicative of the sentiment of many others.

Frankly, we cannot see how distribution can continue to ignore the facts.

A WELL EARNED TRIBUTE

WHILE THERE ARE no doubt others great and small who can point to 40 consecutive years of industry participation, it is certain that no one family has taken a more prominent part over these same years, or contributed more to the growth and development of our great industry, than the Fabians.

From Jacob Fabian's original venture into theatre business in 1914 with the Regent, Paterson, N. J., Fabian confidence in the industry's future, Fabian judgment of public tastes, Fabian integrity, and Fabian hard work for the constructive good in trade, government, and charitable relations have never varied through the wars, depressions, and interior upsets that affected us all. To Si Fabian and brother-in-law, Sam Rosen, must be given the credit for the greatest expansion of their enterprises which now include the Fabian Circuit, Stanley Warner, Cinerama, and most recently the large Latex Corporation, but the founding principles have never varied. Recipients of a rich heritage, they have fostered it and built it well, surrounding themselves with loyal, carefully chosen and painstakingly trained executives. And now, in executive roles, being readied to take over the reins in the future, are Ed Fabian, son of Si, and Arthur Rosen, son of Sam.

So the Fabian name will go on, but of greatest importance to those who bear it is a devotion to high principles and the maintenance of a proud heritage.

It has been our privilege to know Si and the rest of the Fabians over much of their active lives and to work closely with them on War Loan drives, charitable efforts, and industry meetings. We are even associated with them in several theatre operations. Only recently, we learned of a $500,000 transaction on which a handshake of agreement was exchanged, and before legal documents could be signed developments over which they had no control made it look like a bad deal. The Fabians honored their handshake and completed this deal.

Can any words be more eloquent, or better describe honorable gentlemen, than this one incident?

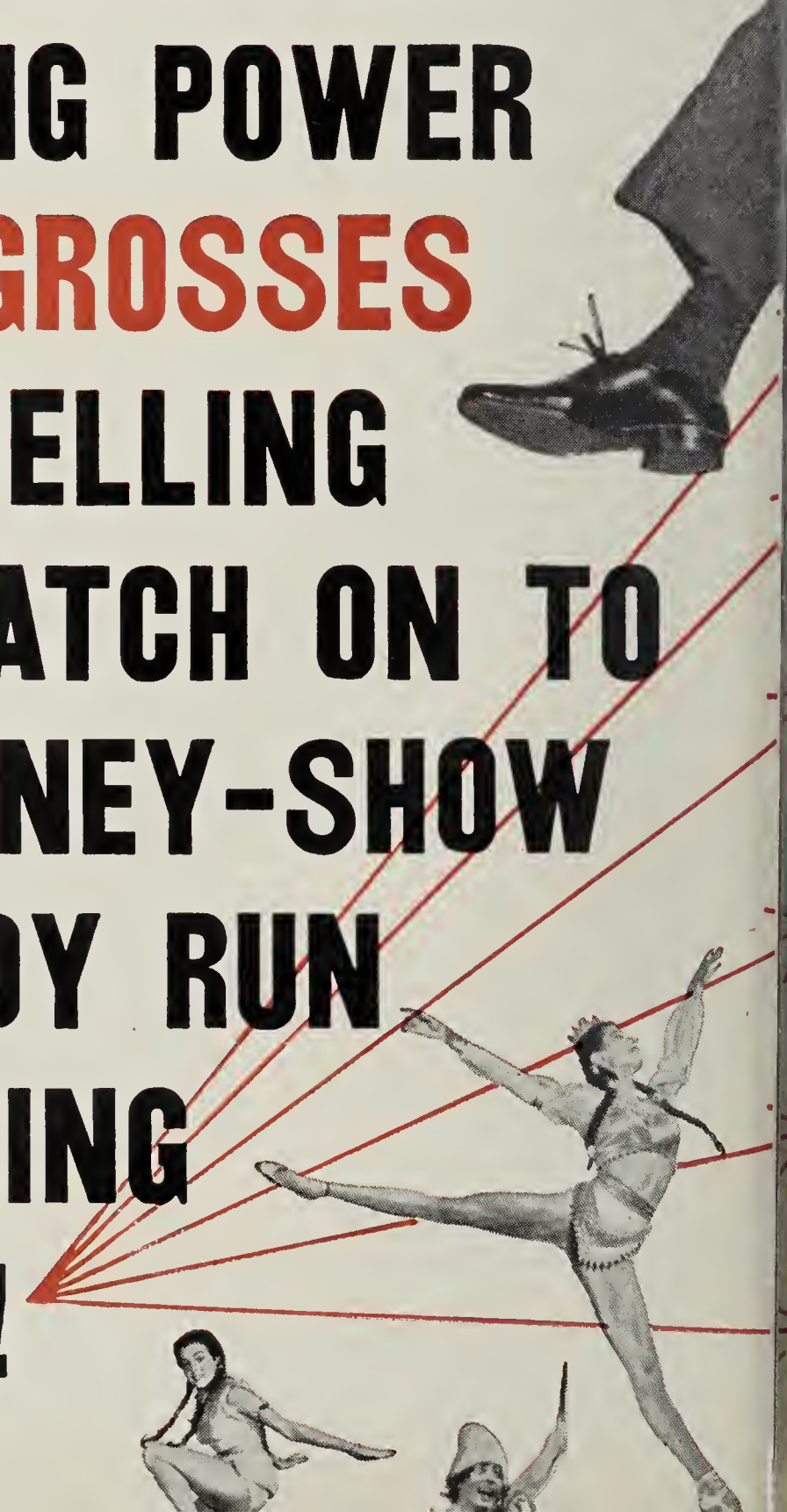
So to Si, Sam, Ed, Arthur, Harry Kalmine, and the rest of the Fabians, regardless of last name, congratulations on the 40th anniversary, and continued success.

Jay Emanuel

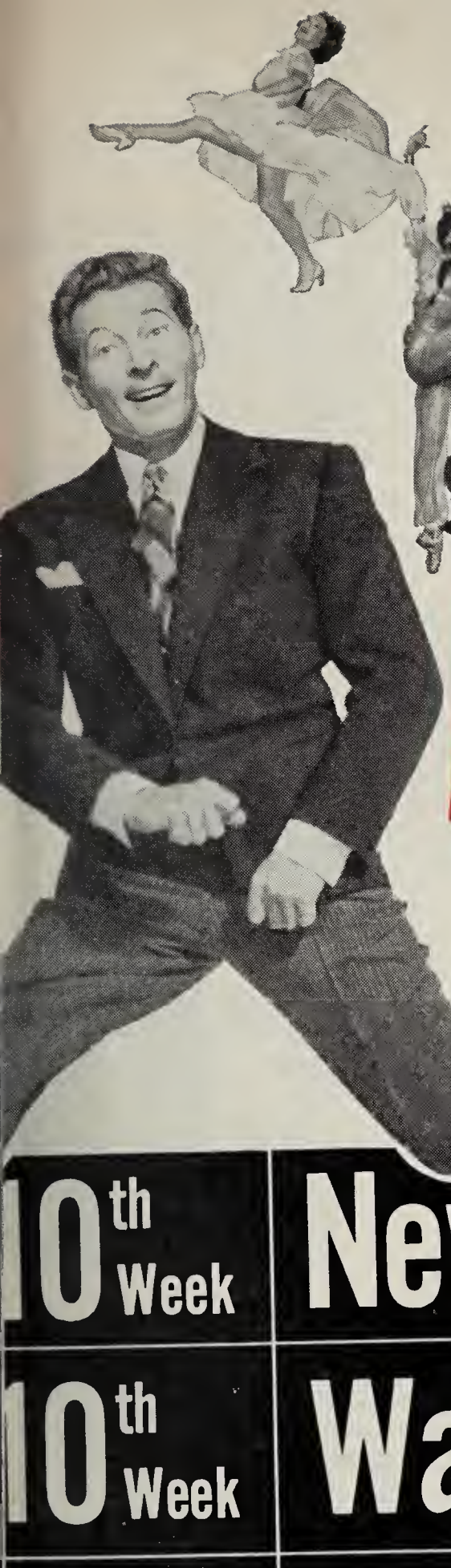
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GET SET FOR SENSATIONAL BUSINESS!

THIS SMASH ATTRACTION HAS THE WHOLE INDUSTRY TALKING ABOUT ITS HOLDING POWER AND ITS SMASH GROSSES IN ALL ITS PRE-SELLING ENGAGEMENTS! LATCH ON TO THIS MIRACLE MONEY-SHOW THAT HAS ALREADY RUN UP THIS ASTOUNDING BOXOFFICE SCORE!



Paramount Presents



DANNY KAYE

in

KNOCK ON WOOD

Co-starring

MAI ZETTERLING

Choreography by Michael Kidd

Words and Music by SYLVIA FINE

Written, Produced and Directed by

NORMAN PANAMA and MELVIN FRANK

Color by **Technicolor**

10th Week	New York City
10th Week	Washington
10 Weeks	Los Angeles
8 Weeks	Philadelphia
8 Weeks	Boston
6 Weeks	San Francisco

Paramount's national ad penetration right now is reaching 40 million box-office customers! Four-color ads in Life, Look, American Weekly — plus full pages in Seventeen and entire fan list!



HERE'S THE BOX OFFICE "FRANCIS" FIR





THEY'RE IN THE Ladies' ARMY NOW!

Since the top sergeant started kissing Donald ...maneuvers have never been so much fun!









STARRING

DONALD O'CONNOR · JULIA ADAMS · CHILL W

LYNN BARI · ZASU PITTS with Allison Haye

Directed by ARTHUR LUBIN · Screenplay by Devery Freeman and James B. Allardice · Story by Herbert Baker · Bas

HAPPIEST FUN SINCE ST TALKED!









Francis JOINS THE Wacs







LS · MAMIE Van DOREN Francis

Mara Corday · Karen Kadler and The Talking Mule

Universal International

the character "Francis" created by David Stern · Produced by TED RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE

CAN NEWS

(Trade Headlines Of The Issue)

Distribution

In an interview in New York City, Allied Artists' Steve Broidy announces that there will be a considerable expansion in the company's production and that it will make from 38-40 features in the new season, with the emphasis on pictures from John Huston, William Wyler, and Billy Wilder (page 9).

RKO is holding two regional sales meetings, in New Orleans and Chicago (page 16).

Exhibition

Speaking before the Motion Picture Industry Council on the west coast, where he went to attend the TOA board and executive meeting, President Walter Reade, Jr., asks for a greater unity between the MPIC and his organization, at the same time criticizing distribution for its methods and policies (page 9).

Despite a valiant fight, New York City exhibitors lose their battle to stop the five per cent admissions tax, and the mayor signs the bill (page 8).

International

The amount of money being spent in film advertising in Canada by companies is increasing, a survey shows (page 10).

Legal

Another exhibitor is sued by distributors on percentage actions, this time in Philadelphia (page 9).

Legislative

New York State's Governor Dewey threatens revocation of New York City's power to tax admissions as a new angle in the fight concerning the five per cent admissions tax in that city (page 16).

Mel Konecoff

A complete review of his weekend at the Will Rogers Memorial Hospital as well as his being a guest of the Robbins family at motel in Schroon Lake, N. Y., is provided (page 8).

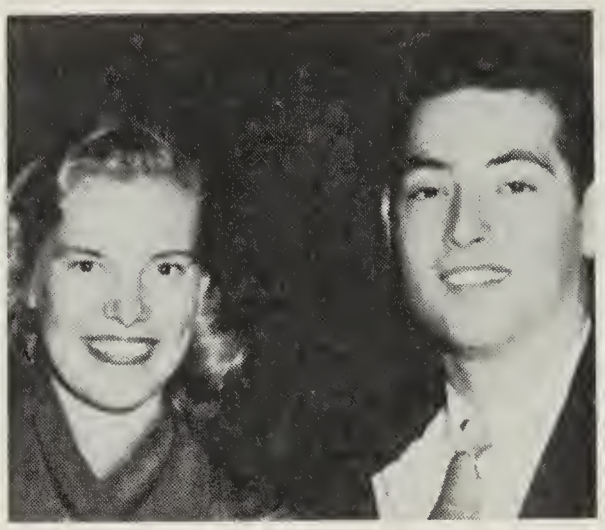
Organizations

The motion picture industry is joining the fight against bigotry (page 20).

Technical

20th-Fox launches its new techniques showings throughout the country (page 17).

Westrex reveals some new equipment developments (page 16).



The engagement of Stephen Edward Seadler, son of MGM advertising manager Silas F. Seadler and Mrs. Seadler, to Ingrid Linnea Adolfsson, shown above, was recently announced in New York. The wedding will take place in Stockholm.

NEW YORK
By Mel Konecoff

OOH, OUR ACHIN' BACK. It's going to take us another weekend to recuperate from the recent weekend at the Variety Clubs International-Will Rogers Memorial Hospital at Saranac Lake, N. Y., and at the Robbins family's Edgewater Motel at Schroon Lake, N. Y., but it was more than well worth it. The hospital, which cares for the industry's own tuberculosis cases, has made very fine progress since we were there a year ago.



KONECOFF

It all started when several score of industryites and press representatives gathered at Grand Central Station for the overnight train trip up to Saranac Lake. (It is the sincere hope of everyone that Robert Young will be able to do something about this line.)

The next morning, special vehicles took the party to the hospital, where a briefing session by the good doctors was in order, after which there were a tour of the building and saying "hello" to patients, who were cheerful and well cared for.

It was at this briefing that the staff brought its listeners up-to-date on procedures, developments, patient progress, and the needs and aims of the institution. For instance, Dr. W. W. Woodruff, hospital surgeon, reported that they were engaging in more surgery than ever to cure and restrict the TB bacilli and that it has been found that there are few patients that can't be helped somehow. As a result, the patients themselves are quite anxious for surgery.

Several methods of surgery are utilized, among the most used being thoracoplasty, which involves removing the ribs and allowing the lung to collapse, which, by virtue of working less, permits easier healing; and resections, which has to do with the removal of as much of the dis-

(*Continued on page* 15)

Latest Bulletins

(Developments At Deadline)

Mayor Wagner Signs New York City Tax Bill

NEW YORK—Despite valiant efforts of the local industry, Mayor Wagner on June 18 signed the law imposing a five per cent amusement tax. The new levy will become effective on July 1 and is expected to yield $16,700,000 in 1954-55. The tax will be administered under regulations now being drafted by Controller Lawrence E. Gerosa. The five per cent levy will apply to admissions to places of amusement and the use of facilities in such places. It will also apply to membership and initiation fees of sport and social clubs. Boxing and wrestling matches and horse racing are exempt from the tax because they now pay taxes to the state. The tax will not apply to admissions or charges not exceeding 10 cents, nor will it apply to admissions to amusements or performances in cases where the proceeds are for charitable purposes. The mayor signed the law after closing a five-hour public hearing.

Product Scarcity High On TOA Discussion List

LOS ANGELES—The board meeting of the Theatre Owners of America discussed the scarcity of product and heard Filmakers' Harry Mandell and Irving Levin as well as Hal R. Makelim. Also under consideration was a discussion of lower fire insurance rates for theatres, with an effort to be made to pin down a date after which no non-safety film will be used. This will be done on a local and state level.

Coast SPG Honors O'Donnell At Fete

HOLLYWOOD—R. J. O'Donnell, general manager, Interstate Theatres, Inc., accepted the Tom Tom award of the Screen Publicists Guild for 1954 at a luncheon. Speakers praised him for his efforts on behalf of the industry, with representatives of various studios on hand.

20th-Fox Sets 12 More

HOLLYWOOD—Twentieth Century-Fox will release 10 top-budgeted CinemaScope productions and two standard films between July and December, bringing to 18 the number of CinemaScope and 10 the number of 2-D films the company will offer this year. All pictures in the 28-film lineup except one are in color.

Arthur Appointed By Wilson

HOLLYWOOD—Carey Wilson, chairman, public relations committee, Screen Producers Guild, appointed Robert Arthur chairman, banquet committee, which will function under the public relations group. The public relations committee will work together with the Arthur P. Jacobs public relations office on all phases of the Guild's program for the year.

Reade Asks Co-op. Effort With MPIC

Allied Artists Expanding Its Production; Will Make 38-40

NEW YORK—Steve Broidy, president, Allied Artists, last week announced that the company will make 38 to 40 features in the new year, compared with 26 made this year. John Huston would make three films at the rate of one per year, as will William Wyler and William Wilder, with the budgets on these being in the neighborhood of one-and-a-half million dollars each, and that conversations are presently going on with two others of similar calibre, and that in the expanded program, it is planned to continue producing the "Bowery Boys" and "Bomba" series, as they are outstanding successes here and abroad.

In addition to the top films scheduled, the company plans to deliver two features costing in excess of $800,000; eight to 10 costing from $350,000 to $500,000; 10 to 12 averaging $250,000; and 10 to 12 in the $150,000 to $175,000 bracket.

Broidy said that films that deserve color will get it, and the same goes for CinemaScope. The company's drive-in gross is up about 15 per cent over last year, while the domestic gross is up about 12 per cent.

There are no plans at present to sell any product to TV other than the old films sold some five years ago.

Departments will be expanded as bigger and more films come through.

Vice-president Edward Morey has been named chief executive officer in the east under the expanded setup.

With the announced program, Broidy hopes that the product shortage claimed by many exhibitors might be alleviated.

New Product Gives Broadway A Lift

NEW YORK—With the advent of some strong new product, the Broadway first-runs gave indication over the weekend of increased activity at the boxoffices.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THEM" (Warners). Paramount claimed $44,000 for the opening week.

"DEMETRIUS AND THE GLADIATORS" (20th-Fox). Roxy opened to $39,000 for Friday through Sunday, with the first week heading toward $82,000.

"THE STUDENT PRINCE" (MGM). Radio City Music Hall, with stage show, opened to $102,000 for Thursday through Sunday, with the first week sure to hit $162,000.

"THE FRENCH LINE" (RKO). Criterion expected the sixth week to do $14,000.

"GORILLA AT LARGE" (20th-Fox). Globe anticipated the last four days of the second week at $6,000.

"JOHNNY GUITAR" (Republic). Mayfair claimed $15,500 on the fourth week.

"ELEPHANT WALK" (Paramount). Astor expected the ninth week to tally $10,000.

"KNOCK ON WOOD" (Paramount). Capitol anticipated the 10th, and last, week at $21,000.

"SECRET OF THE INCAS" (Paramount). Victoria reported $9,000 for the fourth week.

"GONE WITH THE WIND" (MGM). Loew's State was heading toward a $45,000 fourth week.

NT Future Looks Rosy

NEW YORK — Informed Wall Street sources predicted last week that National Theatres earnings for the third fiscal quarter will be slightly more than the $414,992 reported in the quarter ended on June 27, 1953. NT recently declared a 20-cent dividend on the common stock, payable on July 8.

Philly Exhibitors Sued

PHILADELPHIA—Eight percentage actions filed in federal court last week by Paramount, Loew's, 20th-Fox, Warners, RKO, United Artists, U-I and Columbia named I. Edward Kapner, Sidney A. Kapner, Howard B. Solomon, Ida Kapner, and Esther Cohen. The theatre involved is the Park.

Schnader, Harrison, Segal, and Lewis represent Paramount, Loew's, 20th-Fox, RKO, United Artists, U-I, and Columbia, with Warners represented by Wolf, Block, Schorr, and Solis-Cohen. Sargoy and Stein appear of counsel for the distributors.

Pane To Winning Distribs

NEW YORK—A pane of the United States commemorative stamp honoring women in the armed services will be awarded to branch managers in exchange areas with the most bookings of the "Price Of Liberty," it was announced last week by Charles Boasberg, chairman, general sales managers' committee, MPAA. The stamps, autographed by Postmaster General Arthur Summerfield, will be included in the leather-bound portfolios containing a personal citation from Charles E. Wilson, Secretary of Defense, and Robert W. Coyne, special counsel for COMPO.

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SECTION TWO

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Calls Conditions in Distribution "Undemocratic, Economically Unsound, and Impractical;" Differs On "By" Films

LOS ANGELES—Highlighting his trip to the west coast which culminated in the meeting of the TOA board of directors, Walter Reade, Jr., president, Theatre Owners of America, told a meeting of the Motion Picture Industry Council last week that the time had come when there should be a "positive, strong, well-planned, cooperative effort of MPIC and of the theatre owners of this great country."

Reade said that exhibitors did not feel qualified to tell the MPIC members what films to make or how to make them, but to encourage them and to emphasize the need and the potential of films for which their talent, background, and experience qualified them.

He pointed out that while production was making the lion's contribution to the history of every motion picture, distribution had grown fat on the creative genius of production and on the investments and showmanship of exhibitors. He said that "the self-perpetuating heads of distribution, at their whim, have the power to turn on or off the faucet of production, and that they are able to and do control the law of supply and demand." Reade declared that this was a dangerous power and charged that it had been used recklessly.

He rapped the high salaries being taken by distribution as far greater than those of other branches of the business and also pointed out that exhibitors have to pay the bills for the money spent by distribution in court actions, and that conditions now to be found in distribution are "undemocratic, economically unsound, and impractical."

Reade disagreed with those who claim that only in the big pictures is there a future in production and a basis for substantial profit. He said that low budget pictures, well-planned and well-exploited, have been and will continue to be successful. He also stated that bankers and theatre owners are ready to back the appropriate talent, the proper story, and the fresh approach.

Reade called for a reduction or a change in "the phony overhead and the prohibitive costs of distribution." He said that exhibition was developing new and better ways of management and showmanship and urged Hollywood to visit the small and large cities of the country and talk with exhibitors and the man on the street concerning the importance of films in the American way of life. He cited such cooperation as necessary.

He wound up by stating that the only direct tie between those in production and the boxoffice line of America is the theatre manager, and that the goal of production and distribution must be a steady flow of good product adequate for a proper operation of the country's theatres and for the tastes and the desires of the vast motion picture going public.

The International Scene.....

Canada

Companies Upping Advertising Total

TORONTO—In line with their policy in the United States, the film companies are increasing their advertising budget in consumer magazines in Canada, according to the latest figures from the Magazine Advertising Bureau of Canada last fortnight.

During 1953, two film companies spent a total of $11,092 covering insertion in five different magazines, with a circulation of 1,750,000. Columbia spent $8,890, while the J. Arthur Rank Organization spent $2,202. These expenditures do not include the Sunday magazine newspaper insertions, only national magazines; neither do they include what is spent by theatre companies in the daily papers.

For the first five months of this year, the two companies spent a total of $5,550 in two magazines, with Rank spending $4,140 and Columbia $1,410.

The Rank Organization has already announced a heavy consumer campaign in the national magazines. The plan is an insertion in one of the magazines each week, so that the reader is continually made aware of the product.

Canadian Comment

Insurance rates for theatres against burglary are on the verge of being shoved upwards by the increase this year of theatre burglaries. These type of burglaries are developing into a specialized type of crime, and sharp attention to precaution is being urged to keep the premiums from going up. An insurance expert in Toronto advises theatre owners they should install burglar-proof safes rather than fire-proof safes. Thieves are successful in opening those safes which are fire-proof only. The expert said time was an important factor in robberies and safes imbedded in concrete and thus impossible to maneuver cause the robber to be discouraged into withdrawing, while those left in a position to be seen from the street, which have no wheels, are not tempting. The expert, A. S. Hill, Toronto, said it would pay the theatre operator to change his safe, for the lower rate would work in his favor in the long run. "The lower the premium, the better for both of us," he pointed out. A higher premium means more money coming in, but it also means more losses paid out. Managers and other employes, by being vigilant, can prevent safecracking attempts by seeing that no one remains in the theatre after the last performance or gets in through doors left open carelessly. Members of morning cleaning staffs should keep all doors locked and admit only persons known to them, so that a stickup man can't slip in and hide in the manager's office. Theatres are broken into mainly on the weekends, when they can be looted at leisure. Many theatres have been broken into more than once, and the record is held by a drive-in, which got the attentions of would-be safe-crackers four times in a season. Theatre circuits have sent regular letters to their houses warning them of precautions to be taken in regard to holdups, and right now the Motion Picture Theatres Association of Ontario is preparing a paper on the subject for distribution amongst its members.



Republic's "Johnny Guitar" had its gala European premiere recently at the Leicester Square, London, and seen in attendance are Mrs. Armour; Reginald Armour, executive vice-president, Republic Pictures in Great Britain and Europe; Herbert Wilcox; Errol Flynn; and Anna Neagle.

French-dubbed films in the Quebec market have increased greatly recently, and are cutting deeply into the playing time formerly taken by films from France. In 1953, they may have been a factor in reducing the number of all-English houses and increasing all-French ones. There were 122 all-French situations in 1953 compared with 76 the year before, according to the Canadian Motion Picture Distributors Association. There were the same number of theatres, 439, in both years. This means an increase of about 60 per cent. The proportion of exclusive French-language houses was 27 per cent. In 1948 it was eight per cent. Every distributor has a backlog of French dubs, and offers a new program each year, while some film companies operating exclusively in Quebec continue to import new product from France as it appears. The Quebec market is next to Ontario in financial value, it having grossed $24,932,302 of the 1952 national total of $105,459,183. It also supports several Quebec-produced features each year. An important segment of this market is its great 16mm. division, swelled by parish hall exhibition for children barred from other showings until they reach 16.

Eastern Provinces

S. A. Campbell, Sydney, N. S., manager, Star, Affiliated Theatres, is assistant manager of another film house in the Sydney area, the Family, converted from a dance hall. . . . Two organizations helped in the promotion of patronage for "The Malta Story," which played simultaneously at the Odeon, North Sydney, and Strand, Sydney Mines. The two towns adjoin. The Air Cadets and the Daughters of the Empire were the groups. . . . The Spencer Circuit, which operates the Capitol and Royal, Truro, N. S., surveyed for a start on a drive-in at a site in the Truro suburbs. This will be the second drive-in for the Truro section. One was opened early in the current season about two miles out of Truro by R. Robertson, Halifax. It replaced one that had been located about 15 miles out of Truro and in use about two seasons.

"Bingo" is giving stronger competition for film theatres in the provinces, and with all parts of the territory affected. The enforcement of safety laws is unworthy of the name. . . . At the Gaiety, Lancaster, a guarantee has been given that each Saturday films will be shown that are suitable for children. . . . All-cartoon film shows are being offered by a number of eastern Canadian film houses each Saturday. . . . Rene Patris, Minto, N. B., seriously wounded by a drunken gunman in the shadow of a drive-in at Minto, while his wife was selling tickets at the drive-in, is recovering. . . . James Bullerwell, Yarmouth, N. S., has become manager, Community, Yarmouth. He had been employed at a Yarmouth service station. . . . The Borderland, a drive-in, is getting most of its Sunday patronage from the Canadian side of the line, although located just over the line, near Houlton, Me., and Woodstock, N. B. Sunday theatre operations are permissible on the Maine side, but prohibited on the New Brunswick side. . . . A fire which swept most of the village of Murray River, P. E. I., did not affect the Mayfair. . . . F. Pollock, Peticcodiac, N. B., who operates the Corner, added operation of a park on the outskirts of the village. . . . Famous Players now operates the Paramount, Capitol, and Cornwall, in St. John's, Nfld., with the Kiley interests continuing with the Star and York. FP has the Capitol and Cornwall under lease. . . . Having found female aides unsatisfactory, some exhibitors have replaced them by males. . . . George Scaplen, Saint John, N. B., who died, was employed for many years at the Strand. . . . L. A. Comeau, Saint John, a member of the staff of the Mayfair, was bereaved in the death of his father. . . . There is said to be a possibility of a drive-in being opened at Vanceboro, Me., exactly on the border. . . . Plans to establish a drive-in in Newfoundland have been discarded.

CINE CHATTER—Pola-Lite held a demonstration of one-strip 3-D projection at the Hollywood, Toronto, with "The Mad Magician" being used. Dr. Leon Wells, from Pola-Lite's head office in New York, joined Tex Cates, the company's Canadian sales representative, for the demonstration as a speaker and to answer questions. . . . During May, the Ontario Board of Censors put nine pictures in the "Adult Entertainment" class. . . . Theatres in Toronto will be allowed to stage a midnight show on Dominion Day, July 1. . . . A suggestion has been made by Arch H. Jolley, executive secretary, Motion Picture Theatres Association of Ontario, to managers that they take advantage of the tourist business by placing window cards in store windows welcoming the tourists. . . . The Odeon, Edmonton, is scheduled to open on July 1 with the North American premiere of JARO's "Man In A Million."

"JOHNNY GUITAR"

SMASHING RECORD AFTER RECORD IN HOLDOVERS EVERYWHERE!

Sensational Premiere Los Angeles!

SOCKO! NEW YORK, WASHINGTON, ST. LOUIS, BOSTON, PHILADELPHIA, OMAHA, CLEVELAND, MIAMI, BUFFALO, ALBANY, ATLANTA, MEMPHIS, NEW ORLEANS, MILWAUKEE, NEW HAVEN, TULSA, LOUISVILLE

FLASH! JUST IN FROM TEXAS! latest openings in DALLAS, HOUSTON, SAN ANTONIO, FT. WORTH and EL PASO top "QUIET MAN"!

making box-office history for '54



HERBERT J. YATES presents

JOAN CRAWFORD

AS THE WOMAN WHO LOVES

"JOHNNY GUITAR"

STERLING HAYDEN · starring MERCEDES McCAMBRIDGE · SCOTT BRADY

with WARO BOND · BEN COOPER · ERNEST BORGNINE · JOHN CARRADINE

Screen Play by PHILIP YORDAN · Based on the novel by ROY CHANSLOR

Directed by NICHOLAS RAY

A REPUBLIC PICTURE

TRUCOLOR

JOAN'S GREATEST TRIUM

You'll love Joan as the legendary woman known as Vienna...
...She was the Dancing Kid's girl and rode with Lonergan's bunch...
...Yet Johnny was her man, a roving troubador who looked naked in a lawless country without a six-gun!

N THIS TURBULENT, IMPASSIONED DRAMA!

HERBERT J. YATES
presents

JOAN CRAWFORD

in

"JOHNNY GUITAR"

starring

STERLING HAYDEN · SCOTT BRADY · MERCEDES McCAMBRIDGE

with BEN COOPER · ERNEST BORGNINE · WARD BOND · JOHN CARRADINE

Screen Play by PHILIP YORDAN · Based on the novel by ROY CHANSLOR

Associate Producer-Director **NICHOLAS RAY** · **A REPUBLIC PICTURE**



currently in release! from Republic

HERBERT J. YATES presents

JUBILEE TRAIL

starring VERA RALSTON · JOAN LESLIE · FORREST TUCKER · JOHN RUSSELL · RAY MIDDLETON · PAT O'BRIEN

with BUDDY BAER · JIM DAVIS · BARTON MacLANE

Screenplay by BRUCE MANNING

Based on the Novel by GWEN BRISTOW · Associate Producer and Director JOSEPH KANE

TRUCOLOR by CONSOLIDATED

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HERBERT J. YATES presents

HELL'S HALF ACRE

starring WENDELL COREY · EVELYN KEYES · ELSA LANCHESTER with MARIE WINDSOR · NANCY GATES

Written by STEVE FISHER · Associate Producer and Director JOHN H. AUER

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HERBERT J. YATES and HERBERT WILCOX present

LAUGHING ANNE

WENDELL COREY · MARGARET LOCKWOOD · FORREST TUCKER introducing RONALD SHINER

Story by JOSEPH CONRAD · Screen Play by PAMELA BOWER

PRODUCED AND DIRECTED BY HERBERT WILCOX

Technicolor

A REPUBLIC PICTURE





HERBERT J. YATES presents

DOROTHY McGUIRE · STEPHEN McNALLY in MAKE HASTE TO LIVE

with MARY MURPHY · EDGAR BUCHANAN · JOHN HOWARD · RON HAGERTHY

Screen Play by WARREN DUFF · Based on the Novel by THE GORDONS · Associate Producer-Director WILLIAM SEITER

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on the way!

HERBERT J. YATES presents

The OUTCAST

TRUCOLOR by CONSOLIDATED

starring JOHN DEREK · JOAN EVANS with JIM DAVIS · CATHERINE McLEOD · BEN COOPER

Screen Play by JOHN K. BUTLER and RICHARD WORMSER · Based upon an Esquire Magazine story by TOOHUNTER BALLARD · Directed by WILLIAM WITNEY

A REPUBLIC PICTURE





HERBERT J. YATES and HERBERT WILCOX present

ANOTHER WONDERFUL ROMANCE FROM THE AUTHOR OF "THE QUIET MAN"

TROUBLE in the GLEN

starring MARGARET LOCKWOOD · ORSON WELLES · FORREST TUCKER co-starring VICTOR McLAGLEN · JOHN McCALLUM featuring MARGARET McCOURT · ARCHIE DUNCAN

TRUCOLOR by CONSOLIDATED

Screen Play by FRANK S. NUGENT · From the story by MAURICE WALSH · Produced and Directed by HERBERT WILCOX

A REPUBLIC PICTURE

HERBERT J. YATES presents

ONCE THE GRAND HOTEL OF THE ORIENT... NOW A BRUTAL CONCENTRATION CAMP!

THE SHANGHAI STORY

RUTH ROMAN · EDMOND O'BRIEN with RICHARD JAECKEL BASIL RUYSDAEL · JANINE PERREAU · BARRY KELLEY · PHILIP AHN

Screen Play by SETON I. MILLER and STEVE FISHER · Based on the story by LESTER YARD · Associate Producer-Director FRANK LLOYD

A REPUBLIC PICTURE



This Was The Week When....

VistaVision, Paramount Pictures' new production and screen presentation process, was set for demonstrations in 15 foreign cities on four continents. . . . Fred Quimby, head, MGM shorts department, and producer, MGM cartoons, joined the "Thirty Year" Club. . . . Carroll Pictures, Inc., announced the acquisition of theatrical and non-theatrical distribution rights to "Out Of This World." . . . UA's "Adventures Of Robinson Crusoe" had its world bow at the Palms, Phoenix, Ariz. . . . Peg Sherwood, woman sports car driver, started a five-day tour on behalf of U-I's "Johnny Dark."

Stars were scheduled to attend the world premiere of WB's "Ring Of Fear" at the Fox, Phoenix Ariz., on July 2. . . . UA acquired distribution of "Victory At Sea."

Plans went forward for the re-release premiere of "The Greatest Show On Earth" on July 4 at the Al Ringling, Baraboo, Wis. . . . 20th-Fox started the series of domestic sneak previews of "The Royal Tour Of Queen Elizabeth And Philip" in CinemaScope throughout the country. . . . David O. Selznick announced his return to production with "War And Peace."

Konecoff

(*Continued from page* 8)

eased lung as is necessary. Statistics on the two methods show that between January, 1946, and January, 1954, of the 51 patients who had thoracoplasty, 39 are well and working; eight are still being cured; one relapsed; and four died subsequently. Of the 37 who had resections, 27 are well and working; nine are curing; and one died later, also having cancer of the lung.

Drs. William Stern and H. W. McCreary showed the group X-ray histories of patients, explaining symptoms and the methods of treatment used. It was emphasized that drugs presently being used do not cure TB, but they do help, which, together with still-needed rest, has a tendency to shorten the period of illness. About one-half of the patients require surgery, it was estimated.

Professor Morris Dworski, research director, explained the part that various lab tests play in combatting the disease and that he and his staff were developing a new lab technique which will give more information faster and in more detail. It will emerge as a more sensitive method of detection. Research has yet to find a drug that will thoroughly kill the TB germs, and it is hoped that either this or a vaccine to overcome TB may yet be found in the near future.

William Sterns, head, Saranac Lake Rehabilitation Guild, explained the part that his organization was playing in rehabilitating the patients via special courses in a variety of subjects. Instruction comes from inhabitants in the area who are skilled in each subject. If handicraft is the subject selected, there is a good chance that when the patient becomes proficient, he may well sell some of the end results. School subjects can be had to round out educations, or commercial subjects, such as typing and shorthand, are also included. He reported that $1250 is paid annually by the hospital to the Guild, and it received in turn 1897 hours of instruction of which 1300 were bedside visits. About $400 of the amount went for materials and transportation. The program is also assisted by the state legislature. Visitors were impressed with this phase.

Dr. Edgar Mayer, medical consultant to the board of directors, reported that in the United States about 25,000 died of TB last year and that about 400,000 presently are infected with TB, with about half that number potential spreaders of the disease.

He labeled the hospital and its staff as "outstanding."

A tour of the hospital was the next order of business. This year, the rooms were painted in light, gay colors, which made for pleasanter surrounding, and the patients appeared cheerful and well-taken care of. Something new this year was the addition of an animal room, which housed guinea pigs and rabbits used for tests and experiments, as well as several new items in the laboratory.

Luncheon was next, with local personalities, doctors from other sanitariums, the mayor, press, etc., in attendance, along with permitted patients, the hospital staff, and the visiting delegation. Bob O'Donnell, chairman of the board, welcomed the assemblage and introduced some of the guests as well as Mayor Alton Anderson, Saranac Lake, who, himself, came up as a patient at Will Rogers and who presently doubles in brass by running the Pontiac for the Schine Circuit. He officially welcomed the party and paid tribute to the work being done by the industry at the hospital. (This town has no tax on admissions.)

Abe Montague, president of the hospital, thought greater enthusiasm than ever was in evidence this year and proved this by announcing the presentation of a check for $50,000 to the hospital by the distributor members of the Motion Picture Association of America. He made note of the new projection equipment in the hospital, giving thanks to The Ballantyne Company for projectors and attendant equipment, Williams Screen Company, Wenzel Projectors Company, the Goldberg Brothers, Raytone Screen Company, and Projection Optics Company and Altec Service Corporation for the complete installation and servicing.

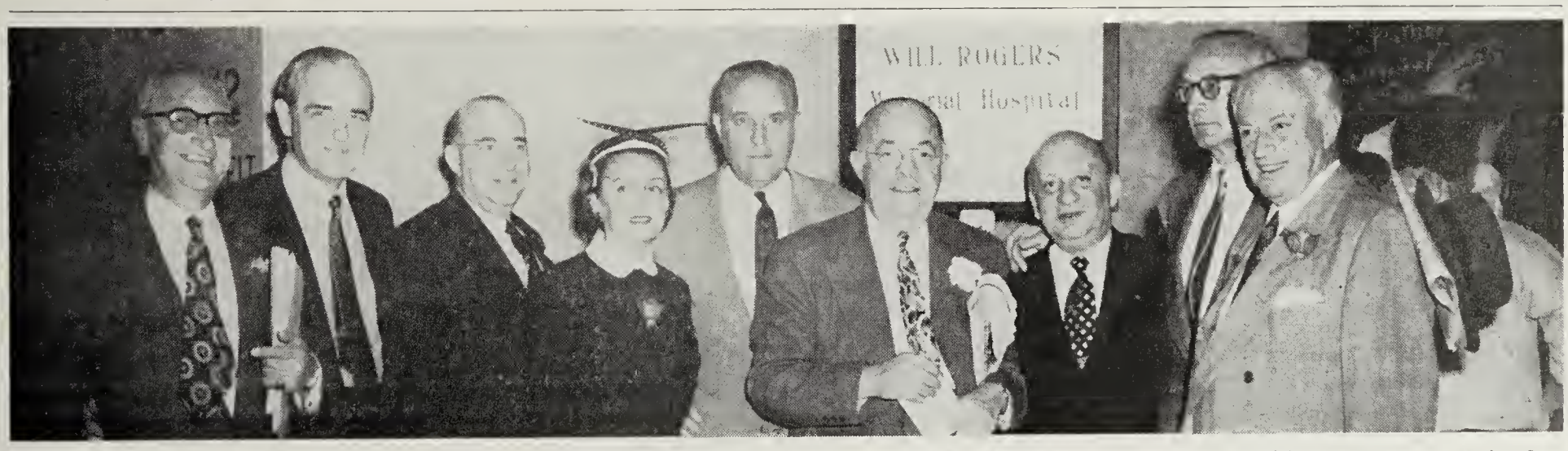
James Loeb, co-publisher, The Adirondack Enterprise, paid tribute to the work, the industry, and the hospital, and suggested that some day, Will Rogers, Jr., be induced to visit the institution. Dick Walsh, IATSE head, reported that donations from his unions have been increased by 40 per cent, and he, too, paid tribute to the hospital. Jake Batts, patient and former projectionist from Wilson, N. C., represented the patients, and compared it with a state institution, noting that there really is no comparison, with Will Rogers being the finest in its field. He paid tribute to the staff and its work, and gave thanks on behalf of the patient population.

Jack Cohn, representing the MPAA, congratulated the board for the fine job it is doing. Ned Depinet complimented U-I and the company sales managers for the aid provided the organization when needed.

Dedication of the Charles E. "Chick" Lewis memorial wing and plaque followed, with Professor Dworski providing the prayer and with Montague and O'Donnell noting the work of the late executive vice-president of the hospital, who was responsible for much of its advancement and accomplishment. A patient, Mrs. Ruth Cockrill, presented a bouquet to Mrs. Lewis on behalf of the patients, after which Montague unveiled the plaque.

Shortly afterward, the visitors departed for the Edgewater Motel for the annual board meeting and a little relaxation.

(*Continued on page* 17)



The industry group that recently visited the Will Rogers Memorial Haspital, Saranac Lake, N. Y., an the annual inspection tour included, left to right, A. Mantague, Ned Depinet, Richard F. Walsh, Mrs. Marge Lewis, Sam Rosen, Jack Cohn, Moe Silver, Robert Mochrie, and R. J. O'Donnell.

ABOUT PEOPLE

NEW YORK—Bernard McCarthy has been upped from sales representative of IFE for the Denver, Kansas City, and St. Louis exchange areas to midwest district manager, it was announced by Bernard Jacon, vice-president in charge of sales and distribution. Making his headquarters at the releasing company's Chicago office, McCarthy will supervise operations in the Milwaukee, Minneapolis, Omaha, Des Moines, St. Louis, and Chicago areas. Previously, the St. Louis territory had been under the supervision of Glenn Fannin, southwest district manager. Jacon also announced the appointment of Samuel Chernoff as midwest sales representative to assist McCarthy. In another personnel change, Charles Weiner resigned as company sales rep for the Des Moines, Omaha, and Minneapolis areas.

HOLLYWOOD—The Screen Directors Guild, in recognition of George Sidney's service as president for the past three years, unanimously reelected him to a fourth term last week. Other officers reelected unanimously included Rouben Mamoulian, first vice-president, and Lesley Selander, treasurer. King Vidor was elected second vice-president, with Willis Goldbeck as secretary. Eight new board members elected to two-year terms include Frank Borzage, Goldbeck, Stuart Heisler, Henry Koster, Walter Lang, Mann Seiter, and William Wyler. Remaining on the board for one more year are Claude Binyon, Clarence Brown, Delmer L. Daves, Cecil B. DeMille, Frank McDonald, Charles Vidor, William A. Wellman, and Robert E. Wise.

HOLLYWOOD—The 71st annual commencement exercises of the University of Southern California last week honored Y. Frank Freeman, Paramount Pictures vice-president and USC trustee, with the honorary degree of Doctor of Laws. The degree was conferred by President Fred D. Fagg, Jr., in recognition of Freeman's leadership in the fields of education and communication. Freeman delivered the principal address to the graduates.

COLUMBUS, O.—Dr. Clyde Hissong, chief Ohio censor, resigned last week from that post and the office of state director of education to return to the Bowling Green University faculty. For the last 10 years, he has been on leave of absence from the university. It was understood that Hissong would remain at the post until Sept. 15, if necessary.

HOLLYWOOD—Charles P. Skouras, National Theatres' president, and Joseph I. Breen, Production Code Administration director, were honored last week with honorary Doctor of Laws degrees. Loyola University awarded Skouras' degree, while Breen was honored by his Alma Mater, St. Joseph's College, Philadelphia.

NEW YORK—Screen Gems, Columbia's TV subsidiary, currently involved in an expansion program, last week appointed Joyce Selznick as executive in charge of exploitation and merchandising. Miss Selznick was formerly Columbia special eastern promotion representative.

RKO Schedules Two Regional Sales Meets

NEW YORK—RKO has set two regional sales conferences, it was announced last week. The first was in New Orleans from June 21-22, with the second in Chicago on June 24-25, it was announced by Charles Boasberg, general sales manager. James R. Grainger, president, RKO, addresses both conferences.

UA Winners Announced

NEW YORK—The Dallas, New Orleans, and St. John, Canada, exchanges have won the three first-place prizes in United Artists' "35th Anniversary Sales Drive" honoring President Arthur B. Krim, it was announced last week by drive co-captains William J. Heineman, vice-president in charge of distribution, and B. G. Kranze, general sales manager.

The Dallas branch, headed by branch manager W. C. Hames; New Orleans, led by Alex Maillho; and the St. John branch, under I. J. Davis, wound up the drive at the top of their respective groups.

Runner-up to the Dallas branch in the first group was branch manager B. Adams' Atlanta exchange, while Harry Segal's Boston branch took third place. In the second group, second-prize money went to Charlotte, headed by branch manager H. Keeter, with D. J. Edele's St. Louis exchange in third position. The New Haven branch, led by Irving Mendelson, was second in the third group, with third place taken by the Calgary branch under Robert Radis. Additional results showed George Pabst's southern district taking first place, with Charles S. Chaplin's Canadian district second, among the company's seven districts.

Mississippi Program Revealed

NEW ORLEANS—A. L. Royal, president, Mississippi Theatre Owners Association, last week announced the tentative convention program slated to be held at the Edgewater Gulf Hotel, Edgewater Beach, Miss., on June 27-28-29.

The highlights include a cocktail party, golf tournament, screening of "Magnificent Obsession," seafood jamboree, demonstrations of new equipment, special luncheon, elections, and annual banquet and dance.

Chesapeake Files Appeal

NEW YORK—Charging that Federal Judge Hand had erred in ruling for a dismissal of its $15,000,000 suit against major companies and Loew's and RKO Theatres, Chesapeake Industries last week appealed the decision.

NEW YORK—Ira Morais, handling exploitation and special publicity for RKO Theatres during the past 11 years, resigned from the theatre circuit, effective on June 18. Morais joins the Lewyt Corporation as national publicity manager.

NEW YORK—George Roth last week resigned as general sales manager, Fine Arts Films, Inc., to open his own offices, where, as Atlantic Pictures Corporation, he will engage in the distribution of foreign and domestic films.

Dewey Threatens Tax Power Revocation

NEW YORK—The scene of the industry's last-ditch battle against the proposed city five per cent amusement tax shifted last week to Albany, where Governor Dewey, responding to a joint appeal that he study the situation and take whatever action possible, threatened to revoke the city administration's power to levy such a tax.

Dewey ordered a state commission to determine whether the 1955 session of the legislature should not be asked to repeal the 1947 "enabling act," which gave the city authority for this taxation. The review will be made by the 11-man Temporary State Commission on the Fiscal Affairs of State Government, headed by Frederick L. Bird, New York City, an expert on municipal finances.

The commission will probe the probable yield of the proposed levy; the probable effect on the motion picture industry in terms of theatre closings, unemployment, amount of loss in wage and salary payments, and whether the amusement tax is as sound a source of local revenue as it was when adopted in 1947. Governor Dewey stated that he was aware that Congressional action lowering the federal admission tax and exempting theatre tickets of 50 cents and under stemmed from a real industry need for relief in the face of declining attendance.

The industry's Emergency Management and Labor Committee expressed gratitude to the governor for his support, and said that it welcomed a "serious, thorough inquiry into all the facts."

Adolfsson-Seadler

NEW YORK—Announcement was made last week of the engagement of Stephen Edward Seadler, son of MGM advertising manager Silas F. Seadler and Mrs. Seadler, to Ingrid Linnea Adolfsson, the wedding to take place this summer in Stockholm.

Miss Adolfsson, graduated from Vasastadens Kommunal Flickskola in Stockholm in 1950, has interpreted Swedish folk dances with the Allmege group and is a rate analyst with the Volamp Service Corporation.

Seadler served with the army in World War II, was graduated from Columbia in 1947, and did graduate work in physics at George Washington University. Formerly with the legal division of the United States Atomic Energy Commission in Washington, D. C., he is now an electronics engineer.

Westrex Sets Line

NEW YORK—Westrex Corporation and its subsidiary companies in 36 countries abroad announced last week availability of a new line of theatre sound reproducing equipments to meet the exacting requirements of the recent technical developments in the industry. These sound systems, whether multi-channel or single channel, and whether for magnetic or photographic reproduction, are composed of components which have been designed for the stereophonic, wide-screen era. The Westrex large multi-channel sound systems can reproduce the highest quality of sound from the required number of sound tracks.

Konecoff

(*Continued from page* 15)

Chapter II.—

O'Donnell called the meeting of the board to order and the first order of business was a vote of thanks to Herman Robbins and his sons, Allen, Burton, and Norman, for playing host once again to the group at luxurious Edgewater Motel, where the rooms are large and comfortable and the food is wonderful (free plug). The group paid respect to the late "Chick" Lewis.

Corporate members for 1954 were announced as O'Donnell, Max A. Cohen, William German, Robert Mochrie, Montague, S. H. Fabian, Walsh, and Arthur Mayer. These in turn elected to the board for 1954-55, Jack Beresin, Maurice Bergman, Charles Boasberg, Harry Brandt, Max A. Cohen, Tom Connors, George Dembow, Gus Eyssell, S. H. Fabian, Charles Feldman, German, Leonard Goldenson, Maurice Goldstein, Samuel Goldwyn, John H. Harris, William Heineman, J. Robert Hoff, Harry M. Kalmine, Paul Lazarus, Jr., Al Lichtman, Robert Mochrie, Montague, O'Donnell, Sam Rinzler, Herman Robbins, William F. Rodgers, Samuel Rosen, Fred Schwartz, Sol Schwartz, Wilbur Snaper, Alfred Starr, Sam Switow, Morton Thalheimer, Joseph Vogel, Walsh, Murray Weiss, William White, Herbert Yates, Sr., along with newly elected George Hoover, Ben Marcus, Arthur Mayer, Eugene Picker, Walter Reade, Jr., Charles Reagan, and Al Schwalberg.

Herman Robbins, chairman, nominating committee, presented the recommendation that the present slate be reelected, plus the addition of Fred Schwartz as vice-president, which was done.

Montague presented the president's report, which noted that the present management passed the five-year milestone on June 1 and that much has been accomplished. He recalled that at the start of 1950, after the first year of operation, a patient from admission to discharge spent an average of 778 days at Will Rogers, but, in 1953, the average time of hospitalization was only 291 days. The cure time has been cut approximately in half.

He opined that replacing the widespread fear of the disease today are signs of dangerous complacency. Having gotten the idea that TB is conquered, many think they see no need for fighting on, and this threatens loss of much of the ground gained. This must not happen to our industry, he said. At the end of this fifth year, there is a much brighter future in operating the hospital. The big improvements have been made and are functioning.

The financial report by treasurer Fabian was next with Rosen substituting for the absent Fabian, the conclusion being that there is a need for more money to keep pace with rising expenses and for contemplated improvements.

Secretary Cohen read the operations report and noted that 119 patients have been cured during the past 29 months, which is one of the most challenging records in modern medicine. A special note was included with respect to IATSE support, which stated that the hospital was fortunate to have the full strength and support of that organization through the International President Walsh. This labor organization has done a wonderful job supporting the hospital, especially through its fund-raising, which realized a total of over $22,000 in the last Christmas "Salute," an increase of over 33 per cent over the previous year.

The year 1954 was to mark the first year that the Will Rogers Award was to be given for the most meritorious contribution to humanity through medicine, surgery, and research in the field of TB, but owing to lack of nominees and the lull in accomplishments in the above named scientific and medical fields during the past year, it was decided to postpone the award until the board sees fit to reactivate it.

Fred Schwartz, chairman, fund-raising committee, made his report which thought that public awareness of the hospital is keeping pace with the growing consciousness of its presence among the employees of the amusement industry. This is a natural result of all the publicity, pictorial and otherwise, that has been accorded it by a friendly public and trade press. The fact that the public willingly continues to contribute, without pressure, to the hospital's coin box program, the only public appeal, indicates its endorsement of principles. Over the last 12 months, about 3700 theatres have been cooperating in the coin box collections monthly.

This year, participation by the drive-ins is being sought via a mid-summer drive-in "Salute" designed to take care of a group that can't participate in the Christmas drive. Good cooperation is expected, especially since they and their employees too are eligible for benefits should the need arise.

Recommendations included requesting major companies to offer to send a star still or scene still in return for a 25 cent contribution to the hospital, with mailing costs to be absorbed by the companies; that a special hospital stamp be sold to theatres and other companies and inidividuals for use on envelopes and stationery; and that a new descriptive booklet on the hospital is needed since the present supply is exhausted. Incidentally, the past two years has seen the committee seeking ways and means to set a yearly basic-fund of $4-5000. Loew's Theatres, Stanley-Warner, and Century Theatres were particularly praised for outstanding coin box collections.

G. Hoover, recently elected chief barker, VCI, pledged the fullest support by himself to the hospital. He will do his best to interest his VCI associates to more active participation in the project. He thought that there was a lack of education among industryites as to the fact that the hospital is theirs and that they and their families are eligible for care should the need arise. He also thought that the surface hasn't even been scratched in the fund-raising.

O'Donnell paid tribute to Ned Shugrue, director, New York office, for his handling of the subject matter, meetings, and issuance of needed information.

Feldman and Silver agreed to serve once again as distributor and exhibitor chairmen, respectively, on the Christmas "Salute," and each hoped to do an even better job this year.

20th-Fox Launches Techniques Showings

NEW YORK—Twentieth Century-Fox launched its international series of exhibitor and press demonstrations of "The Advancing Techniques of CinemaScope," film subject describing the "new look" in CinemaScope photography and stereophonic sound, with simultaneous showings on June 22 at the Roxy and the Chinese, Los Angeles.

The initial west coast showing of the reel at the Chinese was for members of the press, wire service representatives, and nationally-syndicated columnists, with the first exhibitor showing scheduled in that area at the Boulevard, Los Angeles, on June 28.

The Roxy demonstration, before an invited audience of leading circuit and independent theatre owners, drive-in operators, exhibitor organization leaders, executives from production and distribution, as well as the motion picture and consumer press representatives, will signal the start of showings in all 32 domestic exchange cities.

Hoff, one of the real active supporters, praised the trade press for cooperation and urged inclusion of the praise in the records.

Adjournment followed with the gang getting a bit of sunshine, playing some ball or making with the pasteboards once again. . . . Boasberg earned the moniker of "Slugger" for some of the hits he scored. . . . Rinzler was ahead by the end of the trip in his annual gin game with Feldman. . . . Depinet, on his first trip up, became a convert to the aims of the hospital. . . . Herman Robbins once again put up some wonderful box lunches for the trip home. . . . Sid Castle is taking leave of absence from his duties at National Screen Service to supervise the Edgewater Motel for the Robbins family.

THE METROPOLITAN SCENE: Russell Downing, president, Radio City Music Hall, was on grand jury duty. . . . 20th-Fox was out with a special pressbook on "The Robe" for those exhibs who want to play it with single track magnetic or single track optical. This is the first time the company has prepared two campaign books for one picture, or is it? . . . Charlie Hacker, executive, Radio City Music Hall, and wife were visiting the coast as house guests of Eugene Arnstein, Allied Artists' studio manager . . . The Millions of the area sat in on a special screening of UA's "Man With A Million." By Millions, we mean everyone bearing the name of Millions that could be contacted. . . . U-I is out with a good mailing piece on "Johnny Dark" and its stars. . . . U-I is also out with a mailing piece to exhibs on "The Black Shield of Falworth" in CinemaScope, which contains colorful reproductions of proofs which will appear in all kinds of media to pave the way for the film. . . . Okeh pressbooks are out on "Man With A Million," "Demetrius And The Gladiators," and "Silver Lode." . . . After a spell of unseasonably cool weather, it seems as though summer is at last on the way. The heat's on.

"Ranks with all-time great productions! Its benefits will be felt by the entire motion picture industry—including every exhibitor. This is one of those films the screen cannot live without—a picture that will appeal to everyone!"

HOLLYWOOD REPORTER

WILLIAM A. WELLMAN'S

THE HIGH

"This is one of the best! An undoubted winner and a well nigh perfect accomplishment!"

FILM DAILY

"An event in the history of the screen that the public will long remember as superb entertainment, and the industry as a boxoffice great!"

M. P. HERALD

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Music Composed and Conducted by D

Everybody's recording the terrific title song by Dimitri Tiomkin!

MGM RECORDS: Leroy Holmes & Orchestra • A Whistling Chorus by Fred Lowery

CORAL RECORDS: Johnny Desmond • Georgie Auld & Orch. • Dimitri Tiomkin

CAPITOL RECORDS: Les Baxter & Orchestra. ***And more coming!***

Will place high on the want-to-see list of every patron! A cinch to be among the top boxoffice entries of the year!"

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"A socko entertainment! Hearty grosses should be the rule!"

VARIETY



AND THE



"Let the customers name whatever emotions they most relish in their screen fare, and this masterfully made production supplies it! Should be among the year's most profitable attractions!"

BOXOFFICE

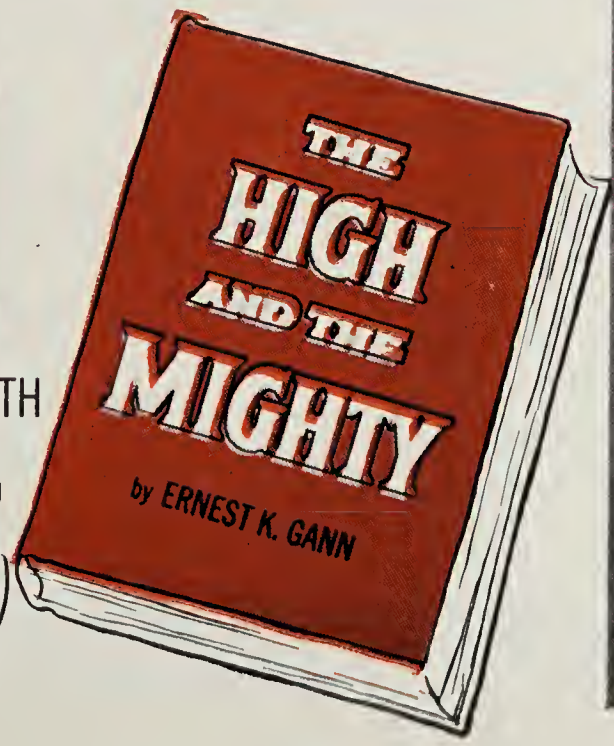


HTY

R AND STEREOPHONIC SOUND



INTRODUCING
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EST K. GANN A WAYNE-FELLOWS PRODUCTION
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MIGHTY IT IS!
NEW HIGHS DAILY IN 2-CITY PRE-RELEASE!
BREAKING RECORDS IN L. A.– BREAKING RECORDS IN FRISCO!
GENERAL RELEASE JULY 4th FROM
WARNER BROS!

Miscellaneous
In the Newsreels

IN ALL FIVE:

USA: Nation-wide air raid drill. England: "Trooping the Colors" marks queen's birthday.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 50) Indo-China: Hanoi threatened. France: Overthrow of Premier Laniel. Egypt: Pyramid yields Pharaoh treasure. Italy: Pope canonizes five more saints for Marian Year. Gettysburg, Pa.: President and First Lady visit their farm.

NEWS OF THE DAY (Vol. XXV, No. 284) Indo-China: Hanoi threatened. France: Overthrow of Premier Laniel. Switzerland: Geneva conference at deadlock. Korea: Rhee controls new assembly. Spain: Dominican President Trujillo guest of Generalissimo Franco at bull fight. Los Angeles: Santee tops Barthel in mile. New York: High Gun takes Belmont Stakes.

PARAMOUNT NEWS (No. 87) Pacific Northwest: Ethiopian Emperor Haile Selassie inspects Coulee Dam. Saranac Lake, N. Y.: New wing at Will Rogers Hospital. Atlantic City, N. J.: Lensmen pick queen. Gettysburg, Pa.: President and First Lady visit their farm. Cocoa, Fla.: "Matador," pilotless jet bomber. New York: High Gun takes Belmont Stakes. Le Mans, France: Grand Prix endurance race for sports cars.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 578) Spain: War maneuvers. New York: Einstein College dedicated. Saranac, N. Y.: New wing at Will Rogers Hospital. Atlantic City, N. J.: Lensmen pick queen. New York: High Gun takes Belmont Stakes.

WARNER PATHE NEWS (Vol. 25, No. 89) France: Overthrow of Premier Laniel. Cocoa, Fla.: "Matador," pilotless jet bomber. Atlantic City, N. J.: Lensmen pick queen. Los Angeles: Santee tops Barthel in mile. New York: High Gun takes Belmont Stakes.

MOVIETONE NEWS (Vol. 37, No. 49) West Point, N. Y.: Graduation. Korea: Fighting "40th" off for home. Italy: Rome's Coliseum gets "face lift." Palisades Park, N. J.: Girl Scouts outing. Chestertown, Md.: President Eisenhower receives honorary Doctor of Laws Degree at Washington College. France: Nurse heroine gets air medal in Paris. Greece: Yugoslavia's Tito sees Hellene defenses. Florida: Water skiers make marathon glide. England: Bannister loses half mile at London meet. Germany: Gyro-wheeling.

NEWS OF THE DAY (Vol. XXV, No. 283) Washington, D. C.: McCarthy-Welch dispute at hearings. Germany: Red youth rally. Indo-China: New officers for war. El Segundo, Cal.: Navy Sky Hawk shown. Korea: Fighting "40th" off for home. Germany: United States maneuvers. Finland: Motorcycle marathon. California: New heat for hot rods.

PARAMOUNT NEWS (No. 86) West Point, N. Y.: Graduation. El Segundo, Cal.: Navy Sky Hawk shown. Germany: Red youth rally. Germany: Gyro-wheeling. Washington, D. C.: McCarthy-Welch dispute at hearings.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 577) West Point, N. Y.: Graduation. El Segundo, Cal.: Navy Sky Hawk shown. New Zealand: Flotilla welcomed. Redlands, Cal.: "UN mother" gets diploma. Somerville, N. J.: Orphaned deer. France: Kayak race. Germany: Gyro-wheeling.

WARNER PATHE NEWS (Vol. 25, No. 88) El Segundo, Cal.: Navy Sky Hawk shown. Korea: Fighting "40th" off for home. New Zealand: Flotilla welcomed. Germany: Red youth rally. Germany: Italian fashions shown in West Berlin. New York City: Toscanini off to Italy. Oakland, Cal.: Here's Newt. Somerville, N. J.: Orphaned deer. Germany: Gyro-wheeling.

Industry Joins In Anti-Bigotry Fight

NEW YORK—The motion picture industry will join with the American Jewish Committee and the Anti-Defamation League of B'nai B'rith in an industry-wide effort to combat bigotry and discrimination and safeguard democratic liberties, it was made known last week by William F. German. Announcement was also made by Irving M. Engel, American Jewish Committee president, that German will serve as chairman of the drive in behalf of the Joint Defense Appeal.

"Terrytoons" Plans Revealed

NEW YORK—Paul Terry, producer of "Terrytoons", released by 20th Century-Fox, announced over the weekend that starting this month there will be two all-purpose "Terrytoons" characters available to exhibitors on a monthly basis. The short subjects will be adaptable for projection in CinemaScope proportions through anamorphic lenses, or in standard or wide-screen proportions through regular 35mm lenses. Eight all-purpose Terrytoons will be available through September, Terry disclosed. However, between June and the end of the year, Terrytoon will release a total of 14 all-purpose cartoons. The announcement comes on the eve of the launching by 20th Century-Fox's 38 branches of a six-month testimonial to Terry. Head bookers at those branches will captain the testimonial.

"Safari" Case Settled

HOLLYWOOD—It was announced last week that the $4,000,000 suit brought by Jackson Leighter against Harry Cohn, Columbia president, and six others for allegedly interfering with the release of the Rita Hayworth-Ali Khan honeymoon documentary, "Champagne Safari," has been settled out of court.

NATIONAL LEGION OF DECENCY

June 17, 1954

UNOBJECTIONABLE FOR GENERAL PATRONAGE: "Adventures Of Robinson Crusoe" (UA); "Challenge The Wild" (UA); "The Diamond Wizard" (UA); "Scotch On The Rocks" (English-made) (Kingsley-Int.); UNOBJECTIONABLE FOR ADULTS: "Demetrius And The Gladiators" (20th-Fox); "The High And The Mighty" (Warners); "Magnificent Obsession" (U-I); "On The Waterfront" (Columbia); OBJECTIONABLE IN PART: "Sabrina" (Paramount); "Sins Of Rome" (Italian-made) (RKO); CONDEMNED: "Le Plaisir" (French-made) (Mayer-Kingsley).

THE SCORE BOARD

(Complete reviews of pictures mentioned will appear in The Pink Section.—Ed.)

COLUMBIA

"The Outlaw Stallion"—Standard outdoor show.

Petrillo Asks Co-op. Trade Spirit

MILWAUKEE—James C. Petrillo, president, addressing the American Federation of Musicians convention last week, emphasized the necessity for cooperation between musicians and theatre operators in order to build a public demand for live music and afford local musicians at least part-time employment.

Petrillo criticized the union rule requiring theatres to maintain a standby local orchestra when a traveling big-name orchestra plays the house. He reminded the musicians that many theatres had their last live music in 1939 and urged them to make the best deals possible. Arising from a legislative discussion was the recommendation that Petrillo appoint a committee to aid in the fight against the 20 per cent cabaret tax.

Duals Lessen In Australia

HOLLYWOOD—Ernest Turnbull, managing director, Hoyts Theatres, Limited, Sydney, Australia, and chairman, 20th-Fox, Australia, stated at a press conference last week that progress was being made in his country in eliminating double features. Turnbull also reported that the circuit had begun operation of its first drive-in and did not anticipate video competition for at least two years or longer.

U-I Reports On Stock

WASHINGTON—It was reported to the Securities and Exchange Commission last week that Universal Pictures during April and May issued 3,611 shares of its common stock to provide for the exercise of warrants to purchase the shares. The company also acquired 2,500 warrants for $23,750. Outstanding warrants as of May 31 totaled 77,573.

COMPO Ad Answers Questions From Editors

NEW YORK—The 16th in a series of COMPO advertisements published in Editor and Publisher last fortnight, is in a question and answer format, based on inquiries received from newspaper editors and publishers as a result of earlier advertisements. The ad points out that all such inquiries are welcomed because it gives motion picture industry representatives and newspaper people an opportunity to get to know each other better.

The 17th in the series posed the question, "What is a good movie?", and then pointed out that fundamentally a good movie is any movie you like and vice versa.

Original sin...drawing them like a magnet...to this place...to each other!

Gary COOPER · Susan HAYWARD · Richard WIDMARK

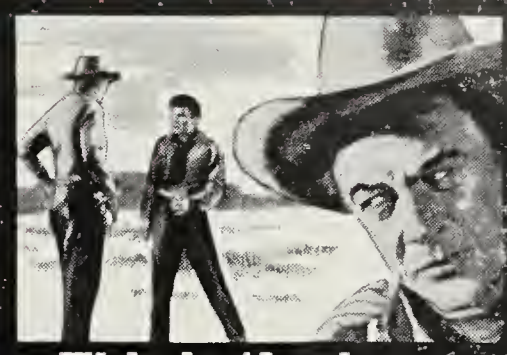
TRESPASS INTO THE

GARDEN OF EVIL

Hooker struck a match...and the light fell on Leah, to reveal her as she really was...so deceptively innocent, so inwardly bold...and then the flame slowly flickered to mirror Fiske, the gambler, who was now playing for the highest stakes of all...the woman!



One of the powerful pressbook ads on this great attraction!



This is Hooker... *who led!*



This is Leah... *who tempted!*



This is Fiske... *who cheated!*

20th Century-Fox's Production in

CINEMASCOPE

with Hugh MARLOWE · Cameron MITCHELL · Rita Moreno · Victor Manuel Mendoza

Produced by Charles BRACKETT · Directed by Henry HATHAWAY · Screen Play by Frank FENTON

From a story by FRED FREIBERGER and WILLIAM TUNBERG

Color by TECHNICOLOR

Available in GENUINE 4-TRACK MAGNETIC HIGH-FIDELITY DIRECTIONAL STEREOPHONIC SOUND

•

1-TRACK HIGH-FIDELITY MAGNETIC SOUND

•

1-TRACK OPTICAL SOUND

AVAILABLE FOR JULY 4th! See Your 20th Century-Fox Branch Manager Now!



Sophia Loren and Afro Polli head the dramatic cast of "Aida," filmization of the opera, a Sol Hurok presentation in association with IFE. Italy's top singers are featured also in the following production.

MOTION PICTURE EXHIBITOR

FEATURE

IFE Progresses

COMING on the heels of pronounced exhibitor concern over a possible product shortage was IFE's recent announcement of its lineup of American-language films for release during the remainder of the year. Culled from more than 100 of the top films produced by the booming Italian industry and benefitting from improved dubbing techniques, the features promise exhibitors well-known names and a steady flow of product which has proven itself acceptable to American audiences.

Backed by an energetic publicity, exploitation, and advertising campaign led by Jonas Rosenfield, Jr., and lively press interest in the growing Italian production scene, an excellent pre-selling job is assured. Bernard Jacon, IFE vice-president in charge of sales, describes the diversified lineup as slanted for the "A" and/or "B" houses, the long-run policy houses, and the drive-in; in short, something for every exhibitor.

Releases include "A Husband For Anna" and "Hell Raiders Of The Deep," August; "City Stands Trial," "Love In The City," and "The Golden Coach," September; "Aida," a Sol Hurok production in association with IFE, and "Too Young For Love," October; "Against The Wall" and "Voice Of Silence," November; and "Wayward Wife," December.

It appears as though the experience gained by IFE in 18 months of American operation concerning the preferences of both exhibitors and patrons is at last beginning to bear fruit, and indications are that the coming months will be big ones for this new voice in the field of distribution.



Silvana Pampanini, noted as Italy's answer to Jane Russell, stars in the forthcoming IFE release, "A Husband for Anna." Shown is a scene from the film with Massimo Girotti, a great favorite overseas.



Marina Vlady and Aldo Fabrizi are seen in a scene from the IFE drama, "Too Young to Love."

FROM

RKO



What happens in this bed will make the whole wide world wake up and laugh!



DICK POWELL • DEBBIE REYNOLDS

SUSAN SLEPT HERE

color by TECHNICOLOR

co-starring ANNE FRANCIS • Directed by FRANK TASHLIN

Screenplay by ALEX GOTTLIEB • Produced by HARRIET PARSONS

RKO RADIO PICTURES

WORLD PREMIERE, JULY 14 • GOLDEN GATE, SAN FRANCISCO

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising

FST Uses Two "Guitar" Approaches

MIAMI, FLA.—Special mammoth guitar displays, disc jockey promotion, and television and radio coverage were highlights of the recent campaign for Republic's "Johnny Guitar," which launched engagements at the Paramount, Beach, and Gables.

About one week prior to playdate, an attractive set piece was displayed, a guitar approximately 10 feet high, with cutouts of Joan Crawford and the title, giving a 3-D effect. The guitar was made of plywood, with the strings of heavy wire. This display was a crowd-stopper, with people stopping to pluck the strings. The fronts at the three theatres also had other special displays, with cutout letters and blinking lights.

All disc jockeys were contacted by a personal visit and given the Peggy Lee record of the title song. Studios were also furnished with biographies of the stars and cast and credit information. Each theatre played the Decca recording as intermission music, and outside speakers were set up so that pedestrians could hear this record, which seemed to emanate from the giant guitar.

Table tents were made up and displayed in all ocean-front hotels, department stores, and cocktail lounges. Television trailers were used on WITV, and other time was promoted. Short catch-lines were used on radio time signals. At the close of the picture, the entire Peggy Lee record was played on the stereophonic sound system in the theatres.

Bill Dock, Florida State Theatres, handled the local openings, with the assistance of Howard Pettengill, director of advertising and publicity for the circuit.

At a special circuit advertising meeting held in Jacksonville for the purpose of analyzing and promoting "Johnny Guitar" the following state FST managers and advertising men worked out two selling angles, Walter Tremor, St. Petersburg; Dock; Carlton Bowden, Bartow; H. A. Tedder, Palatka; Fred Lee, Hollywood; R. M. Corbit, Daytona Beach; and George Krevo, Bob Skaggs, Mark Dupree, and Al Hildreth, all of Jacksonville.

From past experience with pictures like "Johnny Guitar," it was decided that two selling approaches be prepared. Approach "A" is the western action angle. The picture presents plenty of western action atmosphere lacking in the run-of-the-mill western. In this approach, Miss Crawford as a glamor girl is played down, but she is sold as a gun-toting queen of a gambling house. The romance is played down also and the suspense and excitement angle are sold. Approach "B" is the star romance angle. Miss Crawford is sold as playing a daringly different role and the impassioned romance of the film is played up. The soft pedal is used on her in the gun-toting, black levis role, and use is made of romance art of Crawford and Sterling Hayden in clinches. By the adroit use of both approaches some theatres profit doubly by appealing to the feminine patrons with the playing up of the star and the romantic angles and appealing to the males with appeal along the strong western action lines.

In addition to the above mentioned tieins with the music and the giant guitar motifs, the film may well be exploited by the attiring of aides in western costumes.



"Caine Mutiny" In National Spotlight

WASHINGTON — Columbia's "The Caine Mutiny" stole the spotlight in the Army-McCarthy hearings last week, the first time in the 35 days of the sessions that a commercial enterprise was mentioned in the proceedings.

Senator Mundt, in the chair, interrupted the questioning to call attention to a ship model on the table in front of him. He mentioned that it was a model of the destroyer used in filming "The Caine Mutiny," and added that the committee members were being invited to a special screening. Senator McCarthy called for a point of order and drew a round of laughter when he asked Mundt if he had said "The Caine Mutiny" or "The Cohn Mutiny." Mundt emphasized that he had said "Caine," and then ordered the regular business to proceed.



This is the attractive front recently created by the FST Paramount, Miami, Fla., under supervision of Bill Dock for Republic's "Johnny Guitar."



Under the supervision of William B. Zoellner, MGM sales head for shorts and newsreels, the company is currently making available a cartoon carnival. Accessories include a Technicolor trailer and the four-tone one-sheet shown above. Exhibitors may select their own MGM cartoon subjects.

Jewelry To Aid "Cruz"

NEW YORK—A national tieup that will spotlight "Vera Cruz" in a series of magazine and newspaper ads has been set with the Duane Jewelry Company, it was announced last week by Francis M. Winikus, national director of advertising, publicity, and exploitation, United Artists.

The promotion features Denise Darcel, who co-stars in "Vera Cruz."

Big-space ads carrying a photograph of Miss Darcel and prominent picture credits are slated to run in Life and Vogue, backed on the local level by one-, two- and three-column newspaper insertions timed to break with area openings. The thousands of Duane outlets throughout the country, including department stores, gift shops, and jewelry stores, will provide point-of-sales support with special display pieces and counter cards crediting the picture and playdate.

O'Donnell Clicks With Cinerama Trailer

DALLAS—In a novel promotion campaign, Bob O'Donnell, Interstate Theatres executive, currently is plugging Cinerama via trailers being shown in circuit houses in 31 different Texas cities.

O'Donnell explains the campaign as a means of showing the public that motion picture entertainment, such as Cinerama, is worth $2.80, at the same time emphasizing the bargain afforded the regular theatregoer who takes advantage of regular admission rates to see the current crop of screen hits.



What's a lily to a lady?

This particular lily may not "toil"—but it certainly does "spin" an important yarn for the processor.

Are the colors in balance? Are the flesh tints correct? How about gray scale values?

These together with many other questions, "the lily" answers quickly, authoritatively. For it is the test standard for tone values in release prints, a step wedge with color patches added.

In areas like this—how best to use various devices and tests, how to set up systems and controls, the Eastman Technical Service for Motion Picture Film is working with the industry—helping make today's motion picture production increasingly efficient—adding thus to the effectiveness of both black-and-white and color.

Address:
Motion Picture Film Department

EASTMAN KODAK COMPANY,
Rochester 4, N. Y.

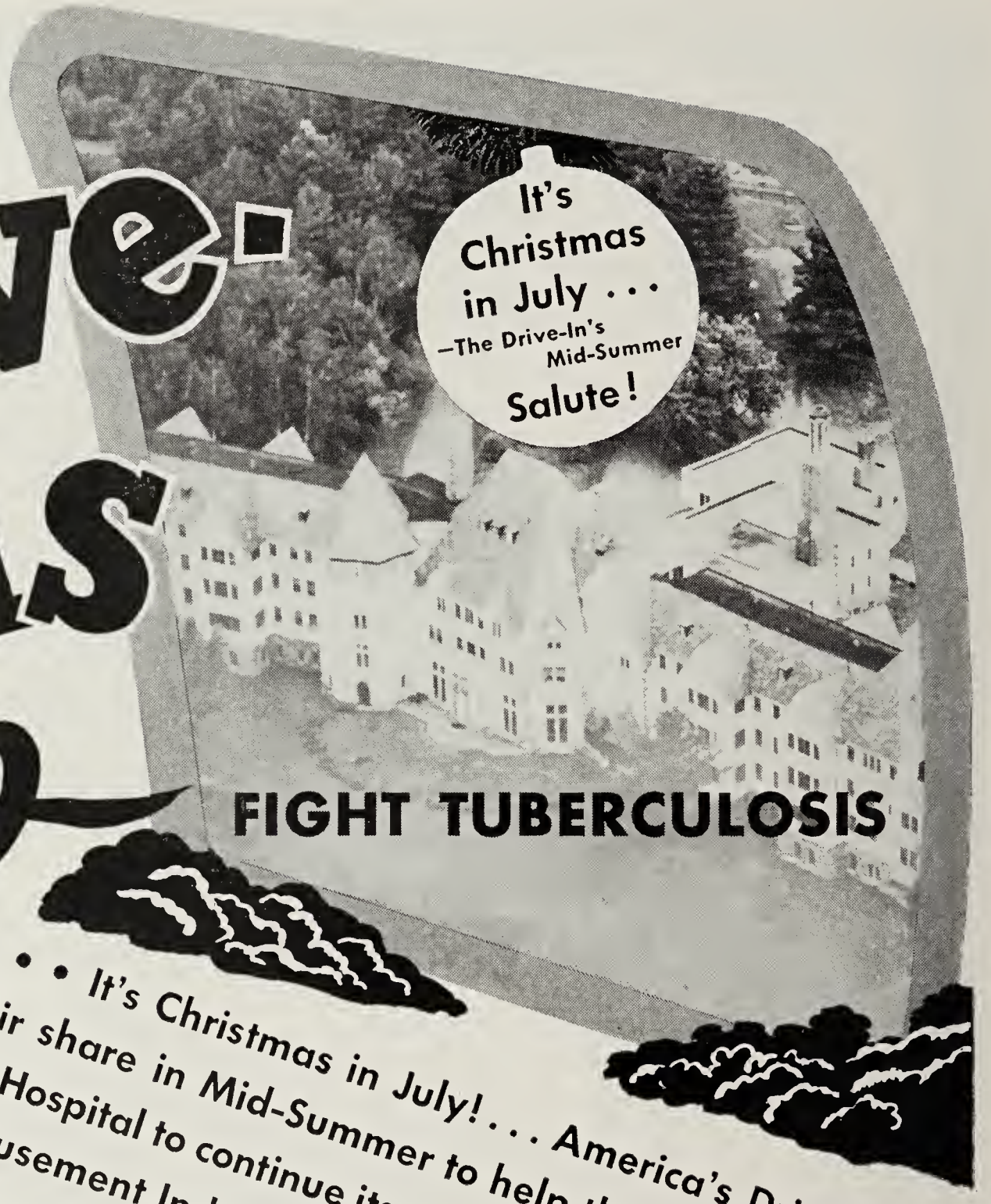
East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

In Mid-Summer

the Drive-Ins help



• • It's Christmas in July! . . . America's Drive-Ins do their share in Mid-Summer to help their Will Rogers Memorial Hospital to continue its wonderful record of TB healing in the Amusement Industry . . . Because Drive-In employees, and their families, are eligible for free TB care and treatment, they accept their part of the responsibility of maintaining their institution. So, Drive-In Exhibitors, and Employees are squarely behind the Mid-Summer Salute goal of TB healing through Research and skillful treatment—are YOU?

Drive-In Exhibitors—

DO *THIS* FOR YOUR HOSPITAL...

1. Conduct a MIDNIGHT BENEFIT SHOW sometime during July.

2. Conduct an EMPLOYEE SALUTE. Sign Scrolls. Get Membership Cards.

VOLUNTEER NOW!

Volunteer directly through your Will Rogers Hospital National Office, or through the Exchange Area Chairman who will contact you. Simply say, "Sure we'll help", and we'll see that you get the facts.

Variety Clubs **Will Rogers Memorial Hospital**

NATIONAL OFFICE: 1501 BROADWAY • NEW YORK 36, NEW YORK — Saranac Lake N.Y.

PHYSICAL THEATRE



The movie-going public of Denver were recently treated to the opening of the first deluxe theatre to be constructed there in 20 years. The Centre, which is the latest addition to the Fox Intermountain Theatres circuit, has 1247 seats and boasts of the latest in design, equipment, and patron services.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 9, No. 7 **June 23, 1954**

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MAGNETIC SOUND ..... *Page* 10
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The Most Effective,

LOWEST COST ADVERTISING MEDIUM FOR ANY THEATRE

WAGNER ATTRACTION PANELS AND LETTERS





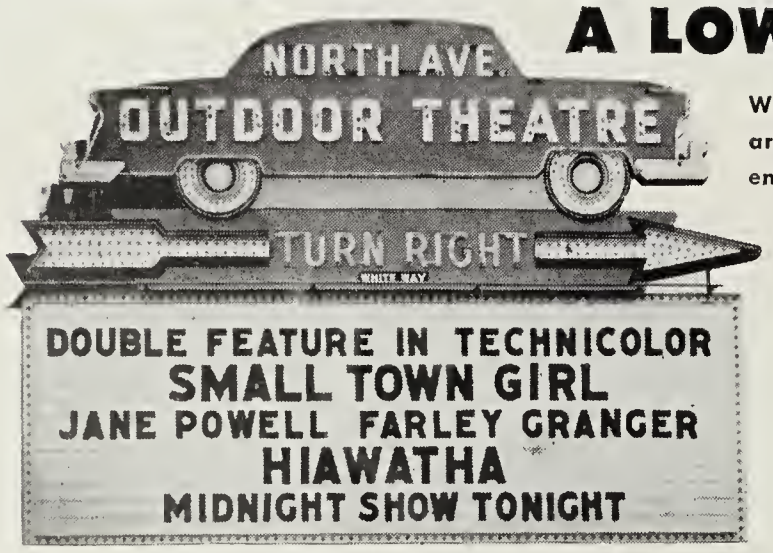
That's why more theatres install Wagner panels and letters than all other makes! Wagner offers panels which are large enough for plenty of powerful sales copy—letters in a variety of sizes and colors which permit more attractive displays and proper emphasis of features.

Wagner alone offers frames and glass units which can be built without limitation of size and which can be economically serviced through open windows and without removing frames. They're stronger, and can be installed before installing the glass.

The exclusive new type tapered slotting of Wagner Translucent Plastic Letters causes them to "lock" on the mounting bar. Yet, they're the easiest to change of all letters. Only Wagner plastic letters can be stacked in storage without danger of warping. 5 sizes. 5 gorgeous colors . . . the widest range made. Also, slotted aluminum letters in the widest range of sizes, styles and colors.

Shown is an installation for the Sidney Lust Hillside Drive-In, Hillside, Maryland, made by Whiteway Neon Sign Co., New York, N. Y., and another for the B & K Roosevelt, Chicago, made by White Way Electric Sign Co., Chicago.

A LOW COST PANEL FOR DRIVE-INS



Wagner Enduronamel Steel Panels comprise both the background and letter mounting arrangement. Chip-proof, shock-proof, alkali resistant, and salt spray-resistant, baked enamel. Shown is an installation by White Way Electric Sign Co., Chicago, Ill.

Sold by theatre equipment dealers everywhere
Send coupon now for big free catalog

WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE — CHICAGO 12, ILLINOIS

Please send BIG free catalog on Wagner show-selling equipment.

NAME.....

THEATRE.....

STREET.....

CITY AND STATE.....

LAYING IT

On The Line

Where There's Smoke

Thousands of persons thrilled to the Marciano-Charles heavyweight championship fight via theatre television. The lusty cheers, and the sold out boxoffices in almost every indoor and outdoor theatre carrying the telecast offered proof that this form of entertainment can be a profitable one for the motion picture theatre industry.

Just about two years ago theatre TV was starting to make itself felt as an economic force. There were a number of workable systems on the market, and the S-3 Drive-In, near Rutherford, New Jersey, had proven that large screen television was not limited to the confines of the indoor theatre. There was every indication that theatre TV was about to blossom. However, before it really had a chance to demonstrate what it could do, the dam holding back long-needed technical advances in projection and sound burst its seams, and one of the victims carried away in the torrent appeared to be theatre television.

Certainly one strong attraction is not the basis for overoptimism about this entertainment form. There were, however, very definite signs that the public would gladly dim its commercial-laden home sets in order to see a top theatre TV attraction. Anyone who witnessed the action at the boxoffice of the Stanley Theatre, in Philadelphia, the first day the fight tickets were put on sale, would be forced to agree that theatre TV has a potent potential. Within two hours after the tickets for telecast were put on sale there was not a single one left, and many more could have been sold if the theatre could have held the crowd.

It is a fairly simple thing to argue with theories, but when it is a fact that people will buy out a 3700-seat house in two hours, we believe that this throws up enough smoke to indicate that a substantial blaze is not far off.

As a result of the new wide screen techniques and the emphasis on "A" pictures, the day of the double bill appears to be numbered. Theatre TV seems to fit into the picture perfectly as a logical companionpiece to the top film offerings. This department has long believed that the combination of good Hollywood product plus a top theatre television offering is one that no other entertainment form can even approach as to quality, patron appeal, or enjoyment. This department also feels just as strongly that offering stale carbons of what the public can see at home, will kill this golden goose before it lays any eggs.

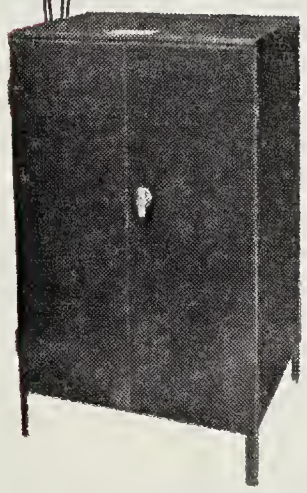
To properly harness theatre television it will be necessary to blend equal parts of technical know-how with showmanship and imagination. And if there is any branch of the entertainment world better suited to do this job than the film industry, you are going to have to show us.

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

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3-Phase Selenium
RECTIFIER

Engineered
for WIDE SCREEN
and 3-D
PROJECTION
SYSTEMS

IMMEDIATE
DELIVERY



A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for 3-D and wide-screen projection.

Model K 100
100 Amps.

•

Model K 100X40
60 & 100 Amps.

•

Model K 150
135 Amps.

ROBIN-ESCO Super-Power
MOTOR GENERATORS

A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

Write, Wire or phone for details

Sold through independent supply dealers

J. E. ROBIN, INC.
Motion Picture Equipment Specialists
267 Rhode Island Avenue
EAST ORANGE, N. J.

Manufacturers of
RECTIFIERS • MOTOR-GENERATORS
SCREENS • PROJECTION LENSES

For Best Projection of

CINEMASCOPE

NATIONAL EXCELITE "135" PROJECTION ARC LAMPS

For Huge Drive-In Screens

National's new Reflect-O-Heat Unit permits a great increase in volume of light at the screen without a corresponding increase in heat at the aperture.

●

For Presenting 3-D

The Excelite "135" delivers the necessary increased volume of light and also the extended running time required on a single trim.

●

The color value and intensity of the light at the screen is maintained constant throughout a full trim without manual adjustment by an automatic arc crater positioner.

Distributed by

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

An Unhurried Look
At Some Aspects Of

The VistaVision Process

Although there have been many demonstrations and stories in the trade press, many exhibitors still find that they are just a little confused as to exactly what the Paramount VistaVision process is, and what can be expected from the system. In order to help clarify this situation the following information was furnished by Paramount Pictures' technical head, Loren L. Ryder.

Definition

Briefly, the VistaVision process includes new wider angle lenses to give greater scope on the big screens; new cameras through which the 35mm negative travels horizontally eight sprocket holes per frame (instead of four) giving a negative image with an area of nearly three times the area of the standard negative image. The picture negative is Eastman Mazda color taking stock. It is processed by Technicolor and optically reduced directly from the negative to the Technicolor matrix, which in turn is used to stamp out the release print by the imbibition process.

All release prints will have a single photographic sound track that will play on every standard sound reproducer.

Important Feature

The most important feature of VistaVision is the large negative and its optical reduction to the standard print. In VistaVision this can either be accomplished by using a special wide film negative with the subsequent photographic reduction, or the horizontal eight-sprocket hole film movement. Tests indicate that as we increase the size of the negative, picture resolution is improved in the plane of focus and grain size reduction, but beyond a certain point we tend to lose depth of field. The VistaVision system has a large gain in depth of field, if the image height is maintained the same as on standard photography.

The finders on the VistaVision cameras carry a hairline framing marking in the aspect ratio of 1.66:1. There will also be a frame line marking for the 1.33:1 aspect ratio. The picture will be composed for a "loose" 1.66:1 ratio. A picture so composed will play equally well at 1.85:1; very satisfactorily at 2:1, and it can be played at the old standard of 1.33:1.

Standard Release Prints

The VistaVision standard print is a standard release print in every regard except that the quality has been improved. This will give a new depth of perception in exhibition, Paramount says.

PHYSICAL THEATRE

Vol. 9, No. 7 **June 23, 1954**

These prints will carry a framing index (upper right hand corner of the frame) at the start of each 2000-foot reel as a guide to the projectionist. If the picture is being projected in the old 1.33:1 aspect ratio, the projectionist will frame with the top frame line just above the top of the projected picture as in the past. If the picture is to be played in an aspect ratio of 1.66:1, the projectionist will frame at the little dot in the upper right hand corner of the picture. If the picture is being projected in the 1.85:1 ratio, the projectionist will frame on the dashed line; and if it is to be shown at 2:1, framing should be on the little dot below the dashed line. These framing indicies will will be placed so as to give adequate head-room, and the best composition for the aspect ratio selected.

Squeezed Release Prints

For the exhibitors who wish complete flexibility in picture projection, Paramount suggests the purchase of a variable prismatic expander lens. VistaVision squeezed prints will be made available for those exhibitors desiring same. These prints will be made in same manner, and from the same negative as the standard prints, except that in optical reduction the picture area will be taken from the area of the negative that supplies the portion of the picture normally used in 2:1 aspect ratio projection from the standard print.

Theatre Presentation

Over a period of years the picture quality and the projection quality have been on a par, and improvements in projection equipment were not always apparent. Paramount believes that we have now arrived at a turning point where the product has been markedly improved, and if the theatres are to gain the advantage of this improvement, they must have good equipment.

Paramount believes that every theatre should install the largest possible screen, both in respect to height and width. It is also their belief that in the very large theatres they should install screens capable of accepting the aspect ratio of 1.85:1, unless the sight line for seats at the back of the main floor is limited by a low hanging balcony. In this case, the theatre may elect to install a screen in the ratio of 2:1. This is the only limitation that

Diagram below demonstrates the VistaVision principle of comfortable viewing for every member of the audience. Paramount claims their process can cover all three of the viewing areas.



should force the theatre into an aspect ratio as high as 2:1. In theatres where the screen width is limited, Paramount recommends a screen aspect ratio of 1.66:1, reducing the height only when necessary for good viewing.

Although it is impossible to lay down fixed recommendations applicable to all theatres, Paramount has set down some general principles which can be used as a guide.

With respect to size of the picture, in the past the most acceptable picture quality has been at a distance from the screen between two and five times screen width. As an example, with a screen 25 feet wide, this has been from 50 to 125 feet from the screen. On the basis of the same old picture quality, if the screen width were increased to 50 feet, the most acceptable picture quality would be between 100 and 250 feet from the screen. This reaches beyond the back wall in most theatres. If people are seated closer they see film grain, and the picture is fuzzy and tiring to the eyes. This applies to both straight and anamorphic projection of all previous pictures. VistaVision pictures can be viewed with ease and comfort from one-half to eight times screen width. With VistaVision on a screen 50 feet wide, the seating will be acceptable down to 25 feet from the screen, it is claimed, and will be very satisfactory at 38 feet from the screen. Side seating is also improved by the better definition and relative freedom from grain.

Rule of Thumb

There is another rule of thumb method of determining best screen width, according to Paramount; "the best screen width should not be more than one-third the distance from the screen to the center of seating, and the screen width should not be less than one-sixth the distance from the screen to the back of the auditorium. The center of seating in most balcony theatres is about three-quarters the distance from the screen to the back row of seats." With the new Paramount process this rule can be changed to "the screen width can be increased to one-half the distance from the screen to the center of seating." As an example, if a theatre is 100 feet deep, the best viewing will be on a screen 38 feet wide. The previous width for the old pictures would be 25 feet. As another example, if a screen 50 feet wide is installed in a theatre 100 feet deep, the screen will be too wide and viewing will be uncomfortable unless seats are moved back to at least 25 feet and preferably 38 feet from the screen.

With respect to screen height, Paramount has made a series of tests which seem to indicate that the same scene always looks better and the actors can always be brought closer to the audience, as the height of the screen is increased with respect to width up to the ratio of 1.85:1 for large screens and 1.66:1 for smaller screens.

Paramount recommends curving metallic screens with a radius equal to the projection throw or in long narrow houses this radius may be increased to one and one-quarter or one and one-half times projection throw. It is also recommended tilting the screen back slightly at the top in theatres that have very high projection angles. The angle of tilt should not be over one-third the projection angle and tilting the screen over five degrees is discouraged.

Seamless Screen

There is a tendency on the part of theatremen to select a metallized screen that has a uniform distribution across the house. Such a screen gives an inferior picture at the center of seating and seldom improves the side seats, according to Ryder. For large houses it is recommended that a metallized seamless screen that has a light gain of two and one-half to one be purchased. A screen of this type, it is said, will give much better viewing to to important and largest number of seats, and it will provide satisfactory light distribution throughout the theatre. In smaller theatres, seamless white screens can be used, if adequate projection light is available.

According to Paramount all theatre screens should be seamless, and if the screen now installed has bad seams, the screen should be replaced. Studios indicate that seams become more apparent with time. Part of the trouble is no doubt due to an accumulation of dirt at the seams, and microscopic examinations also indicate that stretching at the seams deforms the screen surface in the adjoining area.

Lenses and Aperture Plates

After the best screen size has been established, proper focal length high quality standard lenses should be obtained so as to gain the correct width of picture on the screen. Theatre supply companies have tables and can recommend the proper focal length lens to give the desired picture width.

After determining the proper focal length lenses, the projector aperture plates should be filed so as to project the proper shaped picture to meet the size of the screen that has been selected. If the screen carries black masking, the projected picture image should overlap the masking far enough to give a well framed picture.

Much has been said both for and against the practice of gaining proper picture shape by diminishing the opening in the projector aperture plates. The procedure is called "cropping." Paramount contends that if the best picture quality is obtained by cropping then it is in favor of the procedure.

In considering cropping, most people think of a possible quality loss from the cropped picture. The fact is that the real loss is due to the restricted area of negative that is used to gain the cropped picture. The VistaVision negative is large, thus the loss does not occur. Cropping is accomplished in the projector by using

(*Continued on page PT-12*)

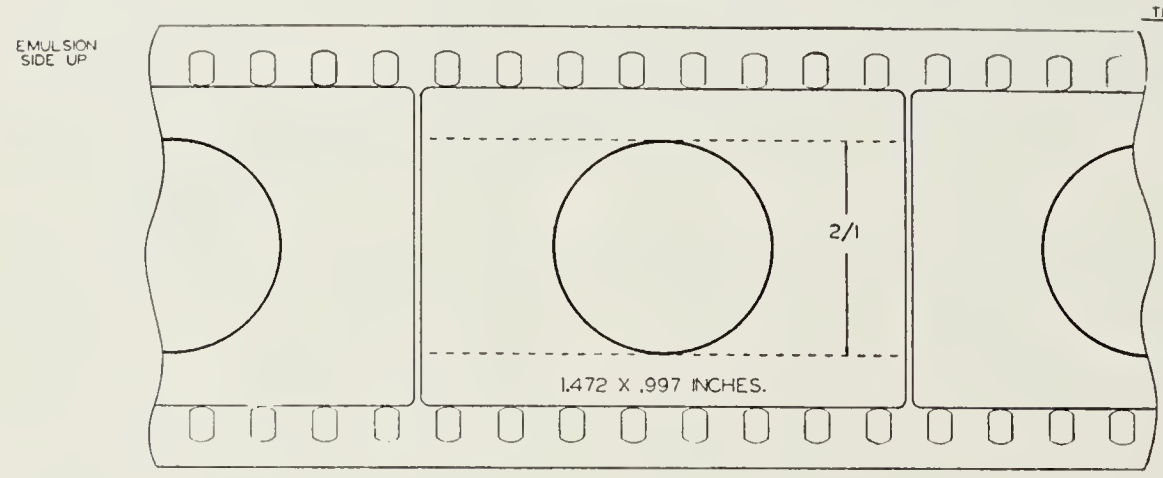


FIG. 1

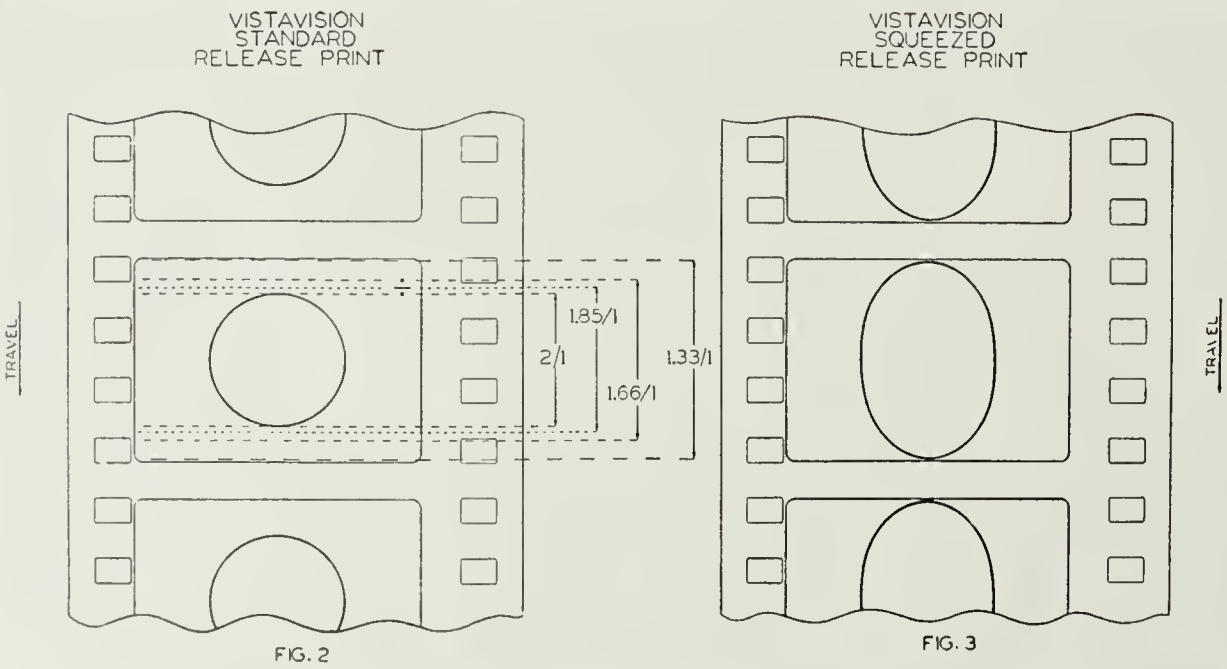


FIG. 2

FIG. 3

With the VistaVision process if a circle is photographed it will appear on the negative as shown in Figure 1. In the standard release print the circle will still be round, as in Figure 2. In the squeezed print it will be oval as shown in Figure 3, and expanded to a circle with an expander lens.

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The pretty model on the left is demonstrating one of the latest Polaroid 3-D viewers. Just how common any viewer will be seems undecided.

An Attempt To Answer The Question

Is 3-Dead Or Alive?

By R. V. Bernier

Chief Engineer, Synthetic Vision Corp.

EVEN THOUGH a few 3-D motion pictures such as "Cease Fire," are seemingly great successes, there is some talk that 3-D in the 35mm. motion picture entertainment industry is on the way out.

If this were true, it would be a great tragedy, and would not occur if the true facts and potentials of 3-D were more generally known.

It is distressing to find that both the general public, as well as the motion picture industry, are apparently unaware of what this medium really is that they may unintentionally allow to perish.

Unfortunately, only a few people have had the opportunity to investigate the history and theory of 3-D, and as a result are aware of its full significance. For the benefit of those who have had no opportunity to know the potential of this medium, and before it is too late, I would like to try to describe what it is, in fact, that could inadvertently slip from the grasp of humanity.

Before a full and complete understanding can be had of what a properly exhibited good 3-D motion picture is, first must be emphasized what in fact it is not. It is not a "gimmick," it is not an "illusion," it is not a "trick," and it is not an "effect." If it were, its loss to the motion picture industry, and likewise to humanity could well be afforded.

A properly filmed, projected, and viewed 3-D motion picture is actually a physical re-creation of the same three-dimensional vision of the original scene that the spectator or audience would have been conscious of if he had had the opportunity to physically witness the actual event at the time of its happening. The full significance of this actual condition is not realized nor understood, unfortunately, but by a relatively few people and these people again unfortunately are not primarily associated with either the production or the exhibition of "Hollywood" motion pictures.

Proof of the true significance of what humanity could have in a rapidly improving 3-D motion picture, if it were allowed to live, can be found, I am sure, in the following facts:

1. Man and some animals, since time immortal have been endowed with a superior type of two-eye composite vision which is technically known as stereoscopic vision.

2. When we look at physical objects or scenes around us we do not see them out in space where they actually exist. We see them as a vision, a three-dimensional vision, in our mind.

3. This three-dimensional vision in the mind occurs miraculously, it is true, but it occurs, and this is an important fact, simply because two slightly different two-dimensional or flat images are falling on the retinae of the two eyes.

4. The two separate two-dimensional images, which lie on the retinae of our two eyes and which the brain deals with and from which miraculously forms for us the three-dimensional vision which we enjoy every day of our lives, are different only because they are formed from displaced or different viewpoints. Each lens of our two eyes sees and images its view of whatever we may choose to look at from a slightly different position simply because our eyes are displaced in our head by approximately 2½ inches.

5. Man can not synthetically reproduce the complicated process that occurs between the time that the two slightly different images have fallen on the retinae and the time that the three-dimensional vision occurs in the mind, but he can and this is the next important fact, reproduce synthetically the simple but slightly different flat images on the retinae.

6. Today with the near perfection attained in man-made lenses and motion picture color film, it is possible to capture on such film using two displaced camera lenses, almost the exact images with respect to color quality and detail, that would be falling on the retinae of the eyes of a spectator who might be watching the same actual event.

7. It is also possible today to transfer these excellent quality "stereo" images from such films direct to the respective left and right retinae of spectators, or to an audience who need not be present at the actual event, simply by the medium of the projected 3-D motion picture.

8. The next important fact is that when these synthetically reproduced stereo images arrive on the retinae of the two eyes of the spectator in the theatre they set into action the same electro-chemical impulses that would have occurred had the spectator witnessed the original physical event in person. The brain, therefore, has no alternative but to deal with these impulses and form a vision in his mind with which he might well have difficulty in detecting as being different from the real physical event itself.

9. Given a fair chance to survive, and with improvements that are bound to result from widespread use of this important medium of entertainment and education, it is conceivable that in the near future the masses could be literally physically transported by this medium to witness incalculably events, scenes, conditions and phyical phenomenon anywhere in the world.

10. Let it die now because of ignorance as to its true character and value and we of this generation and possibly the next will never have the opportunity to benefit by what could very well be man's greatest contribution to visual education and en-

(Continued on page PT-13)

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Presented Here Are Some Arguments For

Magnetic Sound

By Herbert Bragg
20th-Fox Research Staff

OPTICAL sound, as you all know, is recorded photographically on the film. The record appears as a varying density, either in area or magnitude, which is used to modulate, or control, a light beam which falls on a photocell. This is the system which supplanted the earliest sound on disc. This process has been in use for over 25 years. During all these years, the efforts of very many investigators have been expended on improving it, and I think we may say it has now reached its optimum development, but after all these years it is basically unchanged. We might liken this to using a 1926 model automobile which has had only superficial decoration without any fundamental improvement.

During the war, there was a great deal of work done on recording methods for the Armed Services, and one of the methods which had been previously worked on by the Telephone Company and others was the use of magnetic materials. A very large development program was undertaken by the government with the result that in this country (as well as independently in Germany) there were developed the magnetic tape materials now familiar to everyone. The use of magnetic recording in itself, even for single, or monaural tracks, possesses many advantages over optical recording. Magnetic recording permits a much greater frequency range, a higher signal-to-noise ratio, and a much larger volume range, than is possible with optical sound. These advantages are so great that radio stations and television stations have been quick to adopt this method, and the quality is such a great improvement that all the major motion picture studios now use magnetic recording for their original records and only go to optical methods in the final stages for the release prints.

Early Experiments

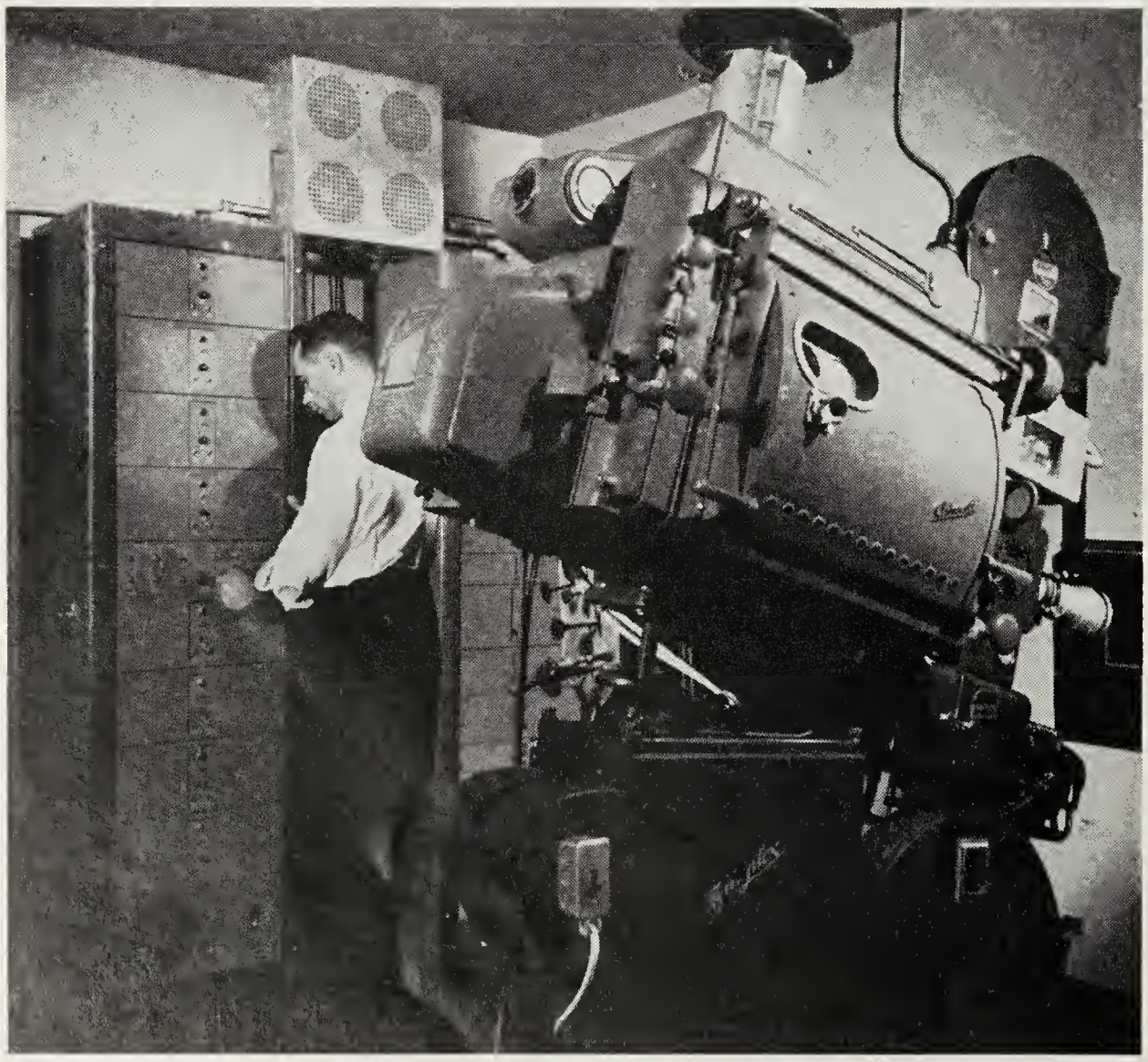
Some years ago, Dr. Harvey Fletcher of the Bell Telephone Laboratories worked out methods for recording and reproducing sound with greater realism than ever before. This was described as "stereophonic sound" which means a re-creation in a theatre or auditorium of the sound from any source exactly in the same way as if the sound source were actually present in the observer's position. Much has since been written about stereophonic sound and about its relation to other types of sound recording methods. He demonstrated, and we have confirmed his experiments during the years immediately following the war, that at least three separate sound tracks are necessary to give an illusion of reality.

The first commercial use of this stereophonic sound (which at that time was done optically) is probably Walt Disney's Fantasia which in certain theatres ran a long time as a double system multi-track stereophonic program.

Cinerama makes use of stereophonic sound on a separate film, and much of its illusion of audience participation is attributable to the expert use of the sound.

Stereophonic sound has direction, presence, proper phase relationships of the sound waves, and all the other aspects of the actual sound from the original source. While early experiments were made with three optical tracks, the availability of the improved magnetic records made the use of magnetic techniques an obvious and important addition to the earlier stereophonic methods. And so, when CinemaScope was launched, it was decided that nothing short of the best available techniques should be used. In addition to the three tracks necessary for true stereophonic reproductions, a fourth track was provided to get extended use of the medium for sound effects, enhanced audience participation, for special effects, and especially for future growth.

Another type of recording called binaural has been suggested, and this differs from stereophonic sound by providing only two direct channels from a double microphone pick-up directly to the right and left ears. This can be visualized best by imagining two microphones on the stage, the left one connected to the left earpiece of a headset and the right one to the right earpiece of the headset. While an actual headset is not necessarily used, in relatively small rooms or other restricted space, two speakers each supplying sound in the direction to be picked up by its associated ear can be used instead. This type of sound is not applicable to theatres.



Shown is installation of Ampex 60-watt Super System at the Fox California Theatre, San Jose, Calif. It is fairly low in cost and an example of how stereophonic sound equipment is economically feasible.

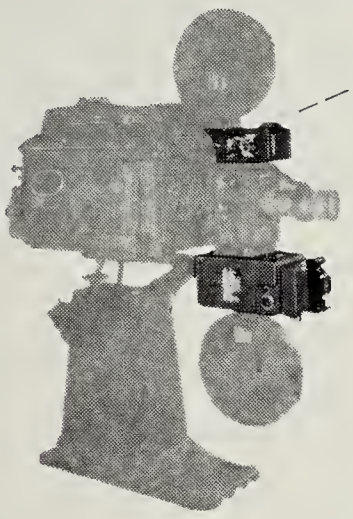
Another Type

Another type of sound which is essentially purely directional has been suggested, sometimes combined with artificial additional effects, such as artificial reverberation. One such process has been called "Perspecta Sound." There are other similar ones. These systems use optical tracks—possessing all the fundamental limitations of optical recording—which have been arranged in the recording with controls which travel the sound in such a manner that it comes out of the left-hand, center, or righthand speaker, as desired. Normally, three sets of controls are provided, but it is claimed that as many more as are wanted can be used. It appears that such a system could theoretically be made, but would become terribly complicated and, if control frequencies are the means employed, there is of course

(*Continued on page PT-13*)

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announces for the Stereophonic Era

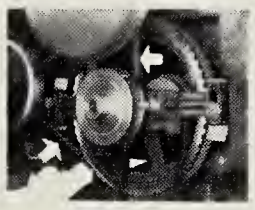
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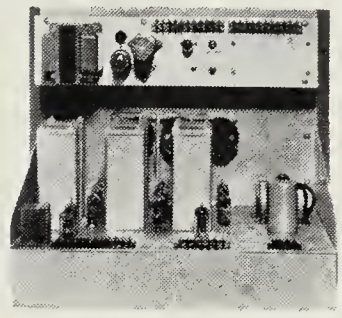


R9 Stereophonic Reproducer (Magnetic) features the Academy Award winning hydro flutter suppressor, a tight film loop, and double flywheels.



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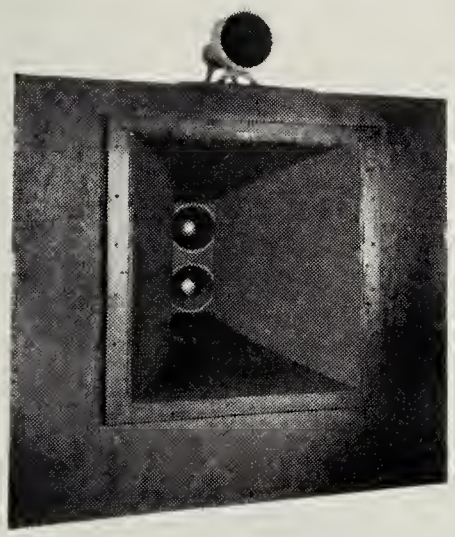
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This Integrator is required for Perspecta Sound multi-channel reproduction from a standard photographic sound track on which have been superimposed control frequencies.

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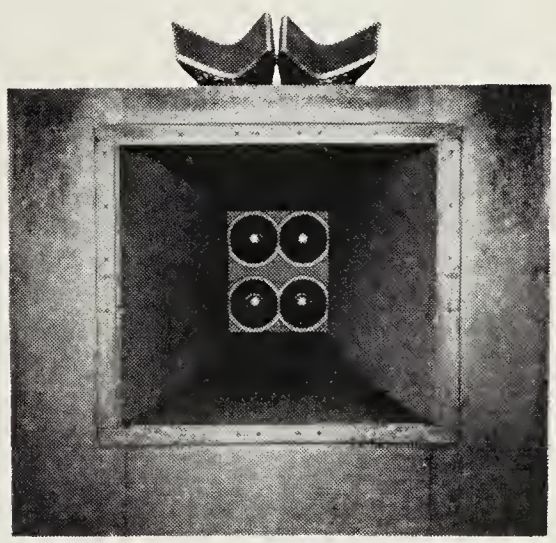
Westrex offers a complete line of newly designed theatre sound systems for multi-channel magnetic (such as Cinema-Scope), multi-channel photographic (such as Perspecta Sound), and single channel reproduction (standard photographic). When installed and serviced by Westrex engineers, these systems assure the finest performance at the lowest overall cost.



The Westrex T501A Stage Loudspeaker Assembly features the newly designed Acoustic Lens.



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The Westrex T502B Stage Loudspeaker Assembly was designed for larger motion picture theatres.

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VistaVision

(*Continued from page PT-6*)

special projection aperture plates filed to the desired aspect ratio.

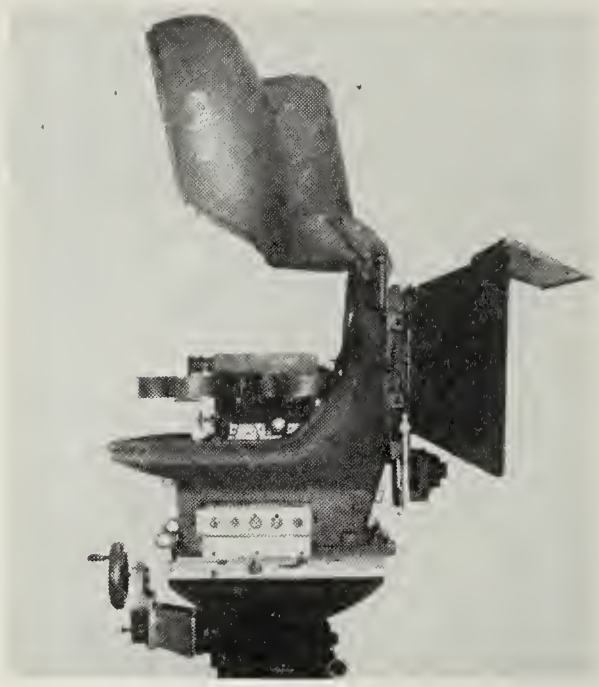
Variable Expander Lenses

There is a great deal of confusion between aspect ratios, and squeezed and/or expansion ratios. The aspect ratio is the ratio of width to height of the picture image on the screen and/or the width to height of the picture image on the film. The squeezed and/or expansion ratio is the result of an optical change in a lens system. When the images are squeezed they are made to appear thin and tall. When these thin and tall images are expanded in projection, they appear normal on the screen.

Three types of anamorphic expander lenses are now being manufactured. They are the cylindrical lens type, such as used by CinemaScope; the reflector lens type, and the prismatic type, which is now being manufactured by various firms.

Of these three types of lenses, the prismatic is the only one that can be made variable. In tests made by Paramount, the variable prismatic expander lens gave the best quality. The variable prismastic expander lens also has the capability of projecting any ratio of squeeze, from a ratio of 1:1 to 3:1, if anyone ever produces a picture for such a wide aspect ratio. In the 1:1 position these lenses will project standard prints either of the old standard type or the VistaVision standard type, it is said.

The variable prismatic expander lens provides flexibility in the projection booth. In addition to gaining flexibility in projecton, the compressed VistaVision prints, working with expander lenses, will give a light increase of approximately 40 per cent, Paramount claims, which can be of real assistance on very large screens. The light gain would be less for lower aspect ratios and although there may be some gain with an aspect ratio as low as 18.5:1, the use of expander lenses is not recommended by Paramount for lower aspect ratios.



VV camera with magazine in a horizontal position.

If the squeezed and expander lenses are used for screen ratios slightly below 2:1, the reduced ratio is obtained by cropping the picture width, which is accomplished by reducing the width of the projector aperture plate. In this case the picture composition will not be as good as the picture composition from a standard VistaVision print which has been cropped from top to bottom.

VistaVision squeezed prints will carry a standard photographic sound track with control track for Perspect-A-Sound. All VistaVision squeezed prints, the same as VistaVision standard prints, will NOT project properly through the CinemaScope expander lenses.

Drive-Ins

Drive-Ins can use the VistaVision standard release prints and project them in the same manner as any standard release print. The improved quality of the

(*Continued on page PT-17*)



View of VistaVision camera in soundproof housing.



Everywhere in Theatres and in Drive-Ins, SUPER SNAPLITES are giving patrons Great Projection for Great Pictures. For wire sharp projection, for terrific definition, for real patron satisfaction, install SUPER SNAPLITE Projection Lenses. And, the more difficult the job, the better: large screens, short throws, dusty conditions, if these are your problems try a SNAPLITE Lens.

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Is 3-Dead Or Alive?

(*Continued from page PT-8*)

tertainment, namely, an improved wide vision three-dimensional motion picture in full color and sound.

It is possible that the general public feels that they should wait for a genuine 3-D motion picture that can be seen without glasses. If this is the case, they should be told that such movies are far in the future. This generation and maybe even the next may never see them except for possible experimental exhibits.

The principle of how such a movie can be made and exhibited is well known and has been for years. The overall effort both physically and economically which would be needed to make such movies possible, even when limited to theatres in this country alone, would be almost analogeous to our atomic energy effort. It is also well known that an efficient and genuine 3-D motion picture that can be seen without glasses requires not just two slightly different stereo images, but a multiplicity of images. It would be impractical to utilize a film a foot or more wide which it might well have to be to accommodate all these images. Nevertheless, this width would be necessary if present quality standards were to be maintained. A 35mm. or even a 70mm. wide film, which, of course, would be more practical but which would still need to contain this multiplicity of images, would provide results far inferior to what we can produce today with our simple double image polarizing system.

Therefore, it can be concluded that even if the motion picture industry undertakes in the future the 35 or 70mm. approach in developing spectacle-free 3-D motion pictures, the complications would still be staggering, and the best vision that the brain could form from the resultant inferior synthetic images would be far short of a re-creation of the original physical scene. The three-dimensional vision that can be had today by the expedient of wearing a comfortable pair of viewers is far superior in its ability to duplicate the original physical scene.

Without any doubt it would be true that if it were possible today to enjoy in three-dimensions a motion picture such as "Cease Fire" without having to wear the glasses, the successful future of 3-D would be uncontested. However, let's face it, such a condition is not now practical nor economically sound, so like the scientist who uses the microscope to see something he could not see otherwise, we, by simply wearing the glasses can see and enjoy something today we can not have otherwise.

Magnetic Sound

(*Continued from page PT-10*)

the problem of separating these frequencies and maintaining the separation circuits in the theatre. This type of system has been widely discussed, because it appears to offer substantial savings, but these savings accure in the manufacture of prints and not substantially to the exhibitor,—i.e., they occur in the film laboratory and not at all in the theatre. The

(*Continued on page PT-15*)

STEP BY STEP

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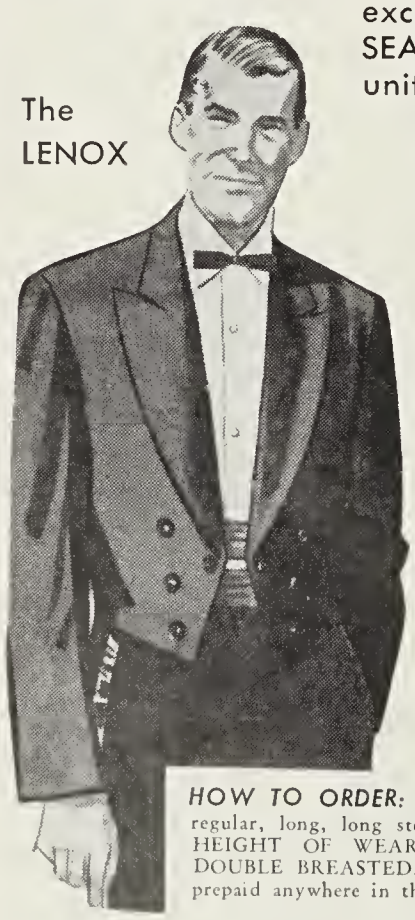
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- ☐ **AMERICAN SEATING CO.**, Indoor and Drive-In Seating
- ☐ **EDGAR S. BOWMAN**, Admission Signs
- ☐ **FAIRCHILD RECORDING EQUIPMENT CO.**, Perspecta Stereophonic Sound
- ☐ **IDEAL SEATING CO.**, Seating
- ☐ **INTERNATIONAL PROJECTOR CORP.**, Projection Equipment
- ☐ **KNOXVILLE SCENIC STUDIOS, INC.**, Curva-Matic Wide Arc Screen Frames
- ☐ **KOLLMORGAN OPTICAL CORP.**, Projection Lenses
- ☐ **MILLS UNIFORM DIVISION**, Theatre Staff Uniforms
- ☐ **NATIONAL THEATRE SUPPLY**, In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
- ☐ **NORPAT, INC.**, Selenium Rectifiers
- ☐ **PROJECTION OPTICS CO., INC.**, Projection Lenses
- ☐ **RAYTONE SCREEN CORP.**, Hi-Lux Screens, Screen Paint, Brushes
- ☐ **J. E. ROBIN, INC.**, Rectifiers, Motor-Generators, Screens and Projection Lenses
- ☐ **STRONG ELECTRIC CORP.**, Projection Lamps and Rectifiers
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RETURN TO
MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

Magnetic Sound

(*Continued from page PT-13*)

exhibitor is required to install the same type of equipment that is required for stereophonic sound with one exception. He does not require the magnetic multiple pick-up head, but instead he must supply an electronic interpreting device. Directional sound systems require the same multiple amplifier channels, the same horns behind the screen, and in place of the multiple track pick-up units, or "Penthouse" heads, as they have been called, the directional sound systems require a special electronic control unit which has sometimes been called an "integrator," in order to separate the sound signals into the proper channels. The net difference in cost to the exhibitor is, therefore, only the difference between the cost of the magnetic pick-up heads and the integrator, which is of the order of $500 in the average theatre installation (the integrator being cheaper.

Since stereophonic sound has important improvements to offer the listener in all its aspects—range, tone quality, realism—it is just as important in small theatres as in large; in fact, it is frequently more desirable in the smaller houses because of acoustic problems of the large theatres themselves. It is not alone the directional aspect that is of importance.

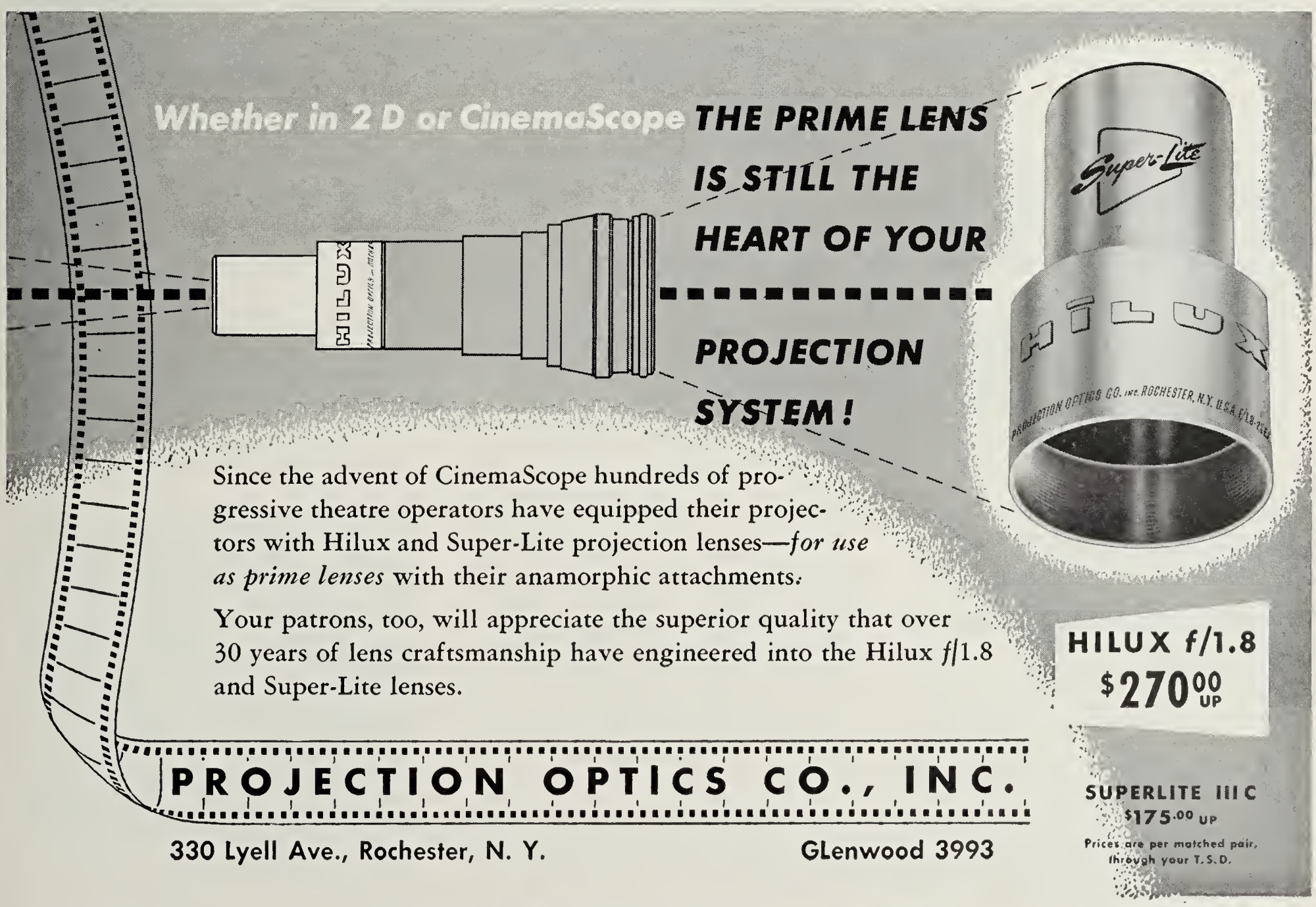
Public Demands

The public will not long accept less than the best, and they are keenly interested in sound quality, as witness the interest in high fidelity recordings and the growth of the record business.

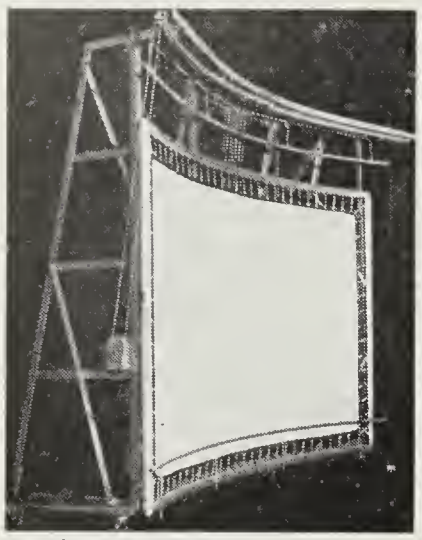
The cost picture with respect to the manufacture of stereophonic sound equipment and its installation in the theatre has changed markedly. Twentieth Century-Fox underwrote, wherever necessary, production programs of equipment manufacturers, so that all the components for a complete CinemaScope installation would be ready on the manufacturer's shelves when the theatre needed it. This policy has helped materially in taking the uncertainties out of the manufacturer's planning and has enabled him to reduce prices much faster than would otherwise have been the case. Installations have already undergone very substantial price revisions downward, so that a theatre, particularly small ones, may now obtain complete stereophonic sound equipment for about half the original cost, and it is confidently predicted that, in due course, the price can be brought substantially lower.



The new Wollensak Vari-Focus is a supplementary lens which is said to be capable of producing any wide screen aspect ratio with non-anamorphic prints, when used in conjunction with standard lenses.



KNOXVILLE
CURVA-MATIC



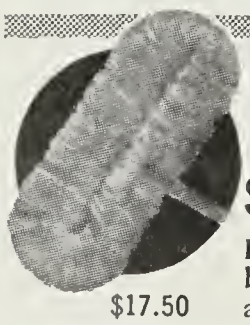
NEW WIDE ARC SCREEN FRAME

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- **Custom-engineered** to your own theatre's specifications.
- **Choice of types:** Stationary, portable or flying models.
- **Any aspect ratio,** manual or automatic . . . to fit your requirements.
- **Adjustable tilt** to required angle for your theatre.
- **True arc throughout:** continuous, not segmented sections.
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RAYTONE'S *NEW* SCREEN BRUSH

Keep your new screen bright and free of light-absorbing dust!

$17.50

Made of a miraculously soft, long white, hard-to-obtain imported bristle that will not damage silver surfaces. Must be used regularly. Recommended for new screens only. *Order from your dealer.*

RAYTONE SCREEN CORPORATION
165 Clermont St., Brooklyn

Convention—Trade Show Activity In High Gear

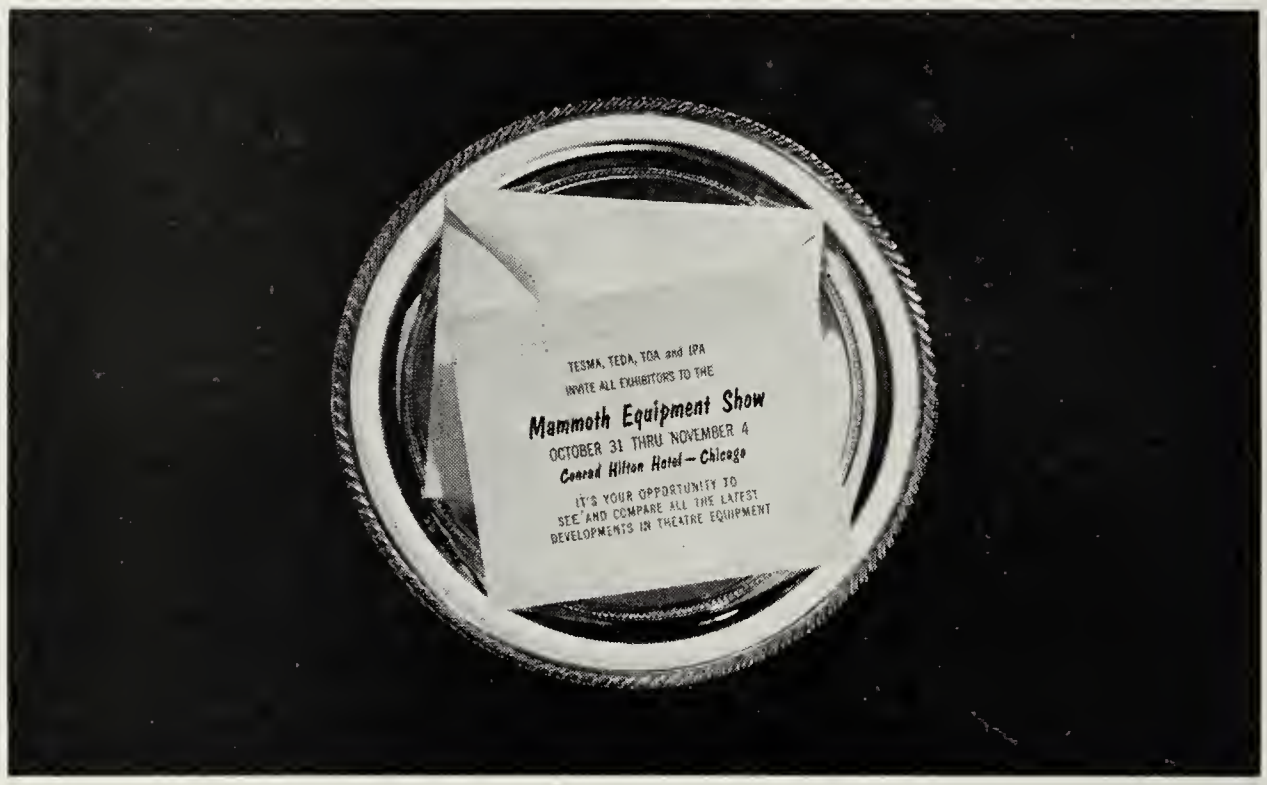
Fred C. Matthews, President of Theatre Equipment and Supply Manufacturers Association, states:

"It is expected that there will be more exhibits at the coming TESMA Trade Show to be held at the Conrad Hilton Hotel in Chicago, October 31, through November 4, than at any previous convention.

"New makes and models of theatre concession and playground equipment and supplies will be shown in over 200 booths. Seminars will be held on new film presentation processes and the best methods of selling popcorn, candy and other concession items.

"All exhibitors, whether affiliated with TOA or not are invited to attend the show without admission charge."

The convention and trade show is being held in conjunction with the annual conventions of: Theatre Owners of America (TOA), Theatre Equipment Dealers Association (TEDA), Theatre Equipment and Supply Manufacturers Association (TESMA), International Popcorn Association (IPA). This marks the first time these organizations have met jointly.



TESMA Sells 72 Trade Show Booths The First Day

Seventy-two of the 144 booths allocated to TESMA members were sold the first day after offering. Roy Boomer, secretary of TESMA, anticipates that the remaining exhibit spaces will be spoken for within the next several weeks.

Among early booth lessees are:

Neumade Products Corporation, International Projector Corporation, Theatre Specialties, Inc., Griggs Equipment Company, C. Cretors and Company, The Superior Electric Company, Edward H. Wolk, Pepsi-Cola, Ideal Seating Company, Adler Silhouette Letter Company, Projection Optics Company, Inc., Raytone Screen; Automatic Devices Company, The Ballantyne Company, Heywood-Wakefield Company, Motiograph, Inc., Coca-Cola, Drive-In Theatre Manufacturing Company, The Strong Electric Corporation, Bausch and Lomb Optical Company, Everfrost Sales, LaVezzi Machine Works, Eprad Company, American Seating Company, Wenzel Projector Company, J. E. Robin, Inc., National Carbon Company, Kollmorgen Optical Corporation, C. S. Ashcraft Manufacturing Company, Inc., Century Projector Corporation, Miracle Whirl Sales Company, Wagner Sign Service, Inc., Norpat Sales, Inc., R. C. A., Victor division of Radio Corporation of America.

The Trade Show is open to all theatre owners without charge. It is expected that there will be more exhibits than shown at any previous Theatre Equipment Trade Show.

Four Industry Organizations To Meet Jointly In Chicago

The International Popcorn Association, who conduct an annual trade show and convention, will meet jointly this year with TESMA, TEDA, and TOA at the Conrad Hilton Hotel in Chicago, on October 31 through November 4, it was announced by TESMA secretary Roy Boomer.

The International Popcorn Association will confine its exhibits to the North Exhibit Hall of the hotel which is adjacent to the Main Exhibit Hall where TESMA, TEDA, and TOA will have their exhibits. IPA will conduct their own meetings and activities, as will the other participating organizations.

It was also reported that one registration will admit anyone, free of charge, to all exhibits.



The new f1.8 Hilux projection lens designed by projection optics for use with wide screen films.

Your Drive-In Insurance Clinic

By Joseph Thanhauser, Jr.

Have you ever given a thought to what would happen if one night the hot dogs at your food concession got tainted and every customer that ate one got violently sick?

My old friend, Owney A. Drivin, answers, "I don't worry about that. My food stand is rented—on a concession basis. I have no responsibility!"



THANHAUSER

Sorry, Owney, you do have responsibility—a lot of it! *If* your concessionaire carries good products liability insurance and *if* his policy is endorsed to cover you, then you can sleep comfortably.

All right, you rented the concession three years ago and your lawyer checked that for you and you have nothing to worry about.

Wrong again! Products liability insurance is generally written for one year. Are you sure that the policy was renewed? Are you sure that your name is on the renewal?

In preparing a package insurance policy for drive-ins we wrestled with this problem and came up with this solution:

1. Products liability insurance should be included as a normal part of all package policies.

2. If the owner has the food rented out on concession and it is certified that the owner is covered by the concessionaire's policy, then a credit will be given.

By setting up these conditions we feel that you will be making sure that the matter is doubly checked each year.

Now someone is sure to say. "Why all this hullaballoo if I rented out the food concession? How can a customer sue me?"

The answer is that every lawyer will sue the concessionaire and the owner jointly just to make sure that he catches someone with money or insurance. Also, most Courts and juries will, in these times, hold both responsible because the theory is that the customer is relying upon the overall operator for his safety and well being.

All of this coverage is generally found in the liability policy *with* products liability coverage. Please note that liability policies do *not* include responsibility for food damage (a piece of glass can get in the pop corn as well as poison in the food) unless it is specifically written in.

If you look at your liability policy you will have to study it carefully to see if there is a premium charge specifically made for products liability. Otherwise you have no coverage. (There are a few policies, generally Lloyd's forms, that cover products liability alone but that is not customary.)

While you have your liability policy out, you might check to see if it is a "Schedule Liability" policy or a "Comprehensive General Liability" policy. The Comprehensive form is preferred because of broader coverage.

VistaVision

(*Continued from page PT-12*)

VistaVision print should be very apparent in the outdoor theatres.

Paramount has announced that it will conduct a series of tests in drive-ins in the near future to ascertain how the VistaVision process may be used to the greatest advantage in the open-airers. Ryder said that drive-ins can best be served by using a screen in the ratio of 2:1 and using the VistaVision squeezed prints along with variable prismatic lenses expander lenses working at the expansion ratio of one and one-half to one as established for the VistaVision prints.

In this case the drive-ins should gain in screen illumination and also gain slightly by the larger projected images of the players. They may take height loss in picture composition as compared to the 1.85:1 aspect ratio, but this compromise may be justified in drive-ins.

Summary

The VistaVision process is an overall process, and the big quality gain in standard print presentation is in no way dependent on any other system. The VistaVision is also flexible and can be used with the best features of other systems and methods such as variable prismatic expander lenses, the Perspect-A-Sound system and the Technicolor new dye transfer imbibition process.

The VistaVision process is available to all motion picture producers and exhibitors who wish to avail themselves of this system, Paramount has said.

WHAT'S ALL THE EXCITEMENT ABOUT PERSPECTA STEREOPHONIC SOUND?

A FRANK DISCUSSION OF THE *FACTS!*

Q. Is Perspecta Stereophonic Sound really here?

A. It sure is! M-G-M, Paramount and Warners are releasing all future productions with Perspecta Sound. Other studios are following.

Q. Will it be the industry standard for years to come?

A. Yes, it will—because, from the producers' viewpoint, it's the *compatible* system—yet offers exhibitors the finest stereophonic sound at the lowest installation and operating cost.

Q. How soon should theatre owners install it?

A. The sooner, the better. All Loew's theatres are being equipped now and hundreds of others here and abroad have ordered! Be first in *your* community. Order now!

Q. How many Fairchild Perspecta Integrators does a theatre need?

A. Only *one!* A single Fairchild Perspecta Integrator serves *all* projectors in a booth and controls the sound through any three-channel sound system of standard-make.

Q. What about costs and installation time?

A. The Fairchild Perspecta Integrator costs $990. A complete installation can be made in less than a day—without loss of showing time and, incidentally, without continued maintenance and replacement of magnetic heads!

Q. Where do I go to find out more?

A. Call—write—or wire Ray Crews at Fairchild. He understands exhibitors' problems—can answer your questions immediately.

FAIRCHILD RECORDING EQUIPMENT

MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

NEED A WIDE SCREEN?

Be sure to see the *New*

ULTRA WHITE HI-LITE SCREEN

Acclaimed for CLARITY and BRIGHTNESS at Radio City Music Hall's VISTAVISION demonstration — The World's Largest Screen.

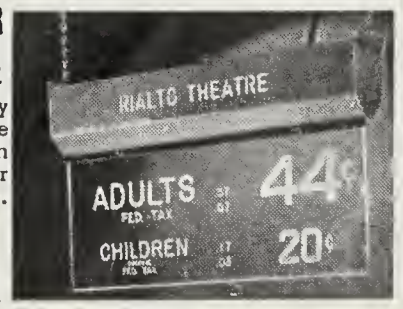
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For YOUR BOXOFFICE

Engraved by our exclusive process on lucite to your specifications.



*LAMOLITE

ILLUMINATED PRICE ADMISSION SIGNS

Our enlarged plant facilities assure OVERNIGHT service from coast to coast.

Plastic Signs Engraved for the Entire Theatre

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Edgar S. Bowman

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NEW PRODUCTS
. . . that have theatre interest

AN UNCONDITIONAL GUARANTEE ★ from

RAYTONE

The NEW HI-LUX SCREEN has reached a state of perfection that will meet the most *EXACTING PROJECTION* requirements

1 SEAMLESS CONSTRUCTION

2 UNIFORMITY OF SURFACE

3 SHARP DEFINITION

4 EVEN DISTRIBUTION TO ALL USEFUL ANGLES...

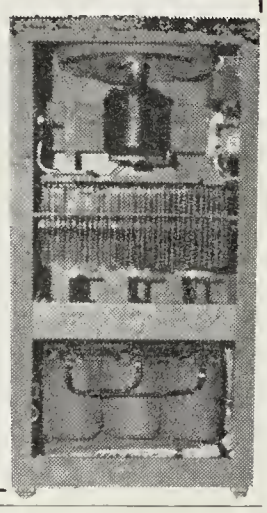
5 TEAR-PROOF CONSTRUCTION

★ *We back these claims with a money-back guarantee and you, Mr. Exhibitor, are the judge!*

RAYTONE SCREEN CORPORATION
165 Clermont Ave., B'klyn, N.Y.
Mid-West Office—L. E. Cooley • 408 S. Oak Park Ave., Oak Park, Ill.

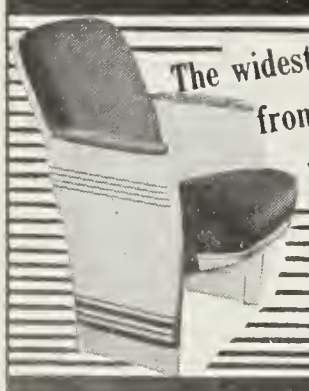
SELECTIFIERS

SELECT-A-VOLTAGE SELENIUM RECTIFIERS
"50,000 HRS."
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"SUPERIOR" MODELS
50 A. to 235 A.
Also Higher
ADJUSTABLE-IN-USE
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LOWEST FIRST/USE COST



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The widest choice from the lowest priced to the most luxurious. Free planning service. Write for literature.

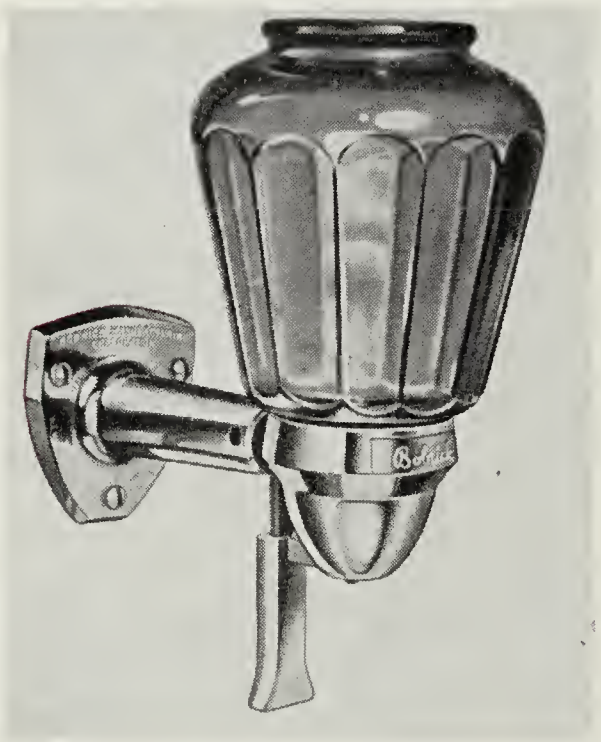
IDEAL SEATING COMPANY
Grand Rapids, Mich.

Powdered Soap Dispenser

Bobrick Dispensers, Inc., is marketing the Bobrick 38, a new Universal powdered soap dispenser. This low-price chrome plated powder dispenser effectively dispenses all powdered soaps including hand cleaners with lanolin, it is claimed.

The adjustable output-per-stroke valve, permits the custodian to regulate the mechanism to accommodate any powdered soap he chooses to purchase, it is said. This exclusive feature overcomes the problem created by dispensers which can handle only one type of soap.

The fingertip control offset from push-up valve, directs soap to palm of hand, minimizing spillage and messy plunger. An apron protects valve against water splash. Valve has no slide mechanism or fixed small openings to clog, and there is no continuous flow at any position of the plunger, it is claimed.



A low-priced powdered soap dispenser, this unit features a valve that makes it possible to use all powdered soaps. Dispenser is chrome plated.

Sponge Rubber Pad

An item which should be of interest to concession stand operators, cashiers, and ticket takers is the new vinyl faced sponge rubber padding called Durapad which is being marketed by the Durkee-Atwood Company.

Durapad is made of a strong non-staining sponge rubber compound with a fabric backing that prevents curling and provides stability. The vinyl facing protects the sponge rubber against abrasions, and provides longer wear than ordinary rubber skin types of sponge, it is claimed. It also resists oils, alkalies and other chemicals. Another feature claimed is that it serves as an ideal cushion against shock and noise.



The Vinyl faced sponge rubber padding is said to be comforting to the feet. It comes in many colors, and may be cleaned with soap and water.

The pad comes in 18 inch and 36 inch widths and thicknesses from one-eighth to one inch, and any length up to 40 yards. Colors are dark green, red, brown, gray and black. It can be cleaned with soap and water, and solvents may be used for cleaning the surface without damage to the pad, it is said.

Floodlights

Drive-ins might investigate the new aluminum one-pole lighting assembly introduced recently by Crouse-Hinds Company. The lightweight assembly consists of a type GPT bracket arm supporting three MDB-14 and four MDB-10 floodlights.

In order to simplify installation of a group of floodlights on one pole, the new cast aluminum cross arm slip-fits two-inch pipe, it is claimed. The top section will take two MDB-14 lighting fixtures. A center vertical one and half inch pipe may be added to accommodate a third. Its two end and two bottom hubs are tapped half inch for mounting four MDB-10 floodlights. Fixture installation is completed by setting the assembly on the pole and by attaching the incoming service leads to the terminal block.

Tools are unnecessary to relamp the MDB-10 lighting fixture since a lamp is removed and replaced by unclamping and opening the hinged door.

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE?

LIST ITEMS.....

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ISSUE OF JUNE 23

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WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS

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THEATRE.....

ADDRESS.....

CITY, STATE.....

MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA.

A Look At Bob Hoff's

Experimental Drive-In

WHEN a top theatre equipment manufacturer turns exhibitor the results should be interesting. Just such a situation is found in Omaha where J. Robert Hoff, executive vice-president of the Ballantyne Company, recently opened and is operating the Air-Port Drive-In.

It is Hoff's plan to dedicate this drive-in not only to supplying entertainment to its patrons, but also to experimental studies on equipment and operational procedures for outdoor theatres, and thus give the Ballantyne organization a close-up of the problems that face exhibitors in drive-in operations.

The Air-Port Drive-In is located in East Omaha on the main road to that city's municipal airport. It is within walking distance for several thousand nearby homes. To take care of this potential patronage, Hoff has built a large patio directly in front of the concession with beach chairs and standard type stadium seats to accommodate.

The large concession area itself serves cafeteria style from both sides of the building.

Instead of placing the playground area to the front of the screen tower, it is fully enclosed and behind. Hoff believes that this guarantees much greater safety for children in the area. The entire front of the tower is being landscaped with evergreens of all types.

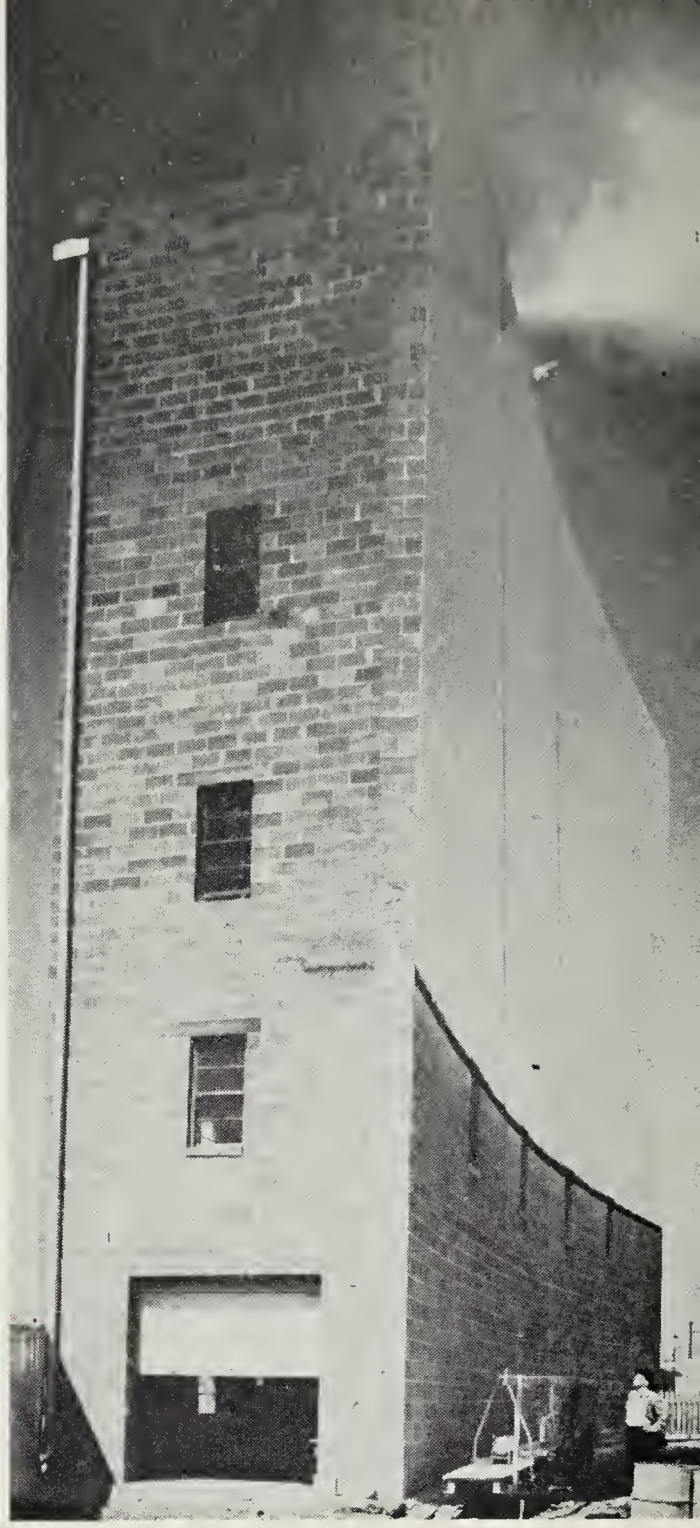
As part of the theatre's public relations program, handicapped patrons are always admitted free as guests of the management.

The stereophonic sound system utilizes two Ballantyne Dub'l-Cone speakers for each car mounted on a standard Ballantyne junction box. Speakers are different colors and patrons are directed to place only speakers of the same color in their car.

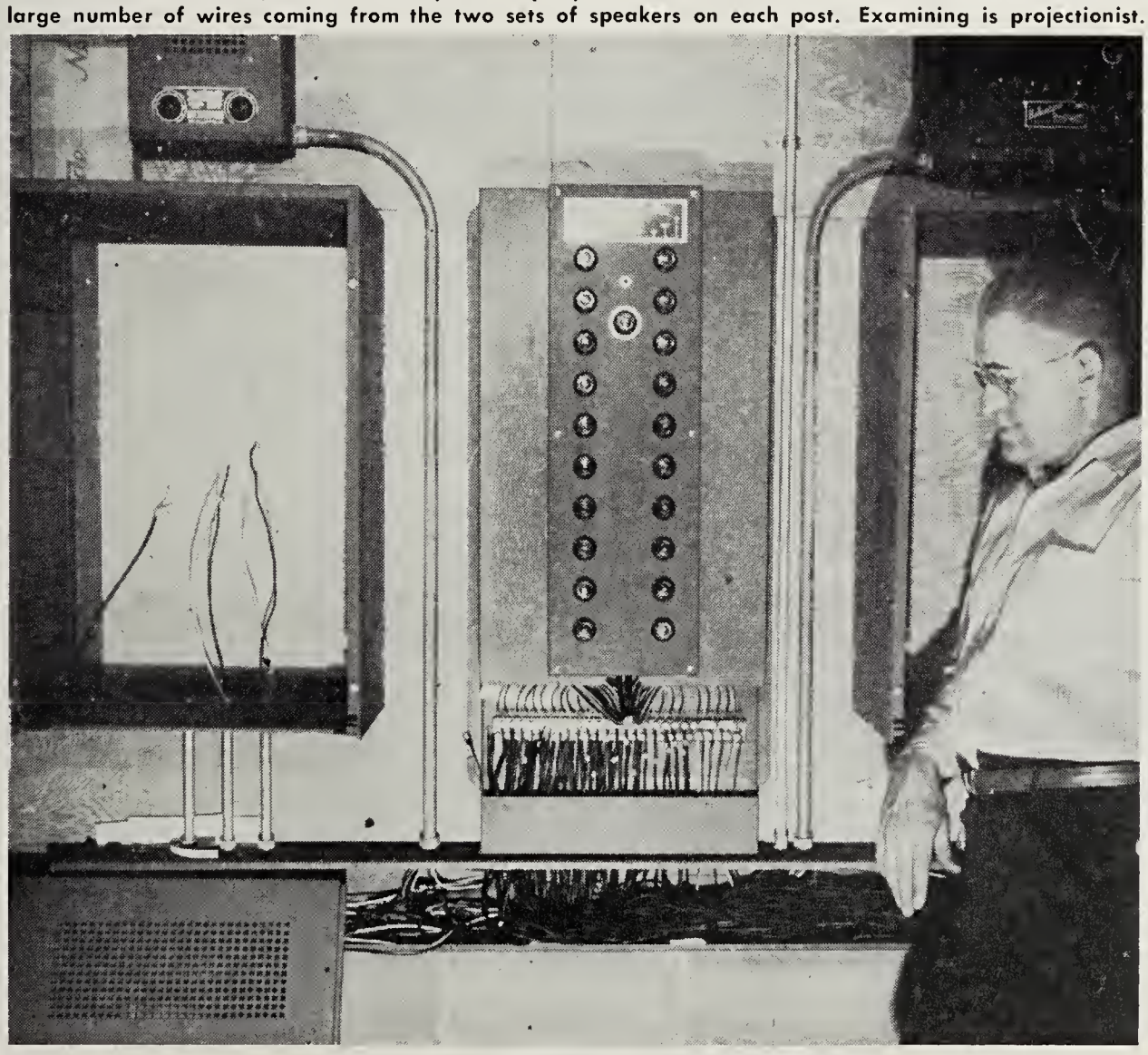
Plenty of promotional ideas are being used. To celebrate Arbor Day, for example, 500 Chinese Elms were given to the first 500 cars. A Methodist congregation, whose church burned to the ground, has been invited to hold its services in the drive-in on Sunday mornings, using the drive-in speaker system.

Opening night was a sellout, despite a day long rain and drizzle that stopped just an hour before the performance. Business has been good since the theatre opened its gates.

DRIVE-IN THEATRES



The curved tower of the Airport is shown (right) just after it had received its final coat of Raytone outdoor screen paint. The tower is five stories high, and the picture is 40 by 80 feet. Looking at the tower is J. Robert Hoff, of the Ballantyne Company, and owner of the drive-in. Seen below are the large number of wires coming from the two sets of speakers on each post. Examining is projectionist.



One of the most impressive features of the Air-Port is the screen which is 70 feet wide, on a curved wall which forms one side of a cement block building. Raytone paint was applied to the cement surface with fine results, it was reported. The building itself is five stories high and about 20 feet wide. The bottom floor is a garage for cars and equipment, and the second floor an apartment for the manager. The third, fourth, and fifth floors are used for storage.

Hoff pointed out that the theatre will serve to educate Ballantyne officials, engineers and sales personnel in many of the intricacies of drive-in operation that "just can't be learned unless you are doing the job yourself."

He said, "we have new equipment coming out of our experimental projects all the time and we have often been in the position of believing it was good but unable to give it the acid test of actual patron use. We haven't been able to go to either customers or dealers up to now with really documented material of how good our equipment it, and we have not been able to study our equipment first hand, in relationship to how the patrons react to it. I think this is the most important thing about the drive-in. We will be able to field test and do much broader experimenting at the Air-Port. I hope and think it is true that we can actually speed up our production on future new equipment because we will find out faster what works and what doesn't; what patrons like and dislike. The possibilities are unlimited."

GIVE YOUR THEATRE A "Magnetic" PERSONALITY!



Now, Mr. Exhibitor, you can give your theatre all the "pulling power" of wide screen plus high-fidelity magnetic sound. You can give your patrons the wide screen features they've been flocking elsewhere to see. And the necessary starter equipment costs unbelievably little. Whether yours is an indoor or drive-in, investigate the "Simplex plan" for equipping your theatre now. It's as simple as this:

1 You can buy what you want — even start with a one-track magnetic sound system . . . so that your patrons and your boxoffice will enjoy all the "extras" of wide screen showings.

2 Here's another plus — without disturbing your new equipment in any way, you can add the extra equipment necessary to complete your stereophonic sound system, any time you want!

So, don't wait — get on the bandwagon — join the thousands of successful exhibitors who've given their houses the wide screen "magnetic treatment!"

LOOK TO Simplex T.M. REG. U. S. PAT. OFF. **FOR A SOUND SYSTEM**

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY

NEWS OF THE Territory

New York City

Crosstown

Mort Blumenstock, Warners' vice-president in charge of advertising and publicity, came in from Burbank, Cal., for conferences with home office executives. While here, Blumenstock is setting up campaigns on important forthcoming Warner product.

Industry representatives joined Cinema Lodge members and guests at the Vernon Hills Country Club, Tuckahoe, for the third annual film industry golf tournament and funfest sponsored by Cinema Lodge, B'nai B'rith. President Burt Robbins and tournament chairman Marty Levine presided at the banquet at which the prizes were awarded. Al Fitter was the winner with low net while John Murphy was the low gross winner. The low net runner-up was Len Gruenberg, who received the Joe Hornstein trophy, while the loss gross runner-up was Bob Sherman, who captured the Jack Alicoate trophy. Sol Strausberg won the putting contest and received the Mike Levy trophy with second place going to Charles Alicoate and third going to Frank Damis. The longest drive winner was Sid Perle; the hole-in-one winner was Jack Goldsmith, with John Bergen taking second; the birdie prize was taken by Lou Wolff; Sala Hassanein was the best-dressed golfer; George Brandt was the worst golfer; and Sol Goldberg was the early bird golfer. Murray Strausberg was the winner of the exhibitor low net score contest and Ben Gladstone was runner-up. Foursome winners of silver trays contributed by William J. German, Inc., were Jack Hoffberg, Herg Berg, Hal Sloane, Bingo Brandt, Sol Strausberg, John Wenisch, Fitter, Joe Malcolm, Irving Sochin, Herman Ripps, Len Gruenberg, Murray Schoen, Hugh Owen, Kenneth Pearlman, Phil Levene, David Senft, Arthur Kerman, and A. R. Hamerslag. Foursome runners-up awarded silver salad bowls contributed by Herman Robbins, National Screen Service, were Arthur Bernhard, Mark Finkelstein, Mike Levy, Murray Strausberg, Robert Goldfarb, John Murphy, Gordon Hedwig, Gordon Craddock, Lou Wolff, Sherman, Milton Herman, Milton Cohen, Murray Elman, Jack Goldsmith, Joe Felder, Wolf Charney, and Frank Marshall.

Archbishop Thomas E. Molloy, Brooklyn diocese, announced receipt of a special message from the Papal Secretary of State to the effect that Pope Pius XII had named Edward C. Dowden, Loew's Theatres, Knight of St. Gregory, one of the highest Papal honors bestowed upon a layman. Dowden, with the Loew organization for more than a quarter of a century, is now assistant director, publicity and advertising. He is a director, Roman Catholic Orphan Asylum Society, Brooklyn; Angel Guardian Home for Foundling Children; and Emerald Association.

New Jersey

Guttenberg

The Alvin was gutted in a $300,000 three-alarm fire which started in an adjoining storage shed of a construction company.

New York State

Albany

Neil Hellman, Albany, Philadelphia and Levittown, Pa., theatreman, announced plans for a second area motel, construction on the first units of which will start in August, at the southwest corner of Northern Boulevard and Shaker Road, within the city limits. Hellman said he had taken a 99-year lease on the tract, with 1200 feet of frontage and 400 feet of depth, from County Clerk Donald L. Lynch. Hellman, who opened the Mount Vernon Motel, East Greenbush, adjacent to the Auto-Vision Theatre, a year and half ago, stated he planned to begin work for the new one about Aug. 1, on a central administration building, including a coffee shop and cocktail lounge, with two wings containing 100 rooms. This is to be ready by next spring. A second 100 rooms, swimming pool, and cabana club will be started in 1955, for completion in 1956. The 50 cabanas will be available to area residents, Hellman explained. He estimated total cost of the project to be $1,750,000. Leon Einhorn, Albany architect and designer of many drive-ins, will draft the plans. The location is about a half mile back of Film Row, on what is known as the Albany Saratoga Road.

Alexander Enterprises, Inc., has been authorized to conduct an entertainment business, with capital stock of 200 shares and with offices in Albany. Incorporators are Harry S. Alexander, new lessee, Middletown Drive-In; Anna Alexander, 1198 Western Avenue; and attorney Lewis A. Sumberg, 100 State Street. The one-time 20th-Fox branch manager and recent U-I salesman was scheduled to relight the automobiler about June 15, after paving it, installing new concession stands, and putting in new rest rooms. Middletown, a 300-car spot, operated by Lamont from 1947 through 1953, was not reopened this spring. It is the only drive-in around the city of Middletown. Alexander's wife will assist him in the operation.

Jim Evans, long-time head shipper for Paramount, is now at a booking desk in the Warner exchange. Evans, who notched 27 years in the service of Paramount, chose a date-setting affiliation with Warners to a shipping assignment in the new Clark Film Distributors' quarters in the rear of the Mack Truck Company building at 1066 Broadway. Booking is not a new job for Evans, who did a stint for Paramount in that capacity about 1927-29. At Warners, he pairs with the veteran Harry Arnove.

Film Rowers who had served in Buffalo and Detroit welcomed Mike Simon, new United Artists salesman. Simon managed for Paramount, Buffalo, and also managed a branch office in Detroit. He came to Albany as successor to Irving Shiffman, who resigned. Ray Powers is United Artists booker at the local quarters.

June 24 is the date, Fabian's Palace the place, and 10 a.m. the hour for 20th-Fox's 90-minute highlighting of clips from new product, demonstration of stereophonic sound, and revelation of its new lenses' capabilities, branch manager Nat Rosen announced. Exhibitors, members of the press, radio and television, and representatives of local opinion-forming organizations will be guests.

The Delaware was the scene of an afternoon preview of "Magnificent Obsession," arranged by U-I manager Leo Greenfield. . . . Film Row callers in-

(Continued on next page)

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EYEING THE Exchanges

NEW YORK—MGMers went down to the sea in ships, specifically the Hudson River Day Line, for the annual boatride. The all-day outing included a picnic at Bear Mountain.

WARNERS—Inspectress Minnie Quigg celebrated her natal day. . . . Bookers were clearing off their desks preparing for the Ben Abner feature and short drive week set for Aug. 8-14. . . . Accounting clerk Ed Rosenwald moved into his new home at Wantagh. . . . Officeites Cynthia Pirges, Ann Marsey, Bernice Kaplinsky, and Lillian Weinberger each donated a pint of their blood for the Red Cross. . . . It was vacation time for assistant shipper Harry Goldberg, assistant cashier Agnes McLaughlin, and booker Mike Anderson. . . . District manager Norman Ayres returned from a trip.

PARAMOUNT—It was a vacation in Montreal for ledger clerk Leon Kaplan. . . . Also enjoying a respite was ledger clerk Rhoda Adler. . . . Biller Ruth Richardson was sick.

20TH-FOX—Construction has gotten underway in the 20th-Fox building to make the entire ground floor available for the shipping and inspection department. The cashier's department has been moved to the third floor, where remodeling has already been completed. . . . Tom Feeney and wife Jeanne marked their 12th wedding anniversary. . . . A marital neophyte, Joyce Gershon, clerk, also marked an anniversary. For her and husband David it was their first.

REPUBLIC—Bookkeeping machine operator Rene Goldstein was on the sick list. . . . Switchboard operator Irene Anastasiou attended bon voyage festivities for a cousin leaving for a summer tour of Europe. . . . Officeites had lunch with former employee Maria Arroyo. . . . Myra Lerner was advanced from contract clerk to biller.

ALLIED ARTISTS — Margo MacGregor, secretary to Etta Segall, is on a diet, but the twist is she wants to gain weight. . . . Branch manager's secretary Sina Turrisi attended wedding ceremonies for brother Frank.

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BONDED—Examiner Lou Notis was vacationing. . . . Also on the vacation trail is head shipper Milton Van Praag. . . . Head inspectress Mae McGee was back after illness.

MGM—Contract clerk Joyce Cohen is wearing a fancy watch, which marks her engagement to Herman Goldstein. The youngsters have set the date for June 24 and already have their Bronx apartment. . . . Biller Sina Siegel gave a bridal shower for a friend. . . . It was a motor trip vacation through upstate New York and Canada for booker Moe Rose and family.

U-I — Print booker Dick Feinstein weekended at Camp Smith, compliments of the U. S. Army Reserve, where he went through training paces.

UNITED ARTISTS—Colleagues went to visit the recuperating booker, Calvin Young, at his home. . . . Cashier Tom McCue headed in the direction of Hartford, Conn., for his vacation. . . . A cruise on the S. S. Nassau got underway for booker Buddy Muchnick, with stopovers at Havana and the Bahamas. . . . Michael and Jay, twin sons of assistant cashier Hilda Frishman, were visiting. . . . Booker's secretary June Hill enjoyed a cruise. . . . Statistician Rose Filler received birthday cards. . . . Contract clerk Alisia Brown weekended at Atlantic City.

RKO—Lynbrook was the destination for boxoffice clerk Ethel Curtis on her annual respite. . . . Officeites attended wedding ceremonies of Evelyn Vitoulis. . . . Birthday congrats went to Ethel Curtis. . . . Four years of wedding life were marked off for Sadie Barnett, secretary to the office manager, and husband William.

COLUMBIA — Boxoffice department's Eugene Dailey weekended at Oak Ridge, N. J. . . . Contract clerk Frances Taylor made another dancing appearance on the TV show, "Spotlight On Harlem." . . . A party was held in the office for Howard Goldstein, who went into the army, and Howard Mahler, who resigned to join United Artists' home office. . . . Biller Kitty Bernstein's son Jerry is recovering after an accident. . . . New in the boxoffice department was Elaine Rachman, who formerly worked for the Astor and who is currently attending CCNY, majoring in accounting for a BBA. . . . Accounting clerk Camille Patti got a transoceanic phone call from her Joe in Japan. . . . Kitty Bernstein received birthday cards.

FAVORITE—Harry Mandell, general sales manager, Filmakers, was visiting. . . . Assistant booker Sherry Shenendorf weekended at Banner Lodge, Conn. . . . Bookkeeper Doris Topol got pictures from her fiance in Paris with the army.

RAMBLIN' 'ROUND — May Lightstone, mother of Morty and Lennie Lightstone, Island Theatre Circuit; Oscar, S.O.S. Theatre Supply; and Irving, CBS Television, and a daughter, died. She was 67. . . . Barbara Baruch, Fabian Theatres accounting department, was married to Leon Lipner. The couple honeymooned in Bermuda. . . . Jerry Schpiro, Business Education Films, has a new niece, Jill Felice. . . . Modern Talking Picture Service has turned over its full list of gratis shorts and featurettes to Sid Kulick's Bell Pictures for the Buffalo territory. . . . June saw three more anniversaries among filmites. Ben Levine, Realart booker, and wife Jeanne mark their 18th on June 21; Dave Murkan, Favorite salesman, and wife Mary celebrate their 36th; and Joe Rosenzweig, Empress, Heights, marks 27 years on June 27. . . . Arnold Jordan, former buyer, SW, Newark, N. J., celebrated son Mark's Bar Mitzvah. . . . The Motion Picture Bookers Club's last meeting of the season was open to members, friends and relatives. The club heard from Ted Krasner, former salesman for Doc Brown TV films. He now lives in Florida.

—J. A. D.

Albany

(Continued from preceding page)

cluded George Thornton, Saugerties and Windham; Sylvan Leff, Utica and Watertown; Clarence Dopp, Poland and Northville; Carl Nilman, Valatie, Shelburne Falls, Mass., and Wilmington, Vt.; Phil Baroudi, North Creek and Indian Lake; and Morris Klein, Coxsackie and Hunter. Leff and Thornton had their young daughters along. . . . The Hollywood, Frankfort, has been darkened for the summer by Clarence Dopp.

Buffalo

Elmer Lux, head, Elmart Theatres, and president, City Council, forwarded to Phil Fox, formerly of Buffalo and presently branch manager, Columbia, Cincinnati, a photo of a eulogy to the late Senator Robert A. Taft, adopted by resolution of Council, which was presented to Robert A. Taft, Jr. The resolution, adopted at the time of the Senator's death, was signed by all members of Council and it bears the seal of the city.

The Rivoli, operated by Stanley Kozanowski, is now operating on a half-week policy. . . . Charles McLeary, manager, Kensington, returned from a vacation in Florida. . . . Fred Itzenplitz, manager, Shea's North Park, and George Simon, manager, Basil's Lafayette, are on their vacation. . . . Bert Lapetina, manager, Shea's Teck, was vacationing in Milwaukee as a representative of the musicians union to the national convention. . . . Charles McLeary, manager, Kensington, installed a new wide-screen replacing one damaged by vandals.

Carl Rindeen, manager, Shea's Buffalo, sent letters to school principals advising them of "Gone With The Wind" late in July. Principals were urged to have teachers advise their students of the engagement and urge them to attend.

20th-Fox is now the headquarters of the new northeast division, with J. M. Connolly as the new division manager.

—MRS. NEDRA GRAY

MOTION PICTURE
EXHIBITOR
SERVISECTION

The Check-Up of all features and shorts for an eight-month period

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SECTION 2
Vol. 52, No. 8

JUNE 23, 1954

Allied Artists
(Monogram)

**(1952-53 releases from 5301;
1953-54 releases from 5401)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

ARROW IN THE DUST—ACMD—Sterling Hayden, Coleen Gray, Keith Larsen—Fast moving meladrama is packed with selling angles—80m.—see Apr. 7 issue—(Technicolor)—(5404).

BEHIND SOUTHERN LINES—W—Guy Madison, Andy Devine, Rand Brooks—Strictly for the lower half—51m.—see Jan. 13 issue—(5337).

BITTER CREEK—W—Wild Bill Elliott, Carleton Young, Beverly Garland—Okeh Elliott—74m.—see Feb. 24 issue—(5423).

BORDER CITY RUSTLERS—W—Guy Madison, Andy Devine, Isabel Randolph—Routine series entry far the lower half—54m.—see Jan. 27 issue—(5438).

BOWERY BOYS MEET THE MONSTERS, THE—C—Leo Gorcey, Huntz Hall, Ellen Corby—Okeh series entry—65½m.—see June 2 issue—(5419).

DRAGONFLY SQUADRON—ACD—John Hodiok, Barbara Britton, Bruce Bennett—Names should help Korean War film—83m.—see Feb. 10 issue—(S-2).

FIGHTER ATTACK—MD—Sterling Hayden, J. Carrol Naish, Joy Page—Okeh action meller has the angles for the selling—80m.—see Dec. 2 issue—(Cinecolor)—(5402).

FORTY-NINERS, THE—W—Wild Bill Elliott, Virginia Grey, Henry Morgan—Standard Elliott—70½m.—see Apr. 21 issue—(5424).

GOLDEN IDOL, THE—MD—Johnny Sheffield, Anne Kimbell, Paul Guilfoyle—Usual "Bomba" series entry—71m.—see Dec. 16 issue—(5315).

HIGHWAY DRAGNET—MD—Richard Conte, Joan Bennett, Wanda Hendrix—Action show is okeh for the duallers—70m.—see Jan. 27 issue—(5405).

LOOPHOLE—D—Barry Sullivan, Dorothy Malone, Charles McGraw—Suspenseful programmer—80m.—see Feb. 10 issue—(5414).

PARIS PLAYBOYS—C—Leo Gorcey, Huntz Hall, Veola Vonn—Okeh "Bowery Bays" entry—66m.—see Jan. 13 issue—(5418).

PRIDE OF THE BLUE GRASS—D—Lloyd Bridges, Vera Miles, Margaret Sheridan—Colarful horse racing programmer for the duallers—71m.—see Feb. 10 issue—(Color)—(5410).

RIOT IN CELL BLOCK 11—MD—Neville Brand, Emile Meyer, Frank Faylen—Well-made prisan meller is packed with angles—80m.—see Feb. 24 issue—(S-1).

SECRET OF OUTLAW FLATS—W—Guy Madison, Andy Devine, Kristine Miller—Routine series entry—54m.—see Feb. 10 issue—(5439).

SIX GUN DECISION—W—Guy Madison, Andy Devine, Gloria Saunaers—Routine western—54m.—see Dec. 16 issue—(5436).

SON OF BELLE STARR—OD—Keith Larsen, Dona Drake, Peggie Castle—Okeh programmer for the lawer half—70m.—see July 15 issue—(Color)—(5309).

TWO GUN MARSHAL—W—Guy Madison, Andy Devine, Carol Mathews—Average series entry far the lower half—52m.—see Jan. 13 issue—(5437).

WORLD FOR RANSOM—MD—Dan Duryea, Gene Lockhart, Marian Carr—Pragrammer has names to help—80m.—see Jan. 27 issue—(5408).

YUKON VENGEANCE—MD—Kirby Grant, Monte Hale, Mary Ellen Kay—Average autdoor meller—68m.—see Dec. 16 issue—(5331).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN FURY—Jungle documentary—(Color)—(5411).
BOB MATHIAS STORY, THE—Bob Mathias, Melba Mathias, Ward Bond.
DESPERADO, THE—Wayne Morris, Beverly Garland.
HOME FROM THE SEA—Neville Brand, Jan Sterling—(5409).
JUNGLE GENTS—Leo Gorcey, Huntz Hall, Laurette Luez.
KILLER LEOPARD—Johnny Sheffield, Beverly Garland.
POLICE STORY, THE—Gary Merrill, Jan Sterling.
SECURITY RISK—John Ireland, Dorothy Malone, Keith Larsen.
STRANGER IN TOWN—Yvonne De Carlo, Barry Fitzgerald, David Niven—(Technicolor)—(Made in England)—90m.
TWO GUNS AND A BADGE—Wayne Morris, Beverly Garland
WEAK AND THE WICKED, THE—Glynis Johns—(English-made).

Astor

CAT WOMEN OF THE MOON—SFD—Sonny Tufts, Victor Jory, Marie Windsor—Science-fictian entry will fit inta the duallers—64m.—see Feb. 10 issue—(3-D and 2-D).

CAVALLERIA RUSTICANA—OPD—Mario Del Monico, Richard Torigi, Rina Telli—Opera film is best sulted for the art houses—60m.—see Jan. 27 issue—(Eastman color)—(English narration).

GIRL ON THE RUN—see Honky Tonk Burlesque

HONKY TONK BURLESQUE (Girl an the Run)—MYMD—Frank Albertson, Richard Coogan, Rosemary Pettit—Mediocre effart for the exploitatian hauses—62m.—see Mar. 10 Issue.

LA TRAVIATA—OPD—Licia Evangelistra, Giulio Garl, Frank Valentino—Good for the art and class spats—60m.—see Jan. 13 issue—(Eastman Color)—(English narration).

ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Selena Royle—Explaitatian entry will serve on the lower half—62m.—see Nov. 18 Issue—(3-D and 2-D).

THREE STOPS TO MURDER—MYMD—Tom Conway, Mila Parely, Naomi Chance—Impart will fit into the lawer half—76m.—see Apr. 7 issue—(English-made).

TURN THE KEY SOFTLY—D—Yvonne Mitchell, Terence Morgan, Joan Collins—Average impart for the art houses—81m.—see Feb. 10 issue—(English-made)—(Rank).

TO BE REVIEWED OR IN PRODUCTION

RETURN OF RAFFLES—George Barraud, Carmilla Harn—(English-made).

Columbia

**(1952-53 releases from 501;
1953-54 releases from 601)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

BAD FOR EACH OTHER—D—Charlton Heston, Lizabeth Scott, Dianne Foster—Fair pragrammer—85m.—see Dec. 16 issue—Leg.: B—(624).

BAIT—D—Cleo Moore, Huga Haas, John Agar—Okeh far the lawer half—79m.—see Feb. 24 issue—Leg.: B—(639).

BATTLE OF ROGUE RIVER—OACD—George Montgomery Richard Denning, Martha Hyer—Suitable for the lawer half—71m.—see Mar. 10 issue—(Technicolor)—(637).

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—Reissue will fit inta the duallers—76m.—see May 19 issue.

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion. 3-D indicates pictures being made in any third dimensional process.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
ACMU—Action musical
ADMD—Adult melodrama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CFAN—Comedy fantasy
CFANMU—Comedy fantasy musical
CMD—Comedy melodrama
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DFAN—Drama fantasy
DMU—Dramatic musical
DOC—Documentary
DOCD—Documentary drama
DOCMD—Documentary melodrama
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
FMD—Farce musical
HISD—Historical drama
MDMU—Melodrama musical
MD—Melodrama
MUC—Musical comedy
MUCD—Musical comedy drama
MU—Musical
MUSAT—Musical satire
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYCM—Mystery comedy musical
MYD—Mystery drama
MYMD—Mystery meladrama
MYMU—Mystery musical
MYW—Mystery western
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
PD—Psychological drama
RD—Religious drama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
ROMDMU—Romantic drama with music
SAT—Satire
SFD—Science fiction drama
SCD—Sex comedy drama
TRAV—Travelogue
W—Western
WC—Western comedy
WCMU—Western comedy musical
WD—Western drama
WMD—Western melodrama
WMDMU—Western melodrama musical
WMU—Western musical

CAINE MUTINY, THE—D—Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn—Headed far the bigger maney—125m.—see June 16 issue—(Technicolor).

CHARGE OF THE LANCERS—ACD—Paulette Goddard, Jean Pierre Aumont, Richard Stapley—Crimean war actian film is akeh far the lawer half—74m.—see Dec. 30 issue—(Technicolor)—(625).

DRIVE A CROOKED ROAD—MD—Mickey Rooney, Dianne Foster, Kevin McCarthy—Pragrammer will fit Inta the duallers—82m.—see Mar. 10 issue—(638).

DRUMS OF TAHITI—MD—Dennis O'Keefe, Patricia Medina, Francis L. Sullivan—Pragrammer shauld benefit fram 3-D—73m.—see Dec. 30 issue—(Technicolor)—(3-D—628)—(2-D—654).

EL ALAMEIN—MD—Scott Brady, Edward Ashley, Rita Moreno—War meller far the lawer half—67m.—see Dec. 16 issue—(620).

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of actian—91m.—see May 19 issue—(Technicolor)—(Made in England).

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—Romantic drama is best far the art and specialty spots—63m.—see Apr. 21 issue—(Made in Italy)—(English dialogue)—(636).

IRON GLOVE, THE—MD—Robert Stack, Ursula Thless, Richard Stapley—Rautine action programmer far the lower half—77m.—see Apr. 7 issue—(Technicolor)—(634).

IT SHOULD HAPPEN TO YOU—C—Judy Hollday, Peter Lawford, Jack Lemmon—High rating—87m.—see Jan. 27 issue—(631).

JESSE JAMES VS. THE DALTONS—OD—Brett King, Barbara Lawrence, James Griffith—Far the lawer half—65m.—see Jan. 27 Issue—(Technicolor)—(3-D—629)—(2-D—655).

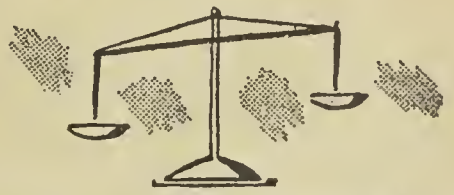
JOLSON STORY, THE—BIDMU—Larry Parks, Evelyn Keyes, William Demarest—Reissue of musical hit shauld benefit from stereaphonic sound—122m.—see May 5 issue—(Technicolor)—(SS).

JUNGLE MAN-EATERS—AD—Johnny Weissmuller, Karin Booth, Richard Stapley—Rautine series entry—68m.—see June 2 issue.

KILLER APE—AD—Johnny Weissmuller, Carol Thurston, Max Palmer—Routine series entry—68m.—see Dec. 2 issue—(626).

MAD MAGICIAN, THE—MD—Vincent Price, Mary Murphy, Eva Gabor—Okeh programmer—72m.—see Mar. 24 Issue—(3-D—640)—(2-D—657).

HONEST OPINION



based on KNOWLEDGE!

Here is a summary of the FACTUALLY HONEST Data as originally published in our "Pink Section" REVIEWS. It is ALL of the facts in a nutshell . . . as up-to-date as last Friday!

Check these running times and other data against your records!

MASSACRE CANYON—MD—Phil Carey, Audrey Totter, Douglas Kennedy—Okeh programmer—66m.—see Apr. 21 issue—(635).
MIAMI STORY, THE—MD—Barry Sullivan, Luther Adler, Adele Jergens—Suspenseful program meller—75m.—see Apr. 7 issue—(641).
MISS SADIE THOMPSON—DMU—Rita Hayworth, Jose Ferrer, Aldo Ray—Headed far the better grasses—91m.—see Dec. 30 issue—Leg.: B—(Technicolor)—(Made in Hawaii)—(3-D—630)—(2-D—656).
OUTLAW STALLION, THE—OD—Phil Carey, Dorothy Patrick, Billy Gray—Fair pragrammer far the duallers—64m.—see June 30 issue—(Technicolor).
PARATROOPER—MD—Alan Ladd, Leo Genn, Susan Stephen—Ladd starrer has plenty af angles ta attract—87m.—see Dec. 30 issue—(Technicolor)—(Made in England)—(619).
SARACEN BLADE, THE—Ricardo Montalban, Betta St. John, Rick Jason—Average pragrammer far the duallers—76m.—see June 2 issue—Leg.: B—(Technicolor).
SINGIN' IN THE CORN—CDMU—Judy Canova, Allen Jenkins, Guinn Williams—Reissue far the lawer half—64m.—see Dec. 16 Issue—(627).
WILD ONE, THE—MD—Marlon Brando, Mary Murphy, Robert Keith—Rugged meller lends itself to plenty af tarrid exploitation—79m.—see Dec. 30 Issue—Leg.: B—(623).

TO BE REVIEWED OR IN PRODUCTION

BLACK DAKOTAS, THE—Gary Merrill, Wanda Hendrix, John Bromfield—(Technicolor).
BLACK KNIGHT, THE—Alan Ladd, Patricia Medina—(Technicolor)—(Made in England).
BULLET IS WAITING, A—Jean Simmons, Rory Calhoun, Stephen McNally—(Technicolor).
CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh.
CONGACEIRA—(Brazilian-made)—(English titles).
DETECTIVE, THE—Alec Guiness, Joan Goeenwood, Peter Finch—(English-made).
END OF THE AFFAIR, THE—Van Johnson, Deborah Kerr—(Made in England).
FIRE OVER AFRICA—Maureen O'Hara, MacDonald Carey—(Made in England, Spain, and Africa)—(Technicolor).
GREAT GREEN OG, THE—Robert Hutton, Gerald Mohr—(3-D).
HUMAN DESIRE—Gloria Grahame, Glenn Ford.
I WAS A PRISONER IN KOREA—Robert Francis, Dianne Foster, E. G. Marshall.
JUNGLE JIM AND THE MOON MEN—Johnny Weissmuller, Jean Byron, Billy Curtis.
LAW VS. BILLY THE KID, THE—Scott Brady, Betta St. John—(Technicolor).
LONG, GRAY LINE, THE—Tyrone Power, Maureen O'Hara—(Technicolor)—(CinemaScope).
MAIN EVENT, THE—Broderick Crawford, Roberta Haynes—(3-D).
MASTERSON OF KANSAS—George Montgomery, Nancy Gates—(Technicolor).
NAKED WORLD, THE—Lex Barker, Eva Gabor, Robert Hutton.
ON THE WATERFRONT—Marlon Brando, Eva Marie Saint, Karl Malden—(632)—107m.
PHFFFT—Judy Holiday, Jack Lemmon, Jack Carson—(Technicolor).
PIRATES OF TRIPOLI—Paul Henreid, Patricia Medina—Technicolor).
PRIZE OF GOLD—Richard Widmark, Nigel Patrick, Mai Zetterling—(Technicolor)—(Made in England and Germany).
PROUD ONES, THE—Michele Morgan, Gerard Philipe, Carlos Lopez Moctezuma—(Made in France and Mexico).
PUSHOVER—Fred MacMurray, Phil Carey, Kim Novak.
ROUGH COMPANY—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—(Technicolor)—(CinemaScope).
THEY RODE WEST—Robert Francis, Donna Reed—(Technicolor).
THREE FOR THE SHOW—Betty Grable, Jack Lemmon, Marge and Gower Champion—(Technicolor)—(CinemaScope).
THREE HOURS TO KILL—Dana Andrews, Donna Reed—(Technicolor).
VIOLENT MEN—Randolph Scott, Jocelyn Branda—(Technicolor).
WYOMING OUTLAWS—Phil Carey, Gene Evans—(Technicolor).

IFE

(All films are Italian-made)

ANITA GARIBALDI—HISD—Anna Magnani, Raf Vallone, Alain Cuny—Magnani name might help this in the art houses—95m.—see Feb. 10 Issue—(English titles).
APPOINTMENT FOR MURDER—MD—Umberto Spadaro, Delia Scala, Andrea J. Bosic—Average Impart for the Italian and art spats—90m.—see Mar. 24 Issue—(English titles).
DESTINATION MATRIMONY—CD—Eduardo De Filippo, Titina De Filippo, Anna Maria Ferrero—Fair Italian impart for the art hauses—96m.—see Jan. 27 Issue—Leg.: B—(English titles).
FLAMES OF LOVE—ROMD—Lea Padavani, Leonardo Cortese, Sandro Rufini—Sentimental lave tale for the Italian spats—82m.—see Dec. 16 Issue—Leg.: B—(English titles).
FUGITIVE IN TRIESTE—MD—Jacques Sernas, Massimo Girotti, Doris Durantl—Routine Impart for the Italian spats—83m.—see Feb. 10 Issue—Leg.: B—(English titles).
GENOESE DRAGNET—MD—Charles Rutherford, Lianella Carrell, Cesare Danova—Routine impart far Italian spats—106m.—see Feb. 24 Issue—(English titles).
GIRLS MARKED DANGER—MD—Silvana Pampanini, Eleonora Rossi Drago, Marc Lawrence—Exploitation impart has the angles—70m.—see June 2 issue—Leg.: C—(Dubbed in English).
GOLDEN COACH, THE—D—Anna Magnani, Odoardo Spadaro, Nada Fiorelli—Colarful entry shauld appeal ta the art and specialty spots—105m.—see Jan. 27 issue—(Technicolor)—(English dialogue).
GREATEST LOVE, THE—D—Ingrid Bergman, Alexander Knox, Ettore Giannini—Bergman name will have to make the difference—113m.—see Jan. 27 issue—(English dialogue).
HELL RAIDERS OF THE DEEP—D—Eleonora Rossi Drago, Pierre Cressoy, Girolamo Manisco—Exploitable impart—93m.—see May 19 issue—Leg.: B—(Dubbed in English).
HIS LAST 12 HOURS—FAN—Jean Gabin, Mariella Lotti, Elena Altieri—Good Impart far the art hauses—89m. see Feb. 24 Issue—Leg.: B—(English titles).
LUCKY FIVE, THE—CD—Eudardo De Filippo, Aldo Fabrizi, Titina De Filippo—Uneven Import is best far the art spots—85m.—see Dec. 2 Issue—(English titles).
LURE OF THE SILA—MD—Silvana Mangano, Amedea Nazzari, Vittorio Gassman—Rautine impart has the angles far the selling—74m.—see Jan. 13 Issue—Leg.: B—(Dubbed in English).
MELODY OF LOVE—MUCD—Giacomo Rondinella, Maria Fiore, Nadia Gray—Pleasant fare far the Italian spots—96m.—see May 5 Issue—(English titles).
MY HEART SINGS—CMU—Ferrucclo Tagliavani, Franca Marzi, Riccardo Billi—Minar camedy far the Italian and art spats—99m.—see Apr. 7 Issue—(English titles).
SECRET ASSIGNMENT—MD—Vivi Gioi, Massimo Serato, Carlo Ninchi—Fair spy thriller far the art and Italian spats—116m.—see Apr. 7 issue—(Engilsh titles).
SENSUALITA—D—Eleonora Rossi Drago, Amedeo Nazzari, Marcello Mastrolanni—Fair import has plenty af exploitatian angles—72m.—see May 19 issue—Leg.: C—(Dubbed in English).
TARANTELLA NAPOLETANA—MUC—Clara Bindi, Clara Crispo, Vittorio Crispo—Weak musical for the Italian spots—86m.—see May 19 issue—(Gaevacolor)—(English titles).
TORMENTO—ROMD—Amedeo Nazzari, Yvonne Sanson, Giuditta Rissone—Dreary tale is best for the Italian spats—98m.—see Jan. 13 Issue—Leg.: B—(English titles).
WHITE HELL OF PITZ PALU, THE—D—Hans Albers, Adrian Hoven, Liselotte Pulver—Rautine art house presentatian—98m.—see Dec. 16 issue—(Swiss-made)—(Dubbed In English).

TO BE REVIEWED OR IN PRODUCTION

AIDA—Sophia Loren, Lois Maxwell, singers and ballet of Rome Opera House—(Ferraniacolor).
HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).
NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvvette Chauvire—(Pathe Color).
TOO YOUNG FOR LOVE—Marina Vlady, Pierre Michel Beck, Aldo Fabrizi—(Dubbed In English).

Lippert

(1952-53 releases from 5201
1953-54 releases from 5301)

BLACK GLOVE, THE—MYMD—Alex Nicol, Eleanor Summerfield, John Salew—Interesting impart far the duallers—84m.—see Mar. 10 issue—(English-made)—(5305).
BLACKOUT—MYMD—Dane Clark, Belinda Lee, Betty Ann Davies—Impart is akeh far the lawer half—87m.—see Mar. 24 issue—(English-made)—(5309).
COWBOY, THE—DOC—Narrated by Tex Ritter, Bill Conrad, John Dehner, Larry Dobkin—Unusual dacumentary has plenty of merit—69m.—see Jan. 13 issue—(Eastman Color)—(5308).
FANGS OF THE WILD—MD—Charles Chaplin, Jr., Onslow Stevens, Margia Dean—Routine programmer far the lower half—71m.—see May 19 issue—(5311).
FIGHTING MEN, THE—MD—Rossana Brazzi, Claudine Dupuis, Eduardo Cianelli—Slow maving impart far the lower half—63m.—see Jan. 27 issue—(Italian-made)—(Dubbed and narrated In English)—(5222).
HEAT WAVE—MD—Alex Nicol, Hillary Brooke, Sidney James—Okeh pragrammer far the lower half—68m.—see May 19 issue—(English-made)—(5310).
HOLLYWOOD THRILLMAKERS—MD—James Gleason, Bill Henry, Theila Darin—For the lower half—60m.—see Feb. 10 Issue—(5321).
LIMPING MAN, THE—MD—Lloyd Bridges, Maira Lister, Alan Wheatley—Okeh for the lower half—76m.—see Jan. 13 Issue—(English-made)—(5318).
MAN FROM CAIRO, THE—MYMD—George Raft, Gianna Maria Canale, Massimo Serato—Import will fit Into the lower half—82m.—see Dec. 2 Issue—(Made In Italy)—(5302).
SHADOW MAN—MYMD—Cesar Romero, Kay Kendall, Edward Underdown—Import will fit Into the lower half—77m.—see Dec. 2 issue—(English-made)—(5316).
TERROR STREET—MD—Dan Duryea, Elsy Albin, Ann Gudrun—Import will fit Inta the lower half—83m. see Jan. 13 Issue—(English-made)—(5304).
WE WANT A CHILD—D—Ib Schonberg, Ruth Breinholm, Jorgen Efenberg—Sex drama should have interest for restricted or segregated audiences—76m.—see May 5 issue—(Swedish-made)—(Dubbed In English)—(5324).

WHITE FIRE—MD—Scott Brady, Mary Castle, John Blythe—Sharply paced Import has names ta help—82m.—see Jan. 13 Issue—(English-made)—(5317).

TO BE REVIEWED OR IN PRODUCTION

BIG CHASE, THE—Lon Chaney, Glenn Langan, Adele Jergens—(5327).
DEADLY GAME, THE—Lloyd Bridges, Finlay Currie, Simone Silva—(English-made)—(5402).
MONSTER FROM THE OCEAN FLOOR—Anne Kimbell, Stuart Wade—(5328)—65m.
PAID TO KILL—Dane Clark—(5326).
RACE FOR LIFE, A—Richard Conte, Mari Aldon—(English-made)—(5403).
RIVER BEAT—Phyllis Kirk, John Bentley—(5329)—73m.
SILENT RAIDERS—Richard Bartlett, Earle Lyon, Jeanette Bordeaux—(5404).
THUNDER PASS—Dane Clark, Dorothy Patrick, Andy Devine—(5405).
UNHOLY FOUR, THE—Paulette Goddard—(5401).

Metro

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals In brackets indicate maximum aspect ratio In which features can be projected; SS indicates availability of stereophonic sound)

EXECUTIVE SUITE—D—William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch—High rating—104m.—see Feb. 24 issue—(423)—(1.75-1).
FLAME AND THE FLESH—D—Lana Turner, Pier Angeli, Carlos Thompson—Name draw will have to make the difference—104m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in Italy)—(421)—(1.75-1).
GIVE A GIRL A BREAK—CMU—Marge and Gower Champion, Debbie Reynolds—Minor musical will fit Inta the duallers—82m.—see Dec. 16 issue—(Technicolor)—(412)—(SS).
GONE WITH THE WIND—D—Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard—Reissue should have wide appeal—222m.—see June 2 issue—(Technicolor)—(430)—(1.75-1)—(SS).
GREAT DIAMOND ROBBERY, THE—C—Red Skelton, Cara Williams, James Whitmore—Skelton starrer will fit into the lawer half—69m.—see Dec. 16 issue—(414)—(1.75-1).
GYPSY COLT—D—Donna Corcoran, Ward Bond, Frances Dee—Programmer is best suited far young people, family trade—72m.—see Feb. 10 issue—(Ansco Color)—(Print by Technicolor)—(419)—(1.75-1).
JULIUS CAESAR—D—Marlon Branda, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr—High rating, meritorious offering—121m.—see June 17 issue—(422)—(SS).
KNIGHTS OF THE ROUND TABLE—COSD—Robert Taylor, Ava Gardner, Mel Ferrer—Impressive CinemaScope praduction is headed for the better maney—115m.—see Dec. 30 issue—(Eastman Color)—(CinemaScope)—(Made in England)—(413).
LONG, LONG TRAILER, THE—C—Lucille Ball, Desi Arnaz, Marjorie Main—Highly amusing camedy shauld be aided by stars' TV draw—96m.—see Jan. 13 Issue—(Ansco Color)—(Print by Technicolor)—(416)—(1.75-1)—(SS).
MEN OF THE FIGHTING LADY—DOCD—Van Johnson, Walter Pidgeon, Louis Calhern—Well-made all-male war film shapes up as an explaitable opportunity—80m.—see May 19 issue—(Ansco Color)—(Print by Technicolor)—(425)—(1.75-1).
PRISONER OF WAR—D—Donald Reagan, Steve Forrest, Dewey Martin—Grim war tale can stand plenty of selling—81m.—see Apr. 7 Issue—(427)—(1.75-1).
QUO VADIS—HISD—Robert Taylor, Deborah Kerr, Leo Genn—High rating—168m.—see Dec. 16 issue—(Technicolor)—(Made in Italy)—(411)—(1.75-1).
RHAPSODY—D—Elizabeth Taylor, Vittorio Gassman, John Ericson—Women's draw, plus musical appeal, should make the difference—115m.—see Feb. 24 issue—Leg.: B—(Technicolor)—(420)—(1.75-1).
ROSE MARIE—ROMMDMU—Ann Blyth, Howard Keel, Fernando Lamas—CinemaScape musical drama packs plenty of entertainment—104m.—see Mar. 10 issue—(EastmanColor)—(CinemaScope)—(418).
SAADIA—MD—Cornel Wilde, Mel Ferrer, Rita Gam—Name values should be factar in the selling—87m.—see Jan. 13 issue—(Technicolor)—(Made in French Morocco—(415)—(1.66-1)—(SS).
SEVEN BRIDES FOR SEVEN BROTHERS—CMU—Howard Keel, Jeff Edwards, Jane Powell—Highly entertaining—103m.—see June 16 issue—(AnscoColor)—(CinemaScope)—(426).
STUDENT PRINCE, THE—MU—Ann Blyth, Edmund Purdom, John Ericson—Names will help entertaining musical—107m.—see June 2 issue—(Ansco Color)—(CinemaScope)—(424).
TENNESSEE CHAMP—CD—Shelley Winters, Keenan Wynn, Dewey Martin—Pleasing entry for the small towns and neighbarhaads—73m.—see Feb. 24 Issue—Leg.: B—(Ansco-Color)—(Print by Technicolor)—(417)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

ATHENA—Jane Powell, Debbie Reynolds, Vic Damone—(Technicolor).
BEAU BRUMMEL—Stewart Granger, Elizabeth Taylar—(Color)—(Made in England).
BETRAYED—Clark Gable, Lana Turner, Victor Mature—(Eastman Color)—(428)—(1.75-1).
BIG MIKE—Gig Young, Jane Greer, Robert Hortan.
BRIGADOON—Gene Kelly, Cyd Charisse—(Ansco Color)—(Print by Technicolor)—(CinemaScope).
COBWEB, THE—Lana Turner, Robert Taylor, Grace Kelly.
CREST OF THE WAVE—Gene Kelly, Jeff Richards—(Made In England).
DEEP IN MY HEART—Jose Ferrer, Merle Oberon, Doe Avedon—(Technicolor).
GLASS SLIPPER, THE—Leslie Caron, Michael Wilding, Ballets de Paris—(Technicolor).
GREEN FIRE—Stewart Granger, Grace Kelly, Paul Douglas—(Color)—(CinemaScope)—(Made in Columbia).
HER TWELVE MEN—Greer Garson, Robert Ryan, Rex Thompson—(AnscoColor)—(Print by Technicolor)—(429)—(1.75-1)—91m.
HIT THE DECK—Jane Powell, Debbie Reynolds, Vic Damone—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Sadler's Wells Ballet, Tamara Toumanova—(Technicolor)—(Made in England).
JUPITER'S DARLING—Esther Williams, Howard Keel, George Sanders—(Technicolor)—(CinemaScope).
LAST TIME I SAW PARIS, THE—Elizabeth Taylor, Van Johnson, Donna Reed—(Technicolor).
MANY RIVERS TO CROSS—Robert Taylor, Eleanor Parker, Victor McLaglen—(Eastman Color)—(CinemaScope).
PRODIGAL, THE—Lana Turner, Edmund Purdom, Taina Eig—(Color)—(CinemaScope).
ROGUE COP—Robert Taylor, Janet Leigh, George Raft.
VALLEY OF THE KINGS—Robert Taylor, Eleanor Parker, Carlos Thompson—(Eastman Color)—(Print by Technicolor)—(Made in Egypt)—(1.75-1).

Paramount

(1952-53 releases from 5200
1953-54 releases from 5300)

(All features are being photographed for projection In aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

ABOUT MRS. LESLIE—D—Shirley Booth, Robert Ryan, Marjie Millar—Star draw should make the difference—104m.—see May 5 issue—Leg.: B—(5321).
ALASKA SEAS—MD—Robert Ryan, Jan Sterling, Brian Kelth—Routine meller may be aided by names—78m.—see Jan. 27 Issue—(5313).
CASANOVA'S BIG NIGHT—COSF—Bob Hope, Joan Fontaine, Basil Rathbone—Better than average Hope starrer—86m.—see Mar. 10 issue—(Technicolor)—(5316).
ELEPHANT WALK—D—Elizabeth Taylor, Dana Andrews, Peter Finch—Distinguished film deserves plenty of attention—103m.—see Apr. 7 issue—(Technicolor)—(Partly made in Ceylon)—(5317).
GREATEST SHOW ON EARTH, THE—D—Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamaur, James Stewart, Gloria Grahame—Reissue of circus drama has the angles—151m.—see June 2 issue—(Technicolor)—(5325).
JIVARO—MD—Fernando Lamas, Rhonda Fleming, Brian Kelth—Fair meller—91m.—see Jan. 27 issue—(Technicolor)—(2-D and 3-D)—(5311).
KNOCK ON WOOD—F—Danny Kaye, Mal Zetterling, Torin Thatcher—High rating Kaye starrer—103m.—see Apr. 7 issue—(Technicolor)—(SS)—(5319).
LIVING IT UP—MUC—Dean Martin, Jerry Lewis, Janet Leigh—High rating comedy—95m.—see May 5 Issue—(Technicolor)—(5320).
MONEY FROM HOME—F—Dean Martin, Jerry Lewis, Marjie Millar—Martin and Lewis draw will make the difference—100m.—see Dec. 2 issue—(Technicolor)—(3-D—5310)—(2-D—5330).
NAKED JUNGLE, THE—MD—Eleanor Parker, Charlton Heston, Abraham Sofaer—Tense meller is loaded with selling angles—95m.—see Feb. 24 issue—(Technicolor)—(5315).
RED GARTERS—WMU—Rosemary Clooney, Jack Carson, Guy Mitchell—Different type musical western will need plenty of help—91m.—see Feb. 10 issue—Leg.: B—(Technicolor)—(5314).
SECRET OF THE INCAS—MD—Charlton Heston, Robert Young, Nicole Maurey—Interesting adventure programmer—101m.—see June 2 issue—Leg.: B—(Technicolor)—(5318).

TO BE REVIEWED OR IN PRODUCTION

BLUE HORIZONS—Fred MacMurray, Charlton Heston, Donna Reed—(Technicolor)—(VistaVision).
BRIDGES AT TOKO-RI—William Holden, Frederic March, Grace Kelly, Mickey Rooney—(Technicolor).
CONQUEST OF SPACE—Eric Fleming, William Redfield, Georgiann Johnson—(Technicolor).
COUNTRY GIRL, THE—Bing Crosby, William Halden, Grace Kelly.
LOVE IS A WEAPON—John Payne, Mary Murphy—(Technicolor)—(VistaVision).
MAMBO—Silvana Mangano, Shelley Winters, Vittorio Gassman—(Made In Italy).
REAR WINDOW—James Stewart, Grace Kelly, Wendell Corey—(Technicolor).
RUN FOR COVER—James Cagney, John Derek, Viveca Lindfors—(Technicolor)—(VistaVision).
SABRINA—William Halden, Humphrey Bogart, Audrey Hepburn—Leg.: B.
STRATEGIC AIR COMMAND—James Stewart, June Allyson—(Technicolor)—(VistaVision).
3 RING CIRCUS—Dean Martin, Jerry Lewis, Zsa Zsa Gabor—(Technicolor)—(VistaVision).
TO CATCH A THIEF—Gary Grant, Grace Kelly—(Technicolor)—(VistaVision)—(Made in France).
ULYSSES—Kirk Douglas, Silvana Mangano, Anthony Quinn—(Technicolor)—(Made in Europe).
WE'RE NO ANGELS—Humphry Bogart, Aldo Ray, Joan Bennett—(Technicolor)—(VistaVision).
WHITE CHRISTMAS—Bing Crosby, Danny Kaye, Rosemary Clooney—(Technicolor)—(VistaVision).

RKO

(1952-53 releases from 301
1953-54 releases from 401)
(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BADMAN'S TERRITORY—W—Randolph Scott, Ann Richards, George "Gabby" Hayes—Scott name should help reissue—98m.—see May 5 issue—(476).
BEST YEARS OF OUR LIVES, THE—D—Myrna Loy, Frederic March, Dana Andrews—Reissue retains plenty of timeliness—170m.—see Dec. 30 issue—(452)—(1.75-1).
CARNIVAL STORY—MD—Anne Baxter, Steve Cochran, Lyle Bettger—Colorful meller is packed with selling angles—94m.—see Mar. 24 issue—Leg.: B—(Agfa Color)—(Print by Technicolar)—(Made in Germany)—(412)—(1.75-1).
DANGEROUS MISSION—MD—Victor Mature, Piper Laurie, Vincent Price—Fair programmer—75m.—see Mar. 10 issue—(Technicolor)—(3-D—410)—(2-D—430)—(1.75-1).
ENCHANTED COTTAGE, THE—D—Robert Young, Dorothy McGuire, Herbert Harshall—Reissue has names to appeal to women—91m.—see Mar. 10 issue—(472).
FRENCH LINE, THE—CMU—Jane Russell, Gilbert Roland, Arthur Hunnicutt—Explaitatian angles should be an important factor in the selling—102m.—see Jan. 13 issue—Leg.: C—(Technicolor)—(3-D—407)—(2-D—437)—(1.75-1).
HANS CHRISTIAN ANDERSEN—DMU—Danny Kaye, Farley Granger, Jeanmaire—Star value will make the difference in general release—111m.—see June 2 issue—(Technicolor)—(551).
KILLERS FROM SPACE—SFD—Peter Graves, James Seay, Barbara Bestar—Science-fiction entry will fit into the lower half—71m.—see Feb. 10 issue—(409)—(1.85-1).
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—Cary Grant, Myrna Loy, Melvyn Douglas—Names should help reissue—93m.—see Apr. 7 issue—(473).
PETER PAN—CAR—Voices of Bobby Driscoll, Kathryn Beaumont, Hans Conreid—High rating Disney—77m.—see Mar. 10 issue—(Technicolor)—(492).
PINOCCHIO—CAR—Disney cartoon reissue has the angles—87m.—see Mar. 10 issue—(Technicolor)—(493).
RACHEL AND THE STRANGER—DMU—Loretta Young, William Holden, Robert Mitchum—Reissue has the names to help—79m.—see Jan. 27 issue—(469).
ROB BOY—MD—Richard Todd, Glynis Johns—Actian-packed swashbuckler has the angles far the selling—82m.—see Dec. 2 issue—(Technicolor)—(Made in England)—(Disney)—(494).
SAINT'S GIRL FRIDAY, THE—MD—Louis Hayward, Naomi Chance, Sidney Tafler—Import will fit into the lawer half—68m.—see Mar. 24 issue—Leg.: B—(English-made)—(411).
SEA AROUND US, THE—DOC—High rating documentary—61m.—see Mar. 10 issue—(Technicolor)—(403).
SHE COULDN'T SAY NO—C—Robert Mitchum, Jean Simmons, Arthur Hunnicut—Pleasing comedy—B9m.—see Jan. 27 issue—(40B)—(1.75-1).
SILVER LODE—OMD—John Payne, Lizabeth Scott, Dan Duryea—Standard outdoar show—B0m.—see May 19 issue—(Technicolor)—(413).
SPANISH MAIN, THE—MD—Maureen O'Hara, Paul Henreid, Walter Slezak—Reissue has the names to help 100m.—see May 5 issue—(Technicolor)—(475).
STATION WEST—W—Dick Powell, Jane Greer, Agnes Moorehead—Names should help reissue—92m.—see June 2 issue—(478).
TALL IN THE SADDLE—W—John Wayne, Ella Raines, George "Gabby" Hayes—Reissue has Wayne name to help—8Bm.—see Mar. 10 issue—(471).
THEY WON'T BELIEVE ME—D—Robert Young, Susan Hayward, Jane Greer—Reissue has the names to help—94m.—see Apr. 7 issue—(474).
THING FROM ANOTHER WORLD, THE—SFD—Margaret Sheridan, Kenneth Tobey, Robert Cornthwaite—Science fictian reissue offers exploitatian possibilities—86m.—see June 2 issue—(477).
VALLEY OF THE SUN—W—Lucille Ball, James Craig, Dean Jagger—Reissue has the names to help—7Bm.—see Jan. 27 issue—(470).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN ADVENTURE—Documentary—(Color).
AMERICANO, THE—Glenn Ford, Cesar Romero, Ursula Thiess.
BIG RAINBOW, THE—Jane Russell, Richard Egan, Gilbert Roland—(Technicolor).
CONQUEROR, THE—John Wayne, Susan Hayward—(Color)—(CinemaScope).
GIRL RUSH—Rosalind Russell—(Technicolor).
HEAVY WATER—Documentary on World War II—(Norwegian-made).
JET PILOT—Jahn Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolar).
NIGHT WITHOUT END—Linda Darnell, Dan Duryea, Faith Domergue—(Eastman Color).
PASSION—Cornel Wilde, Yvonne DeCarlo (Technicolor)—(SuperScope).
SINS OF ROME—Massima Girotti, Ludmilla Tcherina, Yves Vincent—(Italian-made)—(Dubbed in English)—(414)—Leg.: B—72m.
SON OF SINBAD—Dale Robertson, Sally Forrest, Vincent Price, Lili St. Cyr—(Technicolor)—(2-D and 3-D)—(1.75-1).
SUSAN SLEPT HERE—Dick Powell, Debbie Reynolds—(Technicolor).

Republic

(1952-53 releases from 5201; 1953-54 releases from 5301)
(All features are being photographed for projection in aspect ratios from 1.33 to 1.B5-1)

GERALDINE—MUC—John Carroll, Mala Powers, Jim Backus—Pleasant musical—90m.—see Dec. 16 issue—(5302).
HELL'S HALF ACRE—MD—Wendell Corey, Evelyn Keyes, Elsa Lanchester—Okeh melodrama has names to help 91m.—see Feb. 10 Issue—Leg.: B—(Made in Hawaii)—(5304).
JOHNNY GUITAR—ODMU—Joan Crawford, Sterling Hayden, Mercedes McCambridge—Crawford draw will be the most important factor in the selling—110m.—see May 5 issue—(Trucolor)—(5307).
JUBILEE TRAIL—ODMU—Vera Ralston, Joan Leslie, Forrest Tucker—Lavishly praduced outdaar drama has the angles—103m.—see Jan. 27 issue—(Trucolor by Consolidated)—(5303).
LAUGHING ANNE—MD—Wendell Corey, Margaret Lockwood, Forrest Tucker—Interesting melodrama has the angles—90m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in England)—(5305).
MAKE HASTE TO LIVE—D—Dorothy McGuire, Stephen McNally, Mary Murphy—Suspenseful drama has names to help—90m.—see Apr. 7 issue—(5306).
OUTCAST, THE—OD—John Derek, Joan Evans, Jim Davis—Okeh autdoor shaw—90m.—see June 30 issue—(Trucolor).
PHANTOM STALLION—W—Rex Allen, Slim Pickens, Carla Balenda—Routine series entry—54m.—see Apr. 21 issue—(5331).
RED RIVER SHORE—W—Rex Allen, Slim Pickens, Lyn Thomas—Okeh series entry—54m.—see Dec. 30 Issue (5234).
SAVAGE FRONTIER—W—Allan "Rocky" Lane, Eddy Waller, Dorothy Patrick—Routine series entry—54m.—see June 3 issue—(5242).
UNTAMED HEIRESS—C—Judy Canova, Donald "Red" Barry, George Cleveland—For the lawer half—70m.—see May 5 issue—(5325).

TO BE REVIEWED OR IN PRODUCTION

ATOMIC KID, THE—Mickey Rooney, Elaine Davis.
CAROLINE CANNONBALL—Judy Canova.
SHANGHAI STORY, THE—Edmond O'Brien, Ruth Roman.
TOBOR, THE GREAT—Charles Drake, Karen Booth, Arthur Shields—70m.
TROUBLE IN THE GLEN—Margaret Lockwood, Orson Welles, Forrest Tucker—(Trucolor)—(English-made).

20th Century-Fox

(1953 releases from 301; 1954 releases from 401)

BENEATH THE 12-MILE REEF—MD—Robert Wagner, Terry Moore, Gilbert Roland—CinemaScope enhances colorful tale of sponge fishermen—102m.—see Dec. 30 issue—(Technicolor)—(CinemaScope)—(337).
CRY OF THE CITY—MYMD—Victor Mature, Richard Conte, Shelley Winters—Reissue has names to help—95m.—see Mar. 24 issue—(441).
DEMETRIUS AND THE GLADIATORS—MD—Victor Mature, Susan Hayward, Michael Rennie—Highly entertaining sequel to "The Rabe"—101m.—see June 16 issue—(Technicolor)—(CinemaScope)—(415).
GORILLA AT LARGE—MYMD—Cameron Mitchell, Anne Bancroft, Lee J. Cobb—Exploitable programmer—84m.—see May 5 issue—Leg.: B—(Technicolor)—(3-D and 2-D)—(406).
HELL AND HIGH WATER—AD—Richard Widmark, Bella Darvi, Victor Francen—Melodramatic sea story is headed for the better money—103m.—see Feb. 16 issue—(Technicolor-DeLuxe)—(CinemaScope)—(403).
KEYS OF THE KINGDOM, THE—D—Gregory Peck, Thomas Mitchell, Rosa Stradner—Names should help reissue—137m.—see Dec. 16 issue—(358).
KING OF THE KHYBER RIFLES—MD—Tyrone Power, Terry Moore, Michael Rennie—Should register in the better grosses—99m.—see Dec. 30 issue—(Technicolor-DeLuxe)—(CinemaScope)—(401).
MAN CRAZY—MD—Neville Brand, Christine White, Irene Anders—For the lower half—79m.—see Dec. 30 issue—Leg.: B—(339).
MAN IN THE ATTIC—MD—Jack Palance, Constance Smith, Byron Palmer—Tense program melodrama—B2m.—see Dec. 30 issue—Leg.: B—(340).
NEW FACES—MUC—Ronny Graham, Eartha Kitt, Robert Clary—Entertaining musical revue should benefit from CinemaScope—98m.—see Feb. 24 issue—Leg.: B—(Color)—(CinemaScope)—(409).
NIGHT PEOPLE—MD—Gregory Peck, Braderick Crawford, Rita Gam—Suspensive meller has the names to help—93m.—see Mar. 24 issue—(Technicolor)—(Made In Germany)—(CinemaScope)—(407).
ORCHESTRA WIVES—MUCD—Glenn Miller and Orchestra, George Montgamery, Ann Rutherford—Reissue has the names to help—98m.—see May 5 issue—(445).
PRINCE VALIANT—COSMD—James Masan, Janet Leigh, Robert Wagner—Entertaining CinemaScope entry should land in the better maney—100m.—see Apr. 7 issue—(Technicolor-DeLuxe)—(CinemaScope)—(411).
PRINCESS OF THE NILE—COSMD—Debra Paget, Jeffrey Hunter, Michael Rennie—Castume pragrammer will fit into the duallers—71m.—see June 16 issue—(Technicolor)—(414).
RACING BLOOD—ACD—Bill Williams, Jean Porter, Jimmy Boyd—Pleasant racing show for the lower half—76m.—see Mar. 24 issue—(SupercineColor)—(410).
RIDERS OF THE PURPLE SAGE—W—George Montgomery, Lynne Roberts, Mary Howard—Outdoor reissue may be helped by names—56m.—see Mar. 24 issue—(443).
RIVER OF NO RETURN—OACD—Robert Mitchum, Marilyn Monroe, Rory Calhoun—Name draw will make the difference—91m.—see May 5 Issue—Leg.: B—(Technicolor)—(CinemaScope)—(405).
ROCKET MAN, THE—CD—Charles Coburn, Spring Byington, George Winslow—Okeh programmer for the duallers—79m.—see May 5 Issue—(412).
SCUDDA-HOO! SCUDDA-HAY!—D—June Haver, Lon McCallister, Walter Brennan—Reissue has names to help—95m.—see Mar. 24 issue—(440).
SIEGE AT RED RIVER, THE—OD—Van Johnson, Joanne Dru, Richard Boone—Cavalry vs. Indians show should have usual appeal in action spots—86m.—see Apr. 7 issue—(Technicolor)—(404).
STREET WITH NO NAME, THE—MD—Mark Stevens, Richard Widmark, Barbara Lawrence—Reissue has the names to help—91m.—see Mar. 24 Issue—(442).
SUN VALLEY SERENADE—MUC—Sonja Henie, John Payne, Glenn Miller—Reissue has the names and angles—86m.—see May 5 Issue—(446).
THREE COINS IN THE FOUNTAIN—ROMD—Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara—Good romantic drama—102m.—see May 19 Issue—(Made in Italy)—(Color by DeLuxe)—(CinemaScope)—(413).
THREE YOUNG TEXANS—W—Mitzi Gaynor, Keefe Brasselle, Jeffrey Hunter—Interesting western—7Bm.—see Jan. 27 issue—(Technicolor)—(402).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF HAJJI BABA—John Derek, Elaine Stewart, Amanda Blake—(Color)—(CinemaScope).
BLACK WIDOW—Ginger Rogers, Van Reflin, Gene Tierney—(Color)—(CinemaScope).
BROKEN LANCE—Spencer Tracy, Richard Widmark, Katy Jurado, Robert Wagner, Jean Peters—(Color by DeLuxe)—(CinemaScope).
DESIREE—Marlon Brando, Jean Simmons, Merle Oberon—(Technicolor)—(CinemaScope).

EGYPTIAN, THE—Edmund Purdom, Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi—(Technicolor)—(CinemaScope).
GAMBLER FROM NATCHEZ, THE—Dale Robertson, Debra Paget, Kevin McCarthy—(Technicolor)—(417).
GARDEN OF EVIL—Gary Cooper, Susan Hayward, Richard Widmark—(Technicolor)—(CinemaScope)—(416).
LIFE IN THE BALANCE, A—Ricardo Montalban, Anne Bancroft—(Made in Mexico).
RAID, THE—Van Heflin, Anne Bancroft, Richard Boone—(Technicolor)—(408).
ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP, THE—Documentary — (English-made) — (Eastman Color) — (CinemaScope).
THAT LADY—Olivia De Havilland, Gilbert Roland—(Color)—(CinemaScope)—(Made in Spain).
THERE'S NO BUSINESS LIKE SHOW BUSINESS—Ethel Merman, Dan Dailey, Marilyn Monroe, Donald O'Connor, Mitzi Gaynor, Johnnie Ray—(Color)—(CinemaScope).
WRITE FEATHER—Robert Wagner, Terry Moore, Dale Robertson—(Color)—(CinemaScope).
WOMAN'S WORLD—Clifton Webb, Fred MacMurray, June Allyson, Cornel Wilde, Van Heflin, Gloria Grahame—(Color by DeLuxe)—(CinemaScope).

United Artists

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

ACT OF LOVE—ROMD—Kirk Douglas, Dany Robin, Robert Strauss—Well-mode entry is best for the class and specialty spots—108m.—see Dec. 30 isue—Leg.: B—(Made in France)—(Litvak).
ADVENTURES OF ROBINSON CRUSOE—AD—Dan O'Herlihy, James Fernandez, Felipe De Alba—Picturization of classic should hove best appeol in art spots ond kid oudiences—90m.—see June 16 issue—(Pathe Color)—(Made in Mexico)—(Dancigers-Ehrlich)—(2-1).
ALGIERS—D—Charles Boyer, Hedy Lamarr, Sigrid Gurie—Reissue has the names to help—76m.—see Dec. 30 issue—(Wonger).
BEACHHEAD—MD—Tony Curtis, Frank Lovejoy, Mary Murphy—Good oction progrommer—89m.—see Feb. 10 issue—(Pathe Color)—(Print by Technicolor)—(Schenck)—(1.85-1).
BEAT THE DEVIL—D—Humphrey Bogart, Jennifer Jones, Gina Lollobrigida—Name draw will hove to moke the difference—92m.—see Mar. 10 Issue—Leg.: B—(Made in Europe)—(Santana-Romulus)—(1.75.1).
BEAUTIES OF THE NIGHT, THE—CDFAN—Gerard Phillpe, Martine Carol, Gina Lollobrigida—Amusing import for the art houses—84m.—see Apr. 7 issue—Leg.: B—(French-made)—(English titles)—(Lopert).
CAPTAIN JOHN SMITH AND POCAHONTAS—AD—Anthony Dexter, Jody Lawrence, Alan Hale, Jr.—Okeh progrommer for the lower holf—76m.—see Dec. 2 issue—(Pathecolor)—(Wisberg-Pollexfen)—(1.66.1).
CAPTAIN KIDD AND THE SLAVE GIRL—MD—Anthony Dexter, Eva Gobor, Alan Hale, Jr.—For the lower holf—83m.—see June 2 issue—Leg.: B—(Color)—(Wisberg-Pollexfen).
CHALLENGE THE WILD—DOC—George and Sheila Graham—For the lower holf ond art spots—69m.—see June 16 issue—(Color)—(Graham)—(1.66-1).
CHAMPION—MD—Kirk Douglas, Marilyn Maxwell, Arthur Kennedy—Nome strength should help reissue—99m.—(see Apr. 21 issue)—(Kramer).
CONQUEST OF EVEREST, THE—DOC—Interesting mountain climbing documentory is best for the closs and ort spots—79m.—see Dec. 16 issue—(Technicolor)—(English-made)—(Countryman).
DRAGON'S GOLD—MD—John Archer, Hillary Brooke, Noel Cravath—Routine progrommer for the lower half—70m.—see Feb. 10 issue—(Wisberg-Pollexfen).
GOLDEN MASK, THE—MD—Van Heflin, Wanda Hendrix, Eric Portman—Interesting import hos nomes to help—87m.—see Mar. 10 issue—(Technicolor)—(English-made)—(Mayflower).
GO, MAN, GO!—D—Dane Clark, Pat Breslin, Sidney Poitier—Interesting sports entry—82m.—see Jan. 27 issue—(Leader)—(1.66.1).
GOG—SFMD—Richard Egan, Constonce Dowling, Herbert Marshall—Progrommer for the duallers—85m.—see June 16 issue—(Eastman Color)—(3-D and 2-D)—(Tors)—(1.85-1).
HEIDI—D—Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth—High roting children's show—98m.—see Jan. 13 issue—(European-made)—(Dubbed in English)—(Wechsler).
HOBSON'S CHOICE—C—Charles Laughton, John Mills, Brendo de Banzie—Loughton's name should oid in the selling—107m.—see June 2 issue—(English-made)—(London).
HOME OF THE BRAVE—D—Douglas Dick, Steve Brodie, Jeff Corey—Reissue may hove some appeal on war angles—85m.—see Apr. 21 issue—(Kramer).
LONE GUN, THE—W—George Montgomery, Dorothy Malone, Frank Faylen—Foir western—73m.—see Apr. 7 issue—(Color by Color Corporation)—(Superior)—(1.66-1).
LONG WAIT, THE—MYMD—Anthony Quinn, Charles Coburn, Peggie Castle—Interesting meller—93m.—see May 5 issue—Leg.: B—(Saville)—(1.75-1).
MAN IN HIDING—MD—Paul Henreid, Lois Moxwell, Kieron Moore—Okeh import for the duallers—79m.—see Nov. 18 issue—Leg.: B—(English-made)—(Poal).
MAN WITH A MILLION—C—Gregory Peck, Jane Griffiths, Ronald Squire—Names should help omusing comedy—90m.—see June 2 issue—(Technicolor)—(English-made)—(Rank).
MOON IS BLUE, THE—CD—William Holden, David Niven, Maggie McNamaro—Well-made picturization of adult hit ploy—99m.—see June 3 issue—Leg.: C—(Preminger-Herbert).
OVERLAND PACIFIC—MD—Jack Mahoney, Peggie Castle, Adele Jergens—Routine programmer for the lower half—72m.—see Feb. 10 Issue—(Color)—(Small)—(1.75.1).
PERSONAL AFFAIR—D—Gene Tierney, Leo Genn, Glynis Johns—Interesting import—82m.—see Jan. 13 issue—(English-made)—(Darnborough).
QUEEN'S ROYAL TOUR, A—DOC—Record of royol tour is best for the ort houses—84m.—see Mar. 24 issue—(Eastman Color)—(English-made)—(Rank).
RIDERS TO THE STARS—SFD—William Lundigan, Herbert Marshall, Martha Hyer—Satisfactory science fiction show—81m.—see Jan. 27 issue—(Color)—(Tors)—(1.85-1.).
SCARLET SPEAR, THE—MD—John Bentley, Martha Hyer, Morasi—Progrommer will fit into the lower half—78m.—see Mar. 24 issue—(Technicolor)—(Made in Africa)—(Present-Day).
SONG OF THE LAND—DOC—Good noturol history review for specialized spots—71m.—see Dec. 2 issue—(Color)—(Harrison-Roberts)—(1.66-1).
SOUTHWEST PASSAGE—OD—John Ireland, Joanne Dru, Rod Cameron—Okeh outdoor show—75m.—see Apr. 21 Issue—(Pathe Color)—3-D and 2-D)—(Small)—(1.66-1).
TOP BANANA—F—Phil Silvers, Rose Marie, Danny Scholl—Hilorious force hos the ongles—100m.—see Jan. 27 issue—Leg.: B—(Color)—(Popkin).
VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).
WHITE MANE—NOV—With Alain Emery; narrated by Frank Silvera—High roting for the ort and specialty spots—40m.—see Jan. 13 issue—(Color)—(French-made)—(English narration)—(Snyder).
WICKED WOMAN—D—Beverly Michaels, Richard Egon, Percy Helton—Adult entry will fit Into the lower holf—77m.—see Dec. 2 issue—Leg.: B—(Greene)—(1.66-1).
WITNESS TO MURDER—MD—Barbara Stanwyck, George Sanders, Gary Merrill—Okeh suspense meller hos stors to help—81m.—see Apr. 21 issue—(Erskine)—(1.85-1).
YELLOW TOMAHAWK—MD—Rory Calhoun, Peggie Castle, Noah Beery—Okeh for the duollers—82m.—see May 19 issue—(Color)—(Schenck-Koch)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

APACHE—Burt Lancaster, Jean Peters—(Hecht-Lancaster)—(Technicolor).
BAREFOOT CONTESSA, THE—Humphrey Bogart, Ava Gardner, Edmond O'Brien—(Technicolor)—(Made in Itoly)—(Figaro).
BEACHCOMBER, THE—Robert Newton, Glynis Johns, Donald Sinden—(Technicolor)—(Rank)—(English-made).
BLACK TUESDAY—Edward G. Robinson—(Goldstein).
CASE FILE, F.B.I.—Broderick Crawford, Ruth Roman—(Gardner-Levey).
CROSSED SWORDS—Errol Flynn, Gina Lollobrigida—(Pathecolor)—(Made In Italy)—(Mahon and Vassarotti).
DIAMOND WIZARD, THE—Dennis O'Keefe, Louis Hayward, Margaret Sheridan—(3-D)—(Pallos).
FIREBIRD, THE—Ellen Rasch, International ballet and opera cast—(Lesser)—(Print by Technicolor).
KHYBER PATROL—Richard Egan, Dawn Addams—(Color)—(World).
LAWLESS RIDER, THE—Johnny Carpenter, Frankie Darro, Douglas Dumbrille—(Carpenter).
MALTA STORY—Alec Guinness, Jack Hawkins, Muriel Pavlow—(English-made)—(Rank).
NIGHT OF THE HUNTER, THE—Robert Mitchum—(Gregory).
OPERATION MANHUNT—Harry Townes, Irja Jensen—(Made in Canada)—(Feldkamp).
OTHELLO—Orson Welles, Michael MacLiammoir, Suzanne Cloutier—(Made In Europe)—(Mercury).
Agnes Moorehead—(Technicolor)—(433).—(2-1).
PURPLE PLAIN, THE—Gregory Peck, Win Min Thon—(Made in Ceylon)—(Technicolor)—(Bryan).
RETURN TO TREASURE ISLAND—Dawn Addams, Tab Hunter—(Pathecolor)—(Small)—75m.
RING AROUND SATURN—electrically animated puppets—(Eastman Color)—(3-D)—(Nassour).
ROMEO AND JULIET—Laurence Harvey, Susan Shentall, Flora Robson—(Technicolor)—(English-made)—(Made in Italy)—(Rank).
SHIELD FOR MURDER—Edmond O'Brien, Marla English—(Schenck-Koch).
SITTING BULL—Dale Robertson, J. Carrol Naish, Mary Murphy—(Color)—(CinemaScope)—(Frank).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STORY OF WILLIAM TELL, THE—Errol Flynn, Bruce Cabot, Antonella Lauldi—(Pathecolor)—(Made in Europe)—(CinemaScope)—(Mahon).
SUDDENLY—Frank Sinatra, Sterling Hayden, Nancy Gates—(Bassler).
TIGER AND THE FLAME, THE—Sobrab M. Modi, Mehtab—(Technicolor)—(Indian-made)—(Modi).
TWIST OF FATE—Ginger Rogers, Jacques Bergerac—(Made In Fronce and England)—(Setton).
VERA CRUZ—Gary Cooper, Burt Loncaster, Denise Darcel—(Hecht-Lancaster)—(Made In Mexico)—(Technicolor).
WHITE ORCHID, THE—William Lundigan, Peggie Castle—(Color)—(Le Borg).

Universal-International

(1952-53 releases from 301;
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availabillty of stereophonic sound)

ALWAYS A BRIDE—C—Peggy Cummins, Terence Morgan, Ronald Squire—Amusing import for the art ond closs spots—83m.—see June 16 issue—(English-made)—(Rank).
BLACK HORSE CANYON—OD—Joel McCrea, Mari Blanchard, Race Gentry—Good outdoor film—81½m. see June 2 issue—(Technicolor)—(423)—(2-1).
BORDER RIVER—OD—Joel McCrea, Yvonne De Carlo, Pedro Armendariz—Foir outdoor show—80m.—see Jan. 13 issue—(Technicolor)—(409)—(2-1).
BOTH SIDES OF THE LAW—D—Peggy Cummins, Terence Morgan, Anne Crawford—Well-made import—93½m.—see Jan. 13 issue—(English-made)—(482).
CREATURE FROM THE BLACK LAGOON—SFD—Richard Carlson, Julia Adams, Richard Denning—Well-paced science fiction thriller—79m.—see Feb. 24 issue—(2-D—416)—(3-D—415)—(1.85-1).
DRUMS ACROSS THE RIVER—OD—Audie Murphy, Lisa Gaye, Lyle Bettger—Standard outdoor show—78m.—see May 19 issue—(Technicolor)—(422)—(2-1).
EGG AND I, THE—C—Claudette Colbert, Fred MacMurray, Marjorie Main—Reissue has the names and angles—108m.—see June 2 issue—(426).
FIREMAN, SAVE MY CHILD—F—Spike Jones and the City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens—Zany novelty hos laughs and cornball humor—80m.—see May 5 issue—(421)—(1.85-1).
FORBIDDEN—MD—Tony Curtis, Joanne Dru, Lyle Bettger—Foir Meller—85m.—see Dec. 2 issue—Leg.: B—(407)—(1.85-1).
GLENN MILLER STORY, THE—BIDMU—James Stewart, June Allyson, Charles Drake—High roting—116m.—see Jan. 13 issue—(Technicolor)—(412)—(2-1)—(SS).
HAMLET—D—Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons—Reissue of Shokespeare classic should have appeal for art spots—153m.—see Jan. 13 issue (English-made).
JOHNNY DARK—ACD—Tony Curtis, Piper Laurie, Don Taylor—Nomes should help standard outo racing film—85m.—see June 2 issue—(Technicolor)—(424)—(2-1).
MA AND PA KETTLE AT HOME—F—Marjorie Main, Percy Kilbride, Alice Kelley—Usual series entry—81m.—see Mar. 10 issue—(418)—(1.85-1).
MAGNIFICENT OBSESSION—ROMD—Jane Wyman, Rock Hudson, Barbara Rush—High roting—108m.—see May 19 issue—(Technicolor)—(433)—(2-1).
PLAYGIRL—D—Shelly Winters, Barry Sullivan, Colleen Miller—Names should help entertoining progrommer—85m.—see Apr. 21 issue—Leg.: B—(420)—(1.85-1).
PROJECT M. 7—MD—Phyllis Calvert, James Donald, Kobert Beatty—Standord import of jet plane research—79m.—see Dec. 16 issue—(English-made)—(Rank)—(483).
RAILS INTO LARAMIE—OD—John Payne, Mari Blanchard, Dan Duryea—Fair outdoor droma—81m.—see Mar. 24 issue—(Technicolor)—(419)—(2-1).
RIDE CLEAR OF DIABLO—OD—Audie Murphy, Dan Duryea, Susan Cabot—Fair outdoor drama—80m.—see Feb. 10 issue—(Technicolor)—(413)—(2-1).
SASKATCHEWAN—OD—Alan Ladd, Shelley Winters, J. Carroll Naish—High roting oudoor film—87m.—see Feb. 24 issue—(Technicolor)—(Made in Canoda)—(414)—(2-1).
TANGANYIKA—ACD—Van Heflin, Ruth Roman, Howard Duff—Fair programmer may be helped by nomes—81m.—see June 16 issue—(Technicolor)—(425)—(2-1).
TAZA, SON OF COCHISE—OACMD—Rock Hudson, Barbara Rush, Gregg Palmer—Okeh covolry versus Indions melodrama—79m.—see Jan. 27 issue—(Technicolor)—(3-D—410)—(2-D—411)—(2-1).
WAR ARROW—OD—Maureen O'Hara, Jeff Chandler, Suzan Ball—Name values should aid fair outdoor show—78m.—see Dec. 16 issue—(Technicolor)—(408)—(1.85-1).
YANKEE PASHA—COSMD—Jeff Chandler, Rhonda Fleming, Mamie Van Doren—Actionful costume meller is loaded with selling ongles—84m.—see Mar. 24 issue—(Technicolor)—(417)—(2-1).

TO BE REVIEWED OR IN PRODUCTION

ABBOTT AND COSTELLO MEET THE KEYSTONE COPS—Bud Abbott, Lou Costello, Lynn Bari.
BENGAL RIFLES—Rock Hudson, Arlene Dahl—(Technicolor).
BLACK SHIELD OF FALWORTH, THE—Tony Curtis, Janet Leigh—(Technicolor)—(CinemaScope)—(429).
CAPTAIN LIGHTFOOT—Rock Hudson, Barbara Rush—(Technicolor)—(CinemaScope).
CHIEF CRAZY HORSE—Victor Mature, Suzan Ball, John Lund—(Technicolor)—(CinemaScope).
DAWN AT SOCORRO—Rory Calhoun, Piper Laurie, David Brian—(Technicolor)—(430)—(2-1).
DESTRY—Audie Murphy, Mari Blanchard, Lori Nelson—(Technicolor).
FAR COUNTRY, THE—James Stewart, Ruth Roman, Corinne Calvet—(Technicolor)—(2-1).
FIVE BRIDGES TO CROSS—Tony Curtis, Julia Adams, George Nader.
FOUR GUNS TO THE BORDER—Rory Cahoun, Colleen Miller, George Nader—(Technicolor).
FRANCIS JOINS THE WACS—Donald O'Connor, Julia Adams—(427)—(1.85-1).
MA AND PA KETTLE AT WAIKIKI—Marjorie Main, Percy Kilbride, Lori Nelson.
MAN WITHOUT A STAR—Kirk Douglas—(Technicolor).
NAKED ALIBI—Gloria Grahame, Sterling Hayden, Gene Barry—(431)—(1.85-1).
RETURN OF THE CREATURE FROM THE BLACK LAGOON—John Agar, Lori Nelson—(3-D and 2-D).
RICHOCHET ROMANCE—Marjorie Main, Chill Wills—(1.85-1).
SIGN OF THE PAGAN—Jeff Chandler, Ludmilla Tcherina, Jack Palance—(Technicolor)—(CinemaScope).
SMOKE SIGNAL—Dana Andrews—(Technicolor).
SO THIS IS PARIS—Tony Curtis, Gene Nelson, Corinne Calvet—(Technicolor).
STUNTMAN, THE—Bud Abbott, Lou Costello.
THIS ISLAND EARTH—Bart Roberts, Faith Domergue—(Technicolor)—(2-1).
TO HELL AND BACK—Audie Murphy.
YELLOW MOUNTAIN—Lex Barker, Mala Powers—(Technicolor)—(432)—(2-1).

Warners

(1952-53 releases from 201
1953-54 releases from 301)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

BOY FROM OKLAHOMA, THE—OD—Will Rogers, Jr., Nancy Olson, Lon Chaney—**Fair outdoor show**—88m.—see Feb. 10 issue—(WarnerColor)—(320)—(1.66-1).

COMMAND, THE—OACD—Guy Madison, Joan Weldon, James Whitmore—**Actionful cavalry vs. Indians entry is aided by CinemaScope**—94m.—see Feb. 10 issue—(WarnerColor)—(CinemaScope)—(319).

CRIME WAVE—MD—Sterling Hayden, Gene Nelson, Phyllis Kirk—**Okeh meller for the duallers**—74m.—see Jan. 13 issue—(308)—(1.66-1).

DIAL M FOR MURDER—MD—Ray Milland, Grace Kelly, Robert Cummings—**High rating**—105m.—see May 5 issue—(WarnerColor)—(346)—(1.85-1).

DUFFY OF SAN QUENTIN—D—Louis Hayward, Joanne Dru, Paul Kelly—**Prison film for the duallers**—78m.—see Feb. 10 issue—Leg.: B—(321)—(1.66-1).

EDDIE CANTOR STORY, THE—BIDMU—Keefe Brasselle, Marilyn Erskine, Aline MacMahon—**Entertaining picturization of star's life is replete with merchandising angles**—116m.—see Dec. 30 issue—(Technicolor)—(316)—(1.66-1).

FORCE OF ARMS—see Girl for Joe, A

GIRL FOR JOE, A (Force of Arms)—ROMD—William Holden, Nancy Olson, Frank Lovejoy—**Reissue has the names and angles**—100m.—(see May 5 issue)—(325).

GUY WITH A GRIN, A (No Time for Comedy)—CD—James Stewart, Rosalind Russell, Genevieve Tobin—**Names should help reissue**—93m.—see May 5 issue—(326).

HIGH AND THE MIGHTY, THE—D—John Wayne, Claire Trevor, Laraine Day—**High rating**—147m.—see June 2 issue—(WarnerColor)—(CinemaScope)—(329).

HIS MAJESTY O'KEEFE—MD—Burt Lancaster, Joan Rice, Andre Morell—**Highly entertaining adventure yarn**—92m.—see Jan. 13 issue—(Technicolor)—(Made in the Fiji Islands)—(315)—(1.66-1).

HONDO—AD—John Wayne, Geraldine Page, Ward Bond—**Good Wayne**—83m.—see Dec. 2 issue—(Warner-(Color)—(3-D—312)—(2-D—349)—(1.85-1).

LITTLE CAESAR—MD—Edward G. Robinson, Douglas Fairbanks, Jr., Glenda Farrell—**Reissue should have appeal for the action spots**—80m.—see Feb. 10 issue—Leg.: B—(317).

LUCKY ME—MU—Doris Day, Robert Cummings, Phil Silvers—**Pleasing comedy with music is packed with selling angles**—100m.—see Apr. 21 issue—(Warner-Color)—(CinemaScope)—(324).

NO TIME FOR COMEDY—see Guy With a Grin, A

PHANTOM OF THE RUE MORGUE—MYMD—Karl Malden, Claude Dauphin, Patricia Medina—**Well-made horror show**—84m.—see Mar. 10 issue—(WarnerColor)—(Print by Technicolor)—(3-D-322)—(2-D—348)—(1.85-1).

PUBLIC ENEMY—MD—James Cagney, Jean Harlow, Joan Blondell—**Reissue can be exploited**—83m.—see Feb. 10 issue—Leg.: B—(318).

RIDING SHOTGUN—OD—Randolph Scott, Wayne Morris, Joan Weldon—**Okeh outdoor show**—75m.—see Mar. 10 issue—(WarnerColor)—(323)—(1.75-1).

THEM—SFD—James Whitmore, Edmund Gwenn, Joan Weldon—**Good science fiction meller**—94m.—see Apr. 21 issue—(328)—(1.85-1).

THREE SAILORS AND A GIRL—CMU—Jane Powell, Gordon MacRae, Gene Nelson—**Fair musical**—95m.—see Dec. 2 issue—Leg.: B—(Technicolor)—(314)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

BATTLE CRY—Aldo Ray, James Whitmore, Van Heflin, Nancy Olson—(WarnerColor)—(CinemaScope).

BOUNTY HUNTER, THE—Randolph Scott, Dolores Dorn, Marie Windsor—(3-D)—(Warner Color).

DRAGNET—Jack Webb, Ben Alexander, Ann Robinson—(WarnerColor).

DRUM BEAT—Alan Ladd, Audrey Dalton, Marisa Pavan—(WarnerColor)—(CinemaScope).

DUEL IN THE JUNGLE—Dana Andrews, Jeanne Craine, David Farrar—(Technicolor)—(Made in South Africa and England)—(331).

EAST OF EDEN—Julie Harris, James Dean, Raymond Massey—(WarnerColor)—(CinemaScope).

END OF THE RAINBOW—Virginia Mayo, Gordon MacRae.

HELEN OF TROY—Rossana Podesta, Jacques Sernas, Torin Thatcher—(WarnerColor)—(CinemaScope).

KING RICHARD AND THE CRUSADERS—Rex Harrison, Virginia Mayo, Lawrence Harvey, George Sanders—(WarnerColor)—(CinemaScope).

LAND OF THE PHARAOHS—Jack Hawkins, Luisa Boni, Dewey Martin—(WarnerColor)—(CinemaScope).

MISTER ROBERTS—Henry Fonda, James Cagney, Jack Lemmon—(WarnerColor)—(CinemaScope).

RING OF FEAR—Pat O'Brien, Mickey Spillane, Clyde Beatty—(WarnerColor)—(CinemaScope)—(330)—93m.

SILVER CHALICE, THE—Virginia Mayo, Paul Newman, Jack Palance, Pier Angeli—(WarnerColor)—(CinemaScope).

STAR IS BORN, A—Judy Garland, James Mason, Jack Carson—(Technicolor)—(CinemaScope).

STRANGE LADY IN TOWN—Greer Garson, Dana Andrews—(WarnerColor)—(CinemaScope).

TALL MAN RIDING—Randolph Scott.

TOP OF THE WORLD—Frank Lovejoy, Steve Cochran.

TRACK OF THE CAT—Robert Mitchum, Diana Lynn, Tab Hunter.

Miscellaneous

(Distributors' addresses will be furnished on request)

B GIRL RHAPSODY—BUR—Lily, Frenchy La Von, Leon DeVoe—**Strictly for the exploitation spots**—76m.—see Mar. 24 issue—(Broadway Roadshows).

BIGAMIST, THE—D—Edmond O'Brien, Joan Fontaine, Ida Lupino—**Interesting adult drama has names to help in the selling**—79m.—see Dec. 16 issue—Leg.: B—(Filmakers).

BLESSED ARE THEY—D—Dorothy Dube, William Thomason, Timothy Farrell—**Strictly for the exploitation spots**—63m.—see Jan. 27 issue—(Weiss).

BWANGA BWANGA—AD—Louis Wilson, Frances Dubay—**For the exploitation houses**—53m.—see Mar. 10 issue—(Famous).

CITY STORY—RD—Warner Anderson, Ann Doran, June Kenney—**Suitable for the religious spots**—44m.—see May 5 issue—(Bowers).

EGYPT BY THREE—D—Ann Stanville, Jackie Craven, Paul Campbell—**Off beat fare is best for art houses or the lower half**—77m.—see Apr. 22 issue—(Made in Egypt)—(Filmakers).

HOLLYWOOD NIGHTS—BUR—Jan Wiley, Eddie Dunne, Janet Scot—**Routine exploitation entry**—69m.—see Feb. 10 issue—(Union).

LONELY NIGHT, THE—DOC—Marian Seldes, Charles W. Moffett—**Well made clinical study for the art houses**—68m.—see Apr. 7 issue—(Mayer-Kingsley).

MUSSOLINI AND HIS LAST MISTRESS—DOC—Dated documentary can be exploited—64m.—see Apr. 7 issue—(Union).

OUR BIBLE—HOW IT CAME TO US—DOC—For the religious spots—90m.—see May 19 issue—(American Bible Society).

OUT OF THIS WORLD—TRAV—**Interesting color tour of Tibet**—75m.—see May 5 issue—(Made in Tibet)—(Color)—(Kupferman).

SALT OF THE EARTH—D—Rosaura Revueltas, Will Geer, Juan Chacon—**Uneven effort may appeal to some art houses**—94m.—see Mar. 24 issue—(Independent Productions).

SAVAGE WORLD—TRAV—**Good survey of African life and nature**—64m.—see June 2 issue—(Made in Africa)—(Baker-Brill).

SIDESHOW BURLESQUE—BUR—Lonnie Young, Miller and Leeds, Nanette—**Routine expolitation show**—69m.—see Mar. 10 issue—(Phoenix).

STORMY, THE THOROUGHBRED—DOCD—M. R. Valdez, Robert Skene, George Swinebroad—**Featurette is good as an added attraction**—45m.—see Mar. 24 issue—(Technicolor)—(Buena Vista—Disney).

VIOLATED—MD—Wim Holland, Lili Dawn, Mitchell Kowal—**For the exploitation and art spots**—73m.—see Dec. 16 issue—Leg.: C—(Palace).

WONDER VALLEY—ROMD—Gloria Jean, John Fontaine, Mirna Liles—**Best for small towns and rural areas**—73m.—see Dec. 16 issue—(Eastman Color)—(Liles).

WORLD WITHOUT END—DOC—Interesting documentary has limited scope—56½m.—see May 19 issue—(Made in Mexico and Siam)—(United Nations).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADMIRAL USHAKOV—ACD—I. Perecezev, B. Livanov, O. Zhizneva—**Okeh for art and Russian spots**—104m.—see Mar. 10 issue—(Russian-made)—(English titles)—(Artkino).

ANA-TA-HAN (DEVIL'S PITCHFORK, THE)—AD—Akemi Negishi, Suganuma, Sawamura—**Import has plenty of exploitation angles**—90m.—see May 19 issue—(Japanese-made)—(English narration)—(Arias).

ANNAPURNA—DOC—Maurice Merzog, Louis Lachenal, Jean Couzy—**High rating documentary**—58m.—see Jan. 13 issue—(Color)—(Print by Technicolor)—(French-made)—(English narration)—(Union).

APRIL 1, 2000—SAT—Hilde Krahl, Joseph Meinrad, Karl Ehmann—**Pleasant satire for the art houses**—84m.—see Mar. 10 issue—(Austrian-made)—(English titles)—(Lewis).

ATTACK FROM THE SEA—HISD—I. Pereverzev, G. Yudin, V. Druzhnikov—**War film is suitable for the Russian spots**—88m.—see May 19 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas, Vassilios Frangadakis—**Realistic offering may appeal to art or Greek spots**—89m.—see June 16 issue—(Greek-made)—(English titles)—(Brandt).

BATTLE FOR CHINA—DOC—**Russian propaganda film has little appeal**—88m.—see Dec. 2 issue—(Magicolor)—(Russian-Chinese-made)—(English narration)—(Artkino).

BODY SAID NO, THE—CMD—Michael Rennie, Yolande Donlan, Hy Hazell—**Minor British import for the lower half**—77m.—see Dec. 16 issue—(English-made)—(Hyams-Kramer).

BOMBAY WATERFRONT—MD—John Bentley, Patricia Dainton, Peter Grawthorn—**Mediocre import**—71m.—see Feb. 24 issue—(English-Made)—(Union).

CAROLINE CHERIE—CD—Martine Carol, Jacques Dacqmine, Marie Dea—**Daring French import has the angles**—115m.—see June 16 issue—(French-made)—(English titles)—(Davis).

CONQUEST OF CONSTANTINOPLE, THE—HISD—Nobar Terziyan, Edvare Yeretzyan—**Dreary historical spectacle**—95m.—see May 5 issue—(Turkish-made)—(English titles)—(Dogu).

COSSACK BEYOND THE DANUBE, A—OPC—I. Patorzhinsky, M. Litvinenko-Bolgemut, E. Chavdar—**Routine Russian import**—95m.—see Mar. 10 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

CHUK AND GEK—CD—Yura Chuckunov, Andrei Chilikin, V. Vasilyeva—**Pleasant Soviet entry**—52m.—see Feb. 24 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

CRIMES OF PARIS—MY—Raymond Souplex, Jean Debucourt, Nicole Cezannes—**Okeh for the art and specialty spots**—74½m.—see Feb. 24 issue—(French-made)—(Dubbed in English)—(Hakim).

DARING CIRCUS YOUTH—NOV—Overly long circus film—72m—see Feb. 24 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).

DEATH IS A MOCKERY—D—Donald Houston, Katherine Byron, Bill Kerr—**Mediocre British import**—73m.—see Dec. 30 issue—(English-made)—(Realart).

DEVIL'S PITCHFORK, THE—See ANA-TA-HAN

DIARY OF A COUNTRY PRIEST—D—Claude Laydu, Nicole Maurey, Andre Guibert—**Import should appeal to the art houses**—95m.—see Apr. 21 issue—(French-made)—(English titles)—(Brandon).

DIRTY HANDS—D—Pierre Brasseur, Daniel Gelin, Monique Artur—**Dreary import for the art spots**—100m.—see June 16 issue—(French-made)—(English titles)—(MacDonald).

FINAL TEST, THE—C—Robert Morley, Jack Warner, Adrianne Allen—**Good comedy import for the art houses**—84m.—see Feb. 24 issue—(English-made)—(Continental).

FOLLY TO BE WISE—C—Alastair Sim, Roland Culver, Elizabeth Allen—**Fair import for the art houses**—91m.—see Jan. 27 issue—(English-made)—(Fine Arts).

FLAMENCO—MU—Antonio, Pilar Lopez, Maria Luz—**Interesting native dance concert for the art and Spanish spots**—77m.—see June 16 issue—(Color)—(Spanish-made)—(English titles)—(Lewis).

GAY SWORDSMAN, THE—AD—Maria Canale, Franca Marzi, Peter Palermini—**Routine swashbuckler Import for the lower half**—73m.—see Dec. 2 issue—(French and Belgian-made)—(English dialogue)—(United International).

HAPPY CHILDHOOD—DOC—**Soviet propaganda entry has limited appeal**—38m.—see May 19 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).

HOLLY AND THE IVY, THE—D—Ralph Richardson, Celia Johnson, Margaret Leighton—**Good art house entry**—80m.—see Feb. 24 issue—(English-made)—(Pacemaker).

HORSE'S MOUTH, THE—CFAN—Robert Beatty, Mervyn Johns, Ursula Howells—**Amusing art house entry**—77m.—see Feb. 24 issue—(English-made)—(Mayer-Kingsley).

HOUSE OF THE ARROW, THE—MY—Oscar Homolka, Yvonne Furneaux, Robert Urquhart—**High rating made**)—(Stratford).

INSPECTOR GENERAL, THE—C—Y. Tolubeyev, A. Georgiyevskaya, T. Nosova—**Okeh import for the art and Russian spots**—128m.—see June 16 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

INTIMATE RELATIONS—D—Harold Warrender, Marian Spencer, Ruth Dunning—**Adult import with sex theme can be sold**—86m.—see Jan. 27 issue—(English-made)—(Carroll).

IT HAPPENED IN IRELAND—C—Harry O'Donovan, Paddy More, Harry Jameson—**Weak comedy for the Irish spots**—68m.—see June 2 issue—(Irish-made)—(Rogers-Unger).

JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Neil Hayes—**Fair biography for the religious and art spots**—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

KETO AND KOTE—CMU—M. Dzhaparidze, V. Kraveishvili, P. Amiranashvili—**Mediocre Soviet import**—87m.—see Apr. 21 issue—(Russian-made)—(English titles)—(Artkino).

KHAMISHIA—FIVE TALES FROM ISRAEL—COMP—Sharona Aron, Shoshana Ravid, Avraham Tene—**Competent Israeli import for the art spots**—110m.—see May 19 issue—(Israeli-made)—(English dialogue)—(Israel-American).

KIDNAPPERS, THE—D—Duncan Macrae, Jean Anderson, Adrienne Corri—**Heartwarming story should appeal to the art spots**—93m.—see June 16 issue—(English-made)—(Rank).

LA LUPA (THE SHE WOLF)—D—Kerima, Ettore Manni, May Britt—**Good import for the art, specialty, and exploitation spots**—91½m.—see Feb. 24 issue—Leg.: B—(Italian-made)—(English titles)—(Levey).

LE PLAISIR—COMP—Claude Dauphin, Gaby Morlay, Danielle Darrieux—**Satisfactory for the art houses**—90m.—see June 2 issue—Leg.: C—(French-made)—(English titles)—(Mayer-Kingsley).

LEO TOLSTOY—DOC—**Interesting documentary for the art and Russian houses**—43m.—see Apr. 7 issue—(Russian-made)—(English narration)—(Artkino).

LOVERS OF TOLEDO, THE—D—Alida Valli, Pedro Armendariz, Francoise Arnoul—**Minor import for the art houses**—75m.—see Apr. 21 issue—(French-Italian-made)—(English dialogue)—(Hakim).

MADAME DE . . .—D—Charles Boyer, Danielle Darrieux, Vittorio De Sica—**Name draw should help delicate woman's show in the art spots**—105m.—see Feb. 24 issue—(French-made)—(English titles)—(Franco-London).

MEN ARE CHILDREN TWICE—CDMU—Mervyn Johns, Clifford Evans, Maureen Swanson—**Pleasing import for the art spots**—74m.—see Apr. 7 issue—(English-made)—(Stratford).

MISTRESS, THE—D—Vera Pashennaya, Mikhail Zharov, N. Shamin—**Soviet import is okeh for the art and Russian spots**—95m.—see June 30 issue—(Russian-made)—(English titles)—(Artkno).

MISTRESS OF THE MOUNTAINS—D—Vivi Gioi, Adriano Rimoldi, Camillo Pilotto—**Satisfactory import for the art houses**—90m.—see Dec. 16 issue—(Italian-made)—(English titles)—(Davis).

MOMENT OF TRUTH, THE—D—Michele Morgan, Jean Gabin, Walter Chiari—**Names should help at the art houses**—87m.—see May 19 issue—(French-made)—(English titles)—(Arlan).

MONTE CARLO BABY—CROM—Audrey Hepburn, Jules Munshin, Cara Williams—**Hepburn name should help import**—70m.—see Dec. 16 issue—(English-made)—(Made in France)—(Filmakers).

MR. HULOT'S HOLIDAY—C—Jacques Tati, Nathalie Pascaud, Michelle Rolla—**Moderate comedy for the art spots**—85m.—see June 16 issue—(French-made)—(English dialogue)—(G-B-D International).

ON THE BANKS OF THE VOLGA—DOC—**Routine documentary for the Russian spots**—39m.—see May 5 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).

PATH TO THE KINGDOM—RD—Dominique Blanchar, Julia Caba Alba, Tomas—Fair religious film for the Spanish and Catholic spots—92m.—see Dec. 30 Issue—(Spanish-made)—(English titles)—(Master).

PICKWICK PAPERS, THE—CD—James Hayter, James Donald, Kathleen Harrison—Good for the art and class spots—109m.—see May 5 issue—(English-made)—(Mayer-Kingsley).

PIT OF LONELINESS—see Strange Conduct.

PLEASURE GARDEN, THE—FAN—Hattie Jacques, John Le Mesurier, Jean Anderson—Novelty is best suited to the art houses—38m.—see Feb. 10 issue—Leg.: B—(English-made)—(Mayer-Kingsley).

QUEEN IN AUSTRALIA, THE—DOC—Satisfactory for the art houses—50m.—see June 16 issue—(Ferraniacolor)—(Australian-made)—(Australian News and Information Bureau).

QUEEN'S ROYAL TOUR, THE—DOC—Interesting documentary for the art spots—68½m.—see Apr. 7 issue—(Eastman Color)—(Print by Technicolor)—(English-made)—(Stratford).

RIMSKY-KORSAKOV — BIDMU — Grigori Belov, Nikolai Cherkassov, A. Borisov—Good musical biography for the art and Russian spots—85m.—see Apr. 7 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

SECRET DOCUMENT—VIENNA — MD — Renee Saint-Cyr, Frank Villard, Howard Vernon—Fair spy thriller for the art houses—90m.—see Feb. 10 issue—(French-made)—(English titles)—(Davis).

SINS OF PARIS—D—Madeleine Lebeau, Henri Vilbert, Yves Furet—Good import for the art and exploitation houses—91m.—see May 5 issue—(French-made)—(English titles)—(Arlan).

SPELL OF IRELAND, THE—TRAV—Okeh for Irish audiences—77m.—see May 19 issue—(Color)—(16mm. only)—(Celtic)

SPICE OF LIFE, THE—SAT—Noel-Noel, Bernard Blier, Marguerite Deval—Good comedy for the art houses—71m.—see Jan. 13 issue—(French-made)—(English titles)—(Mayer-Kingsley).

STRANGE CONDUCT (Pit of Loneliness)—D—Edwige Feuillere, Simone Simon, Yvonne De-Bray—Most suitable for the art and exploitation spots—84m.—see Dec. 16 issue—(French-made)—(English titles)—(Davis).

STREETWALKER, THE—D—Richard Burton, Richard Greene, Kathleen Harrison—Slow moving British import for the art houses—82m.—see Apr. 7 issue—(English-made)—(Brenner).

UNCLE WILLIE'S BICYCLE SHOP—C—Cecil Parker, Eileen Herlie, Donald Wolfit—Pleasing English import for the art spots—80m.—see May 5 issue—(English-made)—(Stratford).

WARNING TO WANTONS—ROMD—Harold Warrender, Anne Vernon, David Tomlinson—Okeh for the art and specialty houses—105m.—see Dec. 16 issue—(English-made)—(Bell).

WILL ANY GENTLEMAN . . . ?—F—George Cole, Veronica Hurst, Heather Thatcher—Okeh British farce for the art spots—84m.—see Dec. 30 issue—(Technicolor)—(English-made)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel COMEDIES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		ALL-STAR (6)			
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie in the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)	F	17m.	3773
6416	(June 17)	Two April Fools (Clyde)			
		ASSORTED FAVORITE REPRINTS (6)			
6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec. 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730
		COMEDY FAVORITE RE-RELEASES (6)			
6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jan. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706
6436	(July 8)	Fiddling Around		17½m.	
		SERIALS (4)			
6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Raiders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739
6180	(July 29)	Batman (Reissue)		15ep.	
		THE THREE STOOGES (8)			
6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)	E	16m.	3730
6407	(May 13)	Musty Musketeers	F	16m.	3758
6408	(June 3)	Pals and Gals	G	17m.	3773
		THE THREE STOOGES (3-D)			
6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614
		One Reel			
		CANDID MICROPHONES (6)			
6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4	F	10m.	3758
6555	(May 20)	No. 5			
		COLOR FAVORITES (15) (Technicolor) (Reissues)			
6601	(Sept. 24)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Feb. 11)	Way Down Yonder in the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar. 31)	The Egg Yegg	F	7½m.	3707
6610	(May 13)	The Way of All Pests	G	7m.	3731
6611	(May 27)	Amoozin But Confoozin	F	8m.	3730
6612	(June 17)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(June 24)	The Disillusioned Bluebird	B	7m.	3750
6614	(July 8)	Mr. Moocher		7m.	
6615	(July 22)	The Herring Murder Mystery			
		MR. MAGOO (6) (Technicolor)			
6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722
6703	(July 22)	Kangaroo Courting			
		MUSICAL SPECIAL (1)			
	(.....)	Autumn in Rome	G	8m.	3750
		SCREEN SNAPSHOTS (12) (Series 33)			
6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hollywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Hollywood Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood	F	10m.	3758
6859	(June 10)	Hollywood's Invisible Man			
6860	(July 15)	Hollywood Grows Up			
		THRILLS OF MUSIC (8) (Reissues)			
6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch.	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731
6956	(June 3)	Skitch Henderson and Orch.	G	10m.	3767
		TOPNOTCHERS (2)			
6901	(Apr. 15)	Canine Crimebusters	G	10m.	3758
6902	May 27)	Push Back the Edge	G	10m.	3774
		UPA ASSORTED CARTOONS (4) (Technicolor)			
6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Flying Trapeze	G	7m.	3758
6504	(June 17)	Fudget's Budget	E	7m.	3773
		UPA CARTOON SPECIAL (2)			
6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631
		WORLD OF SPORTS (12)			
6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Battling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards	F	9m.	3758
6808	(May 20)	World Soccer Champions	F	10m.	3774
6809	(June 24)	Diving Cavalcade			

MGM

One Reel

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		CARTOONS (16) (Technicolor) (T-J-Tom and Jerry)			
W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct. 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m.	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Boy	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750
W-543	(June 19)	Sleepytime Squirrel		7m.	
W-544	(July 10)	Homesteader Droopy	G	7m.	3758
W-545	(July 31)	Bird-Brain Bird Dog		7m.	
W-546	(Aug. 14)	Baby Butch			
		CINEMASCOPE MUSICALS (Technicolor)			
	(.....)	Overture to the Merry Wives of Windsor	G	8½m.	3673
	(.....)	Poet and Peasant	G	9m.	3715
	(.....)	The Jubilee Overture	E	9½m.	3767
	(.....)	The Thieving Magpie			
	(.....)	The Strauss Fantasy			
		FITZPATRICK TRAVELTALKS (8) (Technicolor)			
T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715
		GOLD MEDAL REPRINT CARTOONS (8)			
W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707
		MUSICAL SPECIAL (1)			
		Capriccio Italien	G	10m.	3543
		PETE SMITH SPECIALTIES (10)			
S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Ain't It Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
S-560	(June 12)	Safe At Home		8m.	

Paramount

Three Reel

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		CALLING SCOTLAND YARD FEATURETTES (6) (English-made)			
5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730
		One Reel			
		CARTOON CHAMPIONS (6) (Technicolor) (Reissues)			
S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S13-6	(Oct. 2)	Naughty But Mice	G	7m.	3615
		CASPER CARTOONS (6) (Technicolor)			
B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Casper Genii	G	7m.	3747
G13-6	(July 16)	Puss'n Boos	F	7m.	3766
		GRANTLAND RICE SPORTLIGHTS (12)			
R13-1	(Oct. 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nov. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751
R13-10	(June 18)	Bahamas To Windward		9m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		HEADLINER CHAMPIONS (6) (Reissues)			
A13-1	(Oct. 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct. 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623
		HERMAN AND KATNIP (4) (Technicolor)			
H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace	G	7m.	3766
		NOVELTOONS (6) (Technicolor)			
P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jan. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hair Today, Gone Tomarrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret	F	7m.	3766
P13-6	(July 30)	The Oily Bird			
	(.....)	We're in the Honey			
		PACEMAKERS (6)			
K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Society Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	What's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751
		POPEYE CARTOONS (8) (Technicolor)			
E13-1	(Oct. 2)	Popeye—The Ace of Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan. 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy	F	6m.	3766
E13-6	(July 2)	Bride and Gloom	F	6m.	3773
		TOPPERS (6)			
M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncommon Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751
M13-6	(July 9)	In Darkest Florida			

RKO

Three Reel

		WALT DISNEY REISSUE			
43601	(Feb. 19)	Pecos Bill	G	25m.	3682
		Two Reel			
		EDGAR KENNEDY REISSUES (6)			
43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614
		LEON ERROL REISSUES (6)			
43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614
		RAY WHITLEY REISSUES (2)			
43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615
		SPECIALS (8)			
43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler	E	16m.	3766
		SPORT SPECIALS (2)			
43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Basketball Headliners	F	15m.	3747
		COLOR SPECIALS (1)			
43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584
		TRUE-LIFE ADVENTURES (2) (Technicolor)			
43301	(Aug. 14)	Prowlers Of The Everglades	G	32m.	3682
		MY PAL REISSUES (2)			
43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615
		One Reel			
		SCREENLINERS (13)			
44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683
44205	(Jan. 8)	Report on Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate	G	8m.	3758
44208	(Apr. 2)	Missian Ship	G	11m.	3758
44209	(Apr. 30)	Black Power	G	9m.	3767
44210	(May 28)	Untroubled Border	G	8m.	3774
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bat Boy	G	8m.	3603
44303	(Oct. 30)	Best In Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents	G	8m.	3767
44309	(Apr. 16)	International Road Race	G	8m.	3774
44310	(May 14)	Leather and Lather	G	8m.	3774
44311	(June 11)	Desert Anglers	G	8m.	3774
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (18) (Technicolor) (C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3666
44106	(Jan. 15)	Spare The Rad	G	7m.	3683
44107	(Mar. 5)	Donald's Diary	F	7m.	3758
44108	(Apr. 7)	The Lane Chipmunks	G	7m.	3766
44109	(May 21)	Pigs Is Pigs	E	10m.	3774
44110	(June 18)	Casey Bats Again	G	8m.	3773
44111	(July 16)	Dragon Around	F	7m.	3773
44112	(May 21)	Chips Ahoy			
		WALT DISNEY MARQUEE MUSICALS (6) (Technicolor)			
44001	(Apr. 23)	Two for the Record (Benny Goodman)	E	8m.	3758
44002	(May 21)	Jahnny Fedora and Alice Blue Bonnet (Andrews Sisters)	E	8m.	3758
44003	(June 18)	The Martins and the Coys (King's Men)	G	8m.	3774
44004	(July 16)	Casey at the Bat (Jerry Colonna)			
44005	(Aug. 13)	Little Toot (Andrews Sisters)			
44006	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolar)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Painter	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melady (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels

		SPECIALS (1)			
5268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490
		SERIALS (4)			
5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt In the African Jungle (reissue)	F	15ep.	3747
		SPORTS SPECIAL (1)			
		Marciano-LaStarza Fight	G	19½m.	3622
		One Reel			
		THIS WORLD OF OURS (6) (Trucolor)			
9221	(Apr. 1)	City of Destiny	G	9m.	3511
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS (Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(June)	A Day Aboard a Jet Carrier			
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Movie Stunt Pilot	G	17m.	3773
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	8m.	3758
7418	(July)	Piano Encores			
	(.....)	Fabulous Las Vegas			
	(.....)	Tuna Fishing			
	(.....)	American Railroads			
	(.....)	Calypso Cruise			
	(.....)	Orient Express			
		One Reel			
		SEE IT HAPPEN (6)			
6401	(Apr.)	Accent on Courage	G	10m.	3731
		SPORTS (6)			
3401	(Apr.)	Touchdown Trophies			
		TERRYTOONS (26) (Technicolor)			
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(.....)	The Talltale Teller	F	7m.	3731
5414	(.....)	Arctic Rivals	F	7m.	3730
5416	(.....)	Terry Bears in a Howling Success	F	7m.	3774
5417	(.....)	Day in June			
5418	(June)	Pride of the Yard			
5419	(June)	Gandy Goose in Fisherman's Luck			
5420	(July)	Little Roquefort in the Cat's Revenge			
5422	(Aug.)	Mighty Mouse in the Reformed Wolf			
5421	(July)	Ants in Your Pantry			
5423	(Aug.)	A Wicky Wacky Romance			
5424	(Sept.)	Heckle and Jeckle in Blue Plate Symphony			
5425	(Sept.)	A Torrid Toreador			
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750

United Artists

Three Reel

		TECHNICOLOR SPECIAL			
	(.....)	The Royal Symphony	F	26m.	3720
		Two Reel			
		SPORTS SPECIAL			
	(June 19)	Marciano-Charles Fight			

Universal-International

Two Reel

		MUSICAL FEATURETTES (13)			
9301	(Nov. 12)	Carnival In April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawaiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing	G	15m.	3766
9307	(June 21)	"Tennessee Ernie" Ford and Molly Bee in Corral Cuties	G	15m.	3773
		3-D MUSICAL FEATURETTES (1)			
9101	(Nov. 12)	Carnival in April	F	18m.	3691
		SPECIALS (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500 (Color)	G	16m.	3766
		One Reel			
		COLOR PARADES (8)			
9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Royal Mid-Ocean Visit	F	10m.	3707
9383	(Apr. 12)	Rolling in Style	G	9½m.	3767
9384	(May 10)	Fair Today			
9385	(June 14)	Talent Scout	G	9m.	3767
9386	(July 19)	Star Studded Ride			
		VARIETY VIEWS (8)			
9341	(Nov. 16)	Byways To Braadway	G	9m.	3681
9342	(Jan. 4)	Bow River Valley	G	9m.	3683
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Thru Space	G	9m.	3758
		WALTER LANTZ CARTUNES (13) (Technicolor)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Socko in Morocco	G	6m.	3691
9323	(Feb. 15)	A Horse's Tale	G	6m.	3707
9324	(Mar. 15)	Alley In Ball	F	6m.	3730
9325	(May 10)	Under the Counter Spy	G	6m.	3767
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube	F	6m.	3774

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
9328	(July 5)	Hot Rod Hucksters			
9329	(Aug. 2)	Broadway Bow Wows			
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
8353	(Mar. 29)	Coo Coo Birds	F	6m.	3766
9353	(Apr. 26)	Well Oiled	B	7m.	3774
9354	(May 30)	Overture to Wm. Tell	F	6m.	3774
9355	(June 28)	Solid Ivory	G	7m.	3774
9356	(July 26)	Woody the Giant Killer	F	7m.	3774

Warners

Three Reel

SPECIAL

	(Oct.)	Black Fury (WarnerColor)	E	32m.	3622

Two Reel

CINEMASCOPE SPECIALS (WarnerColor)

	(.....)	Valley of the Sun			

SPECIALS (12) (Technicolor)

1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romance Of Louisiana (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Sahara	F	17m.	3646
1004	(Dec. 5)	Don't Forget to Write	F	17m.	3666
1005	(Jan. 9)	Winter Paradise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Monroe Doctrine (Reissue)	E	22m.	3713
1008	(Apr. 10)	Continental Holiday	G	20m.	3757
1009	(May 15)	Declaration of Independence (reissue)	E	18m.	3757
1010	(July 17)	Silver Lightning		16m.	
1011	(June 12)	Frontier Days	G	17m.	3766

CLASSICS OF THE SCREEN (6)

1101	(Sept. 26)	Minstrel Days	G	20m.	3602
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wonderful World	E	20m.	3758
1105	(May 29)	California Junior Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			

One Reel

BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)

1301	(Sept. 12)	Old Glory	G	7m.	3603
1302	(Oct. 17)	Walky, Talky, Hawky	G	7m.	3603
1303	(Nov. 7)	Birth of a Notion	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fox And Hounds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeaking	F	7m.	3666
1308	(Mar. 27)	Hobo Bobo	E	8m.	3699
1309	(Apr. 24)	Gay Anties	F	7m.	3722
1310	(June 5)	The Cat Came Back	G	7m.	3747
1311	(July 10)	One Meat Brawl	F	7m.	3766

BUGS BUNNY SPECIALS (8) (Technicolor)

1723	(Oct. 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Rabbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs and Thugs	G	7m.	3747
1727	(May 1)	No Parking Hare	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare			

(3-D)

1740	(.....)	Lumber Jack-Rabbit	F	7m.	3622

CINEMASCOPE SPECIALS (WarnerColor)

	(.....)	Coney Island Holiday	G	8m.	3739
	(.....)	Below the Rio Grande	G	10m.	3774

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COLOR SPECIALS

		Aloha Nui (Vistarama)	E	12m.	3624

JOE McDOAKES COMEDIES (6)

1401	(Oct. 31)	So You Think You Can't Sleep	F	10m.	3639
1402	(Dec. 19)	So You Want To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So You're Having Neighbor Trouble	F	11m.	3699
1404	(Mar. 13)	So You Want to Be Your Own Boss	F	8½m.	3707
1405	(May 1)	So You Want to Go to a Night Club	F	10m.	3758
1406	(July 3)	So You Want to Be a Banker		10m.	

MELODY MASTER BANDS REISSUES (6)

1801	(Oct. 3)	Desi Arnaz and Band	F	10m.	3603
1802	(Nov. 14)	Hal Kemp and Orch	E	10m.	3639
1803	(Jan. 2)	Rhythm of the Rhumba	G	9m.	3666
1804	(Feb. 27)	Songs of the Range	F	9m.	3699
1805	(Apr. 17)	Jammin' the Blues	E	10m.	3751
1806	(July 3)	Cavalcade of Dance	E	10m.	3767

MERRIE MELODIES (22) (Technicolor)

1701	(Sept. 5)	A Street Cat Named Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Easy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nov. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cats A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
1708	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frame-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Barking	F	7m.	3691
1713	(Mar. 27)	Design for Leaving	G	7m.	3750
1714	(Mar. 20)	The Cats Bah	G	7m.	3758
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May 8)	Dr. Jerkyll's Hide	F	7m.	3773
1717	(May 22)	Claws For Alarm	F	7m.	3773
1718	(June 5)	Little Boy Boo			
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Oily American			

THE SPORTS PARADE (10) (Technicolor)

1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mar. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Rio	F	10m.	3758
1508	(June 26)	Off to the Races	F	10m.	3774
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Work	F	10m.	3774

VITAPHONE VARIETIES (7)

1601	(Sept. 5)	Hit 'Im Again	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Magic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May 8)	Thrills From the Past	E	10m.	3774
1606	(June 19)	When Sports Were King		10m.	

Miscellaneous

		America's Untapped Asset (United World)	G	12½m.	3657
		Anna Pavlova Dances (Lewis)	F	10m.	
		Athletic Stars (Color) (Artkino)	F	24m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Atom Goes to Sea, The (Bondy)	G	10m.	
		Ben and Me (Technicolor) (Disney)	E	21m.	3622
		Big Scot (Technicolor) (Wilding)	G	13m.	3773
		Can-Can (Color) (Van Wolf)	G	18m.	3698
		Cinderella's Love Lesson (Eastman Color) (Fine Arts)	G	8m.	3631
		Crow And The Fox, The—Cuckoo And The Cock, The (Color) (Artkino)	F	11m.	3707
		Crucifixion (Meadow)	G	14m.	3691
		Crystal and Glassware (Color) (Artkino)	F	11m.	
		Dance For Cynthia, A (Meteor)	F	26m.	3706
		Fifty-first Dragon, The (Tech.) (UPA-Daggett)	E	11m.	3773
		Fort McHenry (Hoffberg)	F	10m.	3691
		Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
		Glass Houses (Meadow)	G	27m.	3736
		Glorious Lake Baikal, The (Artkino) (Magicolor)	F	20m.	3656
		Glory of Goya (Manor)	F	10m.	
		Going Places (Technicolor) (Handy)	G	9½m.	3750
		Heart of Highland, The (Color) (Hoffberg)	G	20m.	3630
		Howdy Doody and His Magic Hat (Color) (UPA-Kagran)	G	7m.	3758
		In The Pamins (Artkino) (Sovcolor)	G	32m.	3656
		Isaac and Rebecca (Color) (Cornell)	F	20m.	3645
		Kilmainham Jail (Mayer-Kingsley)	F	27m.	3622
		Life With Caesar (Mayer-Kingsley)	G	16m.	3699
		Little Greyneck (Color) (Artkino)	F	20m.	3773
		Long Flight, The (BIS)	G	17m.	3713
		Look Who's Driving (Technicolor) (Aetna)	E	8m.	3691
		Love For Sale (3-D) (Union)	F	10m.	3699
		Maid In The Hay (Union)	F	19m.	3602
		Martin and Gaston (Color) (Brest)	E	10m.	3715
		Mountain of Fire (Color) (IFE)	G	9m.	3739
		Once Upon a Day (Color) (Manor)	F	20m.	3699
		One Plane, One Bomb (Civil Defense)	E	20m.	3622
		Open Window, The (BIS)	G	17½m.	3713
		Operation Hurricane (BIS)	E	27m.	3722
		Painted Fox, The (Color) (Artkino)	F	12m.	3707
		Poland 1953 Part IV (Artkino)	F	21m.	3706
		Price of Liberty, The (COMPO)	G	10½m.	3715
		Prince Philip (Stratford)	G	28m.	3730
		Return to Glennascaul (Mayer-Kingsley)	G	26m.	3698
		Siena, City of the Palio (IFE) (Color)	G	12m.	3624
		Solar Eclipse, The (Artkino) (Sovcolor)	G	20m.	3639
		Song Without Words (IFE)	E	12m.	3623
		Soviet Sport No. 7 (Artkino)	F	10m.	3751
		Sunday By The Sea (Arlan)	E	13½m.	
		Surprise Peaks At Hollywood (Bell)	F	10m.	3667
		Telephone Goes To Camp, The (Bell Telephone)	G	13m.	3623
		Timber-r-r (Color) (Bell)	F	6m.	3715
		Toot, Whistle, Plunk, And Boom (Technicolor) (CinemaScope) (Disney)	E	10m.	3623
		Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
		USSR Today No. 1 (Artkino)	F	10m.	3723
		USSR Today No. 5 (Artkino)	F	10m.	3751
		USSR Today No. 18 (Artkino)	G	10m.	3624
		USSR Today No. 22 (Artkino)	F	17m.	3631
		USSR Today No. 26 (Artkino)	F	11m.	3640
		USSR Today No. 31 (Artkino)	F	10m.	3691
		USSR Today No. 34 (Artkino)	F	10m.	3707
		Valentin Serov (Color) (Artkino)	F	10m.	3706
		Where Is Anabel (Bell)	F	19m.	3666
		World At Your Feet, The (Tech.) (National Film Board of Canada)	E	9m.	3646
		World Skating Championship (Artkino)	F	10m.	3631

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

MAY

The Forty-Niners
B. Elliott,
V. Grey

JUNE

The Desperado
W. Morris,
B. Garland

The Bawery Bays Meet The Manster
L. Gorcey,
H. Hall,
L. Mason

JULY

Return From The Sea
N. Brand,
J. Sterling

The Weak And The Wicked
G. Johns
(English-made)

COLUMBIA

MAY

The Miami Stary
B. Sullivan,
A. Jergens,
B. Garland

Massacre Canyan
P. Carey,
A. Totter
(Technicolor)

The Mad Magician
V. Price,
M. Murphy,
E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban,
B. St. John
(Technicolor)

Jungle Man-Eaters
J. Weissmuller,
K. Booth

Black Eagle, The Stary Of A Horse
(Reissue)

The Caine Mutiny
H. Bogart,
J. Ferrer,
V. Johnson,
F. MacMurray
(Technicolor)
(Special release)

JULY

Indiscretian Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Italy)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Made in England)
(Technicolor)

The Outlaw Stallian
P. Carey,
D. Patrick
(Technicolor)

LIPPERT

MAY

The Cowboy
Documentary
(Eastman Color)

Manster Fram The Ocean Flaor
A. Kimbell,
S. Wade

JUNE

River Beat
P. Kirk,
J. Bentley

The Big Chase
L. Chaney,
G. Langan,
A. Jergens

Paid To Kill
D. Clark

JULY

Silent Raiders
R. Bartlett,
J. Bordeaux

METRO

MAY

Flame And The Flesh
L. Turner,
P. Angeli,
C. Thompson
(Made in Italy)
(Technicolor)

Prisoner Of War
R. Reagan,
D. Martin,
O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Valley Of The Kings
R. Taylor,
E. Parker
(Made in Egypt)
(Eastman Color)

Gane With The Wind
(Reissue)

PARAMOUNT

MAY

Elephant Walk
E. Taylor,
D. Andrews,
P. Finch
(Partly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incas
C. Heston,
R. Young,
N. Maurey
(Technicolor)

JULY

Knock On Waod
D. Kaye,
M. Zetterling
(Technicolor)

The Greatest Shaw On Earth
(Reissue)

RKO

MAY

The Spanish Main
Badman's Territary
(Reissues)

JUNE

The Thing From Anather Warld
Statian West
(Reissues)
Sins Of Rame
M. Girotti,
L. Tcherina
(Italian-made)
(Dubbed in (English)
Silver Lade
J. Payne,
L. Scott
(Technicolor)
San Of Sinbad
D. Robertson,
S. Forrest,
V. Price,
(Technicolor)
(3-D and 2-D)

JULY

Susan Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din
The Last Patral
(Reissues)

Hans Christian Andersen
D. Kaye,
Jeanmarie
(Goldwyn)

REPUBLIC

MAY

Jubilee Trail
V. Ralston,
J. Leslie,
F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lanchester

JULY

Laughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Made in England)

20th-FOX

MAY

River Of Na Return
R. Mitchum,
M. Monroe
(Technicolor)
(CinemaScope)
Three Cains In The Fauntain
C. Webb,
J. Peters,
D. McGuire,
M. McNamara
(Color)
(CinemaScope)
(Partly made in Italy)
Garilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D and 2-D)
Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiatars
V. Mature,
S. Hayward,
M. Rennie
(Technicolor)
(CinemaScope)
Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)
The Raid
V. Heflin,
A. Bancroft
(Technicolor)
The Royal Taur Of Queen Elizabeth And Philip
(Color)
(CinemaScope)

JULY

Garden Of Evil
G. Cooper,
S. Hayward,
R. Widmark
(Technicolor)
(CinemaScope)

Gambler From Natchez
D. Robertson,
D. Paget
(Technicolor)

UNITED ARTISTS

MAY

The Lang Wait
A. Quinn,
C. Coburn,
P. Castle
(Saville)
Witness Ta Murder
B. Stanwyck,
G. Sanders,
G. Merrill
(Erskine)
The Yellow Tamahawk
R. Calhoun,
P. Castle,
N. Beery
(Color)
(Schenck-Koch)
Captain Kidd and The Slave Girl
A. Dexter,
E. Gabor,
A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

Man With A Millian
G. Peck,
J. Griffiths
(Technicolor)
(Made in Europe)
(Rank)
Habsan's Chaice
C. Laughton,
B. de Banzie
(English-made)
(London)
Challenge The Wild
Nature documentary
(Eastman Color)
(Graham)
Gag
H. Marshall,
(Color)
(Tors)
(3-D)

JULY

Apache
B. Lancaster,
J. Peters
(Technicolor)
(Hecht-Lancaster)
The Lawless Rider
J. Carpenter,
F. Darro,
D. Dumbrille
(Carpenter)
Return Ta Treasure Island
D. Addams,
T. Hunter
(Pathecolor)
(Small)
Adventures Of Robinson Crusae
D. O'Herlily,
J. Fernandez
(Pathecolor)
(Made in Mexico)
(Dancigers-Ehrlich)

U.-INT.

MAY

Playgirl
S. Winters,
B. Sullivan

Fireman, Save My Child
S. Jones
and Orchestra,
B. Hackett,
H. O'Brian

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Black Harse Canyan
J. McCrea,
M. Blanchard,
C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-made)
(Rank)

JULY

Jahnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tanganyika
V. Heflin,
R. Roman
(Technicolor)

The Egg and I
(Reissue)

WARNERS

MAY

Dial "M" For Murder
R. Milland,
G. Kelly,
R. Cummings
(WarnerColor)

A Guy With A Grin
(No Time For Comedy)
A Girl Far Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldon

JULY

The High and The Mighty
J. Wayne,
L. Day,
C. Trevor
(WarnerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillane,
C. Beatty
(WarnerColor)
(CinemaScope)

OBSERVANCES
July 4—Independence Day

MOON PHASES

	1 Quarter	2 Full	3 Last	4 New
JUNE	8	16	23	30
JULY	7	15	22	29
AUGUST	6	14	20	28

At the request of a midwestern drive-in owner, MOTION PICTURE EXHIBITOR is adding information concerning phases of the moon to its list of services. Drive-in operators should find it advantageous to book color films during a full moon. The accompanying chart applies to the central time zone, with slight adjustments necessary for east and west.

THE Hollywood REPORTER

says:

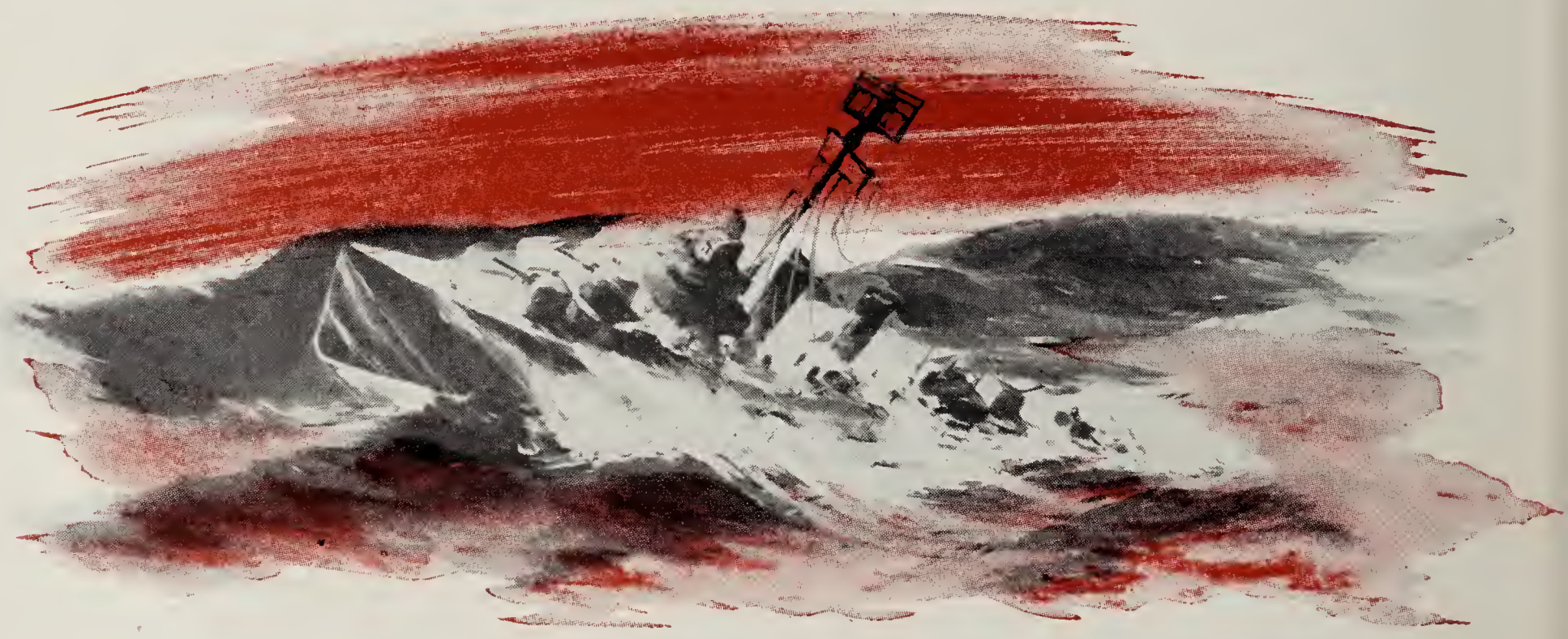
"THE CAINE MUTINY

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of such money-making giants as

'Gone With The Wind' and 'The Robe'."

THE CAINE MUTINY



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Van Johnson · Fred MacMurray

and Introducing

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COLOR BY TECHNICOLOR

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Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.

MOTION PICTURE

EXHIBITOR

JUNE 30, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Al Lichtman, 20th-Fox distribution director, was host last week at a demonstration of advances in CinemaScope and stereophonic sound at the Roxy, New York, first of the scheduled national showings.

TOA Board Eyes Film Shortage

(page 7)

Clearance And Suits

(editorial)

AND FEATURING: EXTRA PROFITS

Ask Your M-G-M Branch or Field Representative for **FREE 1-SHEET**

See How It Happened!

in the "VALLEY OF THE KINGS"

TODAY'S HEADLINES COME TO LIFE IN THE

Timeliest, Most Thrilling Picture of the Year!

N.Y. TIMES MAY 27th

CHEOPS TREASURE, SHIP OF THE DEAD, FOUND AT PYRAMID

RELIC OF 2900 B. C.

Perfumed Funeral Craft in Deep Passage Is 55 Yards Long

Mr el-Malakh said there was no doubt that the ship had been built by Cheops second king of the Fourth Dynasty, which lasted from 2900 to 2750 B C.

Furniture and Artifacts

The importance of the find lies in the fact that it contains the first furniture and artifacts of Cheops reign to be [illegible] except for [illegible]

HER. TRIB. MAY 30th

Archeologists Eager for Details

'Solar Bark' Find May Shed Light on Reign of Cheops

By Robert S. Bird

News of the uncovering of a 5,000-year-old funerary boat near the Great Pyrimad at Giza in Egypt sent a ripple of excitement through the marble corridors of the Egyptian Department of Art yesterday.

Dr. William C Hayes curator of the department, said the find might prove to be most important in shedding new light on the little known reign of King Cheops, builder of the largest of all the Pyramids, and on the mystery which up to now has surrounded these ancient mystic craft which supposedly carried Pharaohs' souls after death on eternal voyages with the sun god around the encircling heavens

necessaries of after-life. These other boats were built to resemble contemporary craft in actual use on the Nile in those days. It is the symbolism of the solar barks which puzzles us, as due haste which we enjoined [illegible] of how they were employed."

Models Displayed

Dr Hayes displayed reconstructed models of two later funerary boats of I-Em-Hotep an official in the reign of King Senwosret I who ruled Egypt between 1970 and 1935 B C At that period the souls even of mere officials were believed to be united with the sun god after death These models fragments of which were found in 1913 were made of wood of a design which follows the architectural lines of the earliest Egyptian river craft made of bound bun-

N.Y. TIMES MAY 28th

Rock Holding Cheops' Ship Resealed to Aid Research

By KENNETT LOVE

Special to The New York Times

CAIRO May 27—Dr. Mustafa Amer, director general of the Egyptian Department of Antiquities, and his chief architect today described the discovery of a 5,000-year-old funeral ship of the Pharaoh Cheops as "beyond all others in importance."

He and Mohammed Malwh, the architect said the find made by the director of Giza Kemal el-Malakh, was "emphatic in the science of Egyptology."

Mr el-Malakh revealed the ship today to prevent the cold night air of the desert from seeping into the chamber. He was fearful it would affect the furniture and the decks numbering at least six that still retained a faint odor of sacred sycamore and cedar wood mingled with incense.

He was apprehensive also that sand might drift into the ghostly corridor, one of only two funeral chambers found so far that had

N.Y. POST MAY 27th

5,000-Year-Old Cheops 'Soul Ship' Found in Egypt

Special to the New York Post

Cairo, May 27—The odor of sacred incense almost 5,000 years old greeted the modern discoverers today of one of the greatest archaeological finds in Egyptian history when the ghost ship of Cheops, built to carry the Pharaoh's soul to heaven, was located near the great pyramid at Giza, south of Cairo.

The ship, built nearly 5,000 years ago, was fully equipped for the journey into eternity the ancient Egyptians believed was in store for those who died. Oars were in the gunwales and linen ropes were coiled on the deck of sacred sycamore and cedar wood, partly covered by linen sheets. The ship is 55 yards long, about nine yards high and has six decks. It is believed to be one

"A smell of incense mingled with the smell of wood," he said. "It was faint and mystic, like the odor of a cathedral. I saw wooden inwards joined in dovetails without nails—like the ribs of a ship. When I saw the walls of the corridor were oval. It is the ship's hull.

"Two wooden oars were lying on the deck below me, with a bigger one—a steering oar. I could see



M-G-M's SPECTACULAR ROMANCE FILMED IN EGYPT!

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with KURT KASZNAR · VICTOR JORY · and SAMIA GAMAL

written by Robert PIROSH and Karl TUNBERG · Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram · PHOTOGRAPHED IN EASTMAN COLOR · PRINT BY TECHNICOLOR

Directed by ROBERT PIROSH

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The Year's BIGGEST
Adventure Drama!
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By the Year's Biggest
Publicity break!
The timing is perfect!
Just when M-G-M
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"VALLEY OF THE KINGS,"
Egyptian scientists
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And the news is on
Every Front Page Everywhere!
M-G-M's Spectacular Sensation
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Widely publicized discoveries!
It parallels in many ways
The true-life episodes.
CASH IN ON THIS GREAT
ATTRACTION WITH THIS
SHOWMANSHIP ANGLE!
Thanks, Egypt! Let's go, America!



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for Labor Day

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MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JUNE 30, 1954
VOLUME 52 NUMBER 9

CLEARANCE AND SUITS

ALTHOUGH the rush to file suits asking for first-run pictures seems to be subsiding throughout the country, one still hears of actions being brought, which, in themselves, prove quite mystifying.

A few weeks ago, for example, a suit against several distributors was brought by a new theatre in a town of about 32,500 population. It asked that product be made available on national release date regardless of the fact that the theatre was close to two key run cities in an area serving several million people.

The fact that the operator of the theatre was a veteran in the business and could hardly claim that he went into the operation without knowledge of the mechanics of the industry did not seem to mean much as far as his accepting the fact that such a house would have difficulty proving its point in a clearance action.

There is no question that if such an action is successful, this would lead to similar controversies in other parts of the same territory, and with good reason.

Reasonable clearance has always been a source of contention within our industry.

The concept of reasonable clearance coincides largely with the criteria set forth for the guidance of arbitrators in clearance controversies adopted as a result of the decree made by the U. S. District Court for the Southern District of New York in the U. S. vs Paramount Pictures et al, court action No. 87-273.

They are:

1. Historical development of clearance in the particular area involved.

2. The admission prices of the theatres involved.

3. Character and location of involved theatres, including size, type of entertainment, appointments, transit facilities, etc.

4. Policy of operation of theatres involved, such as twin features, gift nights, cut rates, etc.; extent of competition between these theatres.

5. Rental terms paid by theatres involved and revenue derived by the distributor.

A theatre is entitled to the run it can pay for, and to the clearance, but only to the clearance reasonably necessary to protect its run; and reasonable clearance should be decided upon the particular merits of each controversy.

Substantial competition is the key to clearance. From an economic viewpoint, it is advisable to get the most revenue from the important key run centers, followed by the next important theatres in the immediate vicinity, and so on down the line.

Exhibition in each area in an imporant theatre makes the picture more valuable to the succeeding runs.

As can be expected, these important theatres, generally speaking, in large cities, are well equipped, charge higher admission prices, spend more money for advertising, and tend to create that important word of mouth advertising —all of which tends to bring in larger film rentals, the life blood of the business.

In the past, because of producer-dominated theatres, many iniquities occurred, clearance sometimes being taken off two theatres both dominated by producer-distributors, which, in effect, caused unfair delays to competing theatres.

The U. S. Supreme Court has made it the responsibility of distributors to extend fair clearance, which has resulted in unfair demands being made upon distributors and in many instances simultaneously.

And sometimes, as a result, the same exhibitors who previously complained have now become the villains.

Referring to the suit mentioned above, it is not enough for a complaining theatreman to use the lame excuse of public interest as the reason for a clear first-run.

There must be more grounds for a court action than that.

BIG JOB AHEAD

THE APPOINTMENT by Allied States Association President Ben Marcus of a committee including himself, Jack Kirsch, Nathan Yamins, and Wilbur Snaper to investigate complaints by Allied's Colonel H. A. Cole that the distributors were "confiscating the greatest portion of the exhibitor's tax benefits through what appears to be a deliberate hiking of film rentals since the repeal of the federal admissions tax" will be watched with interest by independent exhibitors whether they are Allied members or not.

There is a big job to be done here, and the men selected are capable of doing it.

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Distribution

Cooperation of the drive-ins in the matter of benefit showings for the Will Rogers Memorial Hospital is scheduled (page 10).

The Japanese are hopeful of greater distribution in this country (page 12).

Exhibition

The shortage of product is the principal topic discussed at the TOA board meeting on the west coast (page 7).

Harold Fitzgerald, a top man in the National Theatres setup, is leaving his post (page 7).

Some new angles may arise in the New York City tax situation (page 12).

Broadcast Music announces new rates (page 12).

Ben Marcus, National Allied head, appoints a committee to investigate Colonel Cole's charges against distributors (page 18).

International

Canadian drive-ins now reach a total of 193 (page 8).

C. Ray Harnett is upped by WB to Canadian 16mm. sales chief (page 8).

Entries in the annual Vienna Film Festival are revealed (page 18).

Legal

A suit against the Schine Circuit and others by an Ohio exhibitor asks for $450,000 treble damages (page 12).

An injunction is stayed in Salt Lake City (page 12).

The SEC reports further stock changes (page 12).

Mel Konecoff

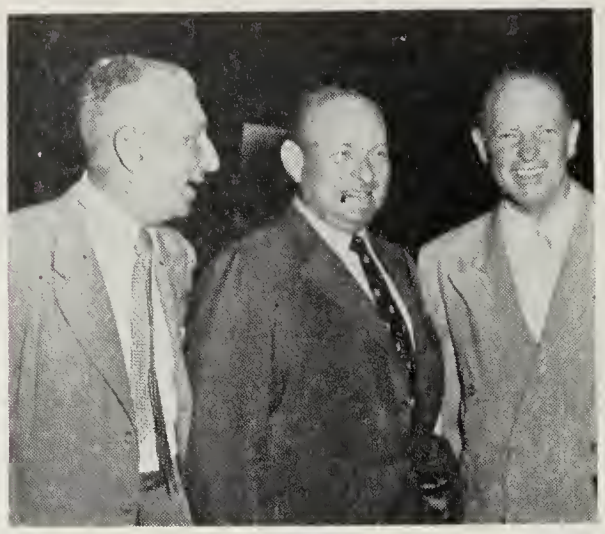
The demonstration of advances of new techniques in CinemaScope productions, with particular emphasis on the contributions of Bausch and Lomb; some notes on the start of the tour of Albert R. (Cubby) Broccoli, a producer of films for Columbia release; Robert Bassler's observations on filmmaking; breakfast at the Capitol in connection with "The Caine Mutiny;" the opening of a massive drive-in at Westbury, L. I.; a trip to eastern Pennsylvania points; and a cinerama party certainly keep our boy busy (pages 6, 14, and 15).

Organizations

New Jersey Allied schedules its annual convention for September (page 7).

Technical

The Todd-AO demonstration on the west coast leaves an excellent impression (page 15).



Among those seen at the recent demonstration of the advancing techniques of CinemaScope held by 20th-Fox at the Roxy, New York City, were, left to right, Arthur Mayer; Charles Einfeld, vice-president, 20th-Fox; and Si Seadler, MGM.

NEW YORK
By Mel Konecoff

FOR OVER AN HOUR last week, industryites and representatives of the press witnessed a filmed demonstration of new advances in CinemaScope lenses made by Bausch and Lomb, the latest in stereo sound, and scenes from a goodly number of forthcoming 20th-Fox films calculated to whet the appetites of exhibitors present, which it did.



KONECOFF

At the Roxy, the audience heard production head Darryl F. Zanuck describe the new advances as well as an outline of the company's plan for future pictures, which could mean an investment of about 55 millions.

While nothing new was added to the stereo sound, it still served to demonstrate to exhibitors that it is superior to ordinary one-track sound. The picture-taking improvements were another matter. Here, there was shown greater clarity of image and an increase in depth of focus so that characters and objects in the background were just as clear as they were in the foreground. Fuzziness at the edges was eliminated and the footage was impressive.

If a comparison with footage filmed by the VistaVision cameras were to be made from memory it would seem that both exhibit the same clarity and depth, with the wider CinemaScope picture giving the customer more, physically speaking.

Footage was shown from the following CinemaScope pictures—"The Egyptian," "Broken Lance," "A Woman's World," "Untamed," "There's No Business Like Show Business," and "Garden of Evil," all in color. Zanuck also took the opportunity to unveil what the future holds in the way of production plans. The list of best sellers, plays, published stories, etc., was a very impressive one that speaks well for

(*Continued on page* 14)

Latest Bulletins

(Developments At Press Time)

Harry Brandt Again Named By ITOA

NEW YORK—The Independent Theatre Owners Association nominated Harry Brandt for reelection as president for 1954-55. High on the agenda was a discussion of the city's new five per cent admissions tax, and plans to fight the levy with an eye towards eventual repeal were explored. Ray Rhone reported on the activities of the arbitration committee.

All offices are uncontested. Others named for election include David Weinstock, first vice-president; Max A. Cohen, second vice-president; William Namenson, third vice-president; Julius Sanders, fourth vice-president; Leon Rosenblatt, treasurer; Edith Marshall, secretary; and John C. Bolte, Jr., sergeant-at-arms. Chosen for membership on the board were Jack Hatten, Norman Elson, Martin Lewis, Murray Schoen, Richard Brandt, Sam Einhorn, Abe Leff, Al Schukat, Sam Friedman, Irving Renner, Ben Weinstock, Ben Knobel, Jack Rochelle, Walter Neithold, Larry Kurtis, Murray LeBoss, and Al Margolies.

Four theatres were announced as new members, DeLuxe, Brooklyn; Palace and Square, Bronx; and Parkway, Mount Vernon, N. Y.

20th-Fox Reveals Canadian Showing Dates

NEW YORK—A complete schedule of exhibitor and press demonstrations of "The Advancing Techniques Of CinemaScope" in Canada was announced by 20th Century-Fox. Showings of the hour-long color film will be held in the company's six Canadian exchange centers starting on July 13. Demonstrations before invited audiences of prominent theatremen and the press will be held as follows: University, Toronto, on July 13; Palace, Montreal (15); Paramount, St. John (20); Capitol, Winnipeg (23); Capitol, Calgary (27); and Capitol, Vancouver (29). All programs will be held at 10 a.m. Arthur Silverstone, assistant general sales manager, 20th Century-Fox, will host the Canadian demonstrations in conjunction with branch managers V. J. Beattie, Toronto; G. L. Chernoff, Montreal; R. G. March, St. John; J. H. Huber, Winnipeg; Robert A. Cringan, Calgary; and J. E. Patterson, Vancouver.

UA Action Settled

NEW YORK—It was revealed last week that United Artists' injunction and accounting action against Jules B. Weill, head, Masterpiece Productions, had been settled during pre-trial hearings, with a final order to be entered by Oct. 19. UA filed the suit in 1952, charging that Masterpiece infringed on copyrights by licensing for TV exhibition features made by UA Productions, Inc., Walter Wanger, and Romaine Film Corporation.

Product Shortage Chief TOA Board Topic

"Caine Mutiny" Hottest On B'way

NEW YORK—The Capitol, with "The Caine Mutiny," and Radio City Music Hall, were away out front among the Broadway first-runs last weekend.

It was evident that people were show shopping, and, although several spots had new attractions, little strength was manifest elsewhere, except at Loew's State, where "Gone With The Wind" continued at a satisfactory pace.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THEM" (Warners). Paramount expected the second week to tally $33,000.

"DEMETRIUS AND THE GLADIATORS" (20th-Fox). Roxy reported $21,891 for Friday, through Sunday, with the second session sure to top $45,000.

"THE STUDENT PRINCE" (MGM). Radio City Music Hall, with stage show, announced $90,000 for Thursday through Sunday, with the second week heading toward $147,000.

"THE FRENCH LINE" (RKO). Criterion expected the seventh, and last, week to do $12,500.

"THE ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP" (20th-Fox). Globe anticipated the first week at $10,000.

"JOHNNY GUITAR" (Republic). Mayfair claimed $10,500 on the fifth week.

"INDESCRETION OF AN AMERICAN WIFE" (Columbia). Astor claimed the opening week would hit $28,000.

"THE CAINE MUTINY" (Columbia). Capitol opened to a sensational $125,000.

"GONE WITH THE WIND" (MGM). Loew's State claimed the fifth week would hit $40,000.

New Faces Plugged In Copy

NEW YORK—The newsworthiness of new movie personalities is the subject of the 18th in the series of COMPO advertisements published in Editor and Publisher last week. Captioned "New Faces Going Places," the ad points out that the movies, like the newspapers, have undergone great changes in recent years not only technologically but in other aspects, one of the most interesting and continuing developments being the discovery of new personalities.

RKO Aids Polio Drive

NEW YORK—Sidney Kramer, short subjects sales manager, RKO, announced last week that the company would cooperate with the National Foundation of Infantile Paralysis in the promotion of its Emergency Fund Drive to be conducted nationally from Aug. 16-31.

NJ Allied Sets September Meet

NEW YORK—It was announced last week that the annual convention of Allied Theatre Owners of New Jersey would take place this year on Sept. 20 to 22 at the Concord Hotel, Kiamisha, N. Y.



Spyros P. Skouras, president, 20th-Fox, recently acted as host at a preview showing of "The Royal Tour Of Queen Elizabeth and Philip" at the New York City home office for prominent members of the diplomatic corps from England and the commonwealth nations. Seen left to right are Lady Dixon, Skouras, Mrs. John Russell, and Viscount Rothermere, premiere guests.

Fitzgerald Leaving NT

MILWAUKEE—Harold J. Fitzgerald, president, Fox Wisconsin Theatres and long prominent in civic circles, announced last week that as of Aug. 1, he will conclude a long term contract with National Theatres. Divestiture provisions have reduced Fox Wisconsin Theatres from 68 to the presently operated 25 theatres.

Simultaneously, with the conclusion of Fitzgerald's contract, National Theatres will follow the pattern adopted in other sections of the country, operating the Wisconsin group of theatres as a district out of the Los Angeles office, instead of a division out of Milwaukee.

National Theatres has requested Fitzgerald to continue as a member of the Fox Wisconsin board, which will allow him to devote more of his time in the future to his growing personal interests.

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Setup Along Old First National Lines Suggested; Use Of Coordinator Also Formulated; Cooperation With English Exhibitors Discussed

HOLLYWOOD—The eyes of exhibition turned to the west coast last week as the Theatre Owners of America board met to consider means by which the serious shortage of product might be combatted and the plight of subsequent-run houses eased.

Charles P. Skouras, National Theatres president and TOA honorary board chairman asked members to encourage independent producers to expand their activities as an answer to the current product scarcity.

Also addressing the group were Robert L. Lippert, Lippert Pictures president, who predicted an end to "small" pictures, but said that middle-bracket features are "sure-fire," and Steve Broidy, Allied Artists president, who outlined his company's production plans and said that AA would make as many films as could be merchandised successfully. He opined that "the gamble in production is much greater than the gamble in exhibition."

A special planning committee appointed to examine the product situation included Robert L. Livingston, Lincoln, Neb.; John Rowley, Dallas; Carl Anderson, Kalspell, Mont.; Myron Blank, Des Moines; Robert Bryant, Rock Hill, S. C.; and Roy Martin, Columbia, Ga.

The plans submitted to the board for consideration included pre-production guarantees of playdates, as in the Makelim agreement with National Allied, and the direct entry of exhibitors into the production field, as was the case about 40 years ago with First National. In his address, Skouras had suggested the latter as "the best way to handle the present crisis."

It was learned later that individual board members were subscribing to the Makelim plan, the first one discussed at the meeting.

TOA officers were also authorized to secure a coordinator to collect information on all phases of distribution, exhibition, and production, particularly the financing of features. He will study the various plans proposed to increase production and report to the annual TOA convention in Chicago on Oct. 31-Nov. 4.

Earl Hudson, AB-PT western division vice-president, suggested that distributors make greater use of TV and radio in advertising films and stated that such use was most effective on a saturation basis. Martin, representing the Alabama and Georgia units, claimed that pressbooks and other material on new product arrived too late and in insufficient numbers, and stated that the complaint was backed up by National Screen Service in a letter listing a number of companies and special cases where material was late or completely out of stock before play-

(*Continued on page* 18)

The International Scene.....

Canada

Canadian Drive-Ins Reach 193 Total

TORONTO—The number of drive-ins opened this year now stands at 11, and the total now in operation is 193, it was learned last week. Fifteen standard-type theatres have also bowed in since Jan. 1, making the number of openings for this year 26. There are 35 drive-ins and 19 auditorium houses under way at the present time, of which about 13 are due to open within the next few weeks.

The three new drive-ins, all located in Ontario, are the Breezes Drive-In Theatre Limited's 500-car Breezes, near Brantford; Ottawa Valley Amusement Company's 400-car Hi-Way, Renfrew; and Oscar Legault's Bel-Vue, Hawkesbury. The latter two and one other were opened at the beginning of June by Aubrey Winch and Jack Russell.

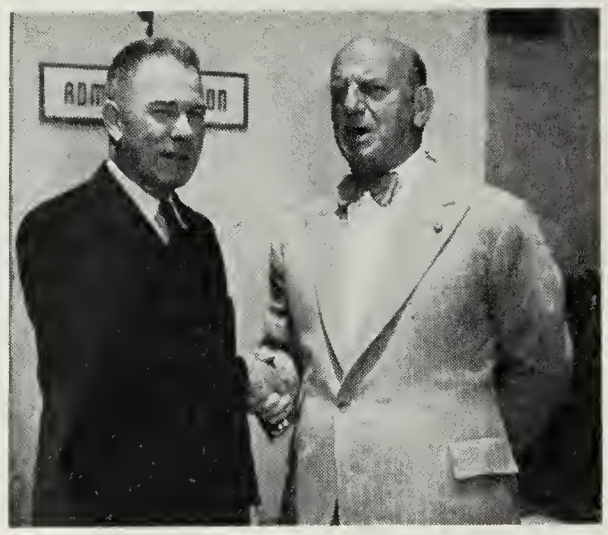
Eastern Provinces

A break was made into the Empire, Kentville, N. S., where a cash box was opened for a loss of $500. The same date, a break was made into the Vogue, in the north end of Halifax. . . . Competition from "Bingo" promoters is being strengthened, and it is strongly noticeable that exhibitors are forced to comply with more and stronger regulations. Additional locations for "Bingo" have been opened in numerous cities, towns, and villages. . . . The name of Keith's is being used on a film theatre on Cape Breton, the location being the village of Whycocomagh. Acts are assembled on the island and amateurs and semi-pros are used several times weekly. . . . Provision for about 100 more cars has been made at a drive-in at Martinon, N. B., operated by Franklin and Herschorn.

CINE CHATTER—Bert Cooper, veteran of 27 years in the industry in western Canada, joined Prairie Allied Booking Association and Theatre Poster Exchange, Calgary, as assistant general manager. His appointment was announced by Fred Kettner, general manager, both companies.

Jack Labow, RKO district manager, will be honored with a six-week summer sales drive, it was announced.

James McDonough, formerly of the Tivoli, Hamilton, was honored as radio and newspaper representatives in that city joined theatre and film men from Toronto and a dozen western Ontario communities at a gathering in Hamilton. McDonough has been appointed Maritimes district manager, Famous Players, headquartering in Halifax. . . . The Variety Village picked up $500 from a special Sunday show at the Odeon, Peterborough, staged by the Peterborough Theatre Managers Association. The film was made available by the JARO organization. . . . The industry trade



Norman Rydge, president-managing director, Greater Union Theatres, Sidney, Australia, recently conferred with President Herbert J. Yates while visiting at the west coast Republic studio.

show, inaugurated last year by the Motion Picture Theatres Association of Ontario, will be sponsored by the Motion Picture Industry Council of Canada this year. It will again be at the King Edward Hotel, during late November, when the two organizations hold their annual conventions.

The Royal Canadian Navy "turned to" with a will to promote the Dominion premiere of "Men Of The Fighting Lady," Loew's, Toronto. Manager Jack Clarke and publicity manager Gerry Collins brought their heavy exploitation artillery into action, training their sights on a multiple-facet campaign which included a TV plug over the National CBC network, a military parade down Yonge Street, an exhibit in the lobby, and special newspaper publicity. The RCN was enlisted through a recruiting drive to man a new Reserve Air Squadron, and two local girls, the only qualified naval air mechanic's in Canada's navy, were introduced over CBC's evening news program "Tabloid." At a press luncheon, the Able Wrens and Flight Surgeon (Pilot) John Evans were introduced to film critics and other invited guests. AVC 920 Squadron, accompanied by a naval band, paraded to the theatre. In the lobby were large pictures of aircraft carriers, model planes, augmented and manned recruiting booth, an exhibit of aircraft cannon, a dummy aviator rigged in full flying equipment, a parachute, dinghy, rocket projectiles, and a depth charge.



Ernest Turnbull, managing director, Hoyts Theatres, Limited, Sydney, Australia, second from left, recently stopped to chat with National Theatres, Inc., officers, left to right, Alan May, treasurer; Charles P. Skouras, president; and John B. Bertero, legal chief, on a Hollywood visit.

Four branches went over their quotas by substantial margins in RKO's "Sidney Kramer Shorts Drive," commemorating the 25-year association of the short subjects sales manager with the company Branches which exceeded their quotas were Montreal, Winnipeg, Denver, and Calgary.

In St. Thomas, Ontario, Les Preston, manager, Capitol, promoted two full-page co-op ads. For "Kiss Me Kate" he sold space in The St. Thomas Times-Journal that gave merchants tiein lines on the film title. More than one-third of the page was devoted to a direct picture and theatre plug. In conjunction with "The Long, Long Trailer," Preston duplicated the feat and in addition got a Mercury dealer to sponsor a coloring contest with a line drawing from the film, produced in the full-page ad.

Appointment of C. Ray Harnett as Canadian sales manager for Warners' 16mm. division was announced by Haskell M. Masters, Warners' district manager in Canada. Harnett was affiliated with General Films Limited for three years in Regina, Kingston, and Eastern Canada. He was connected with Associated Screen News, Montreal, for eight years, during which time he was assistant manager of that company's equipment division which handles Bell and Howell products. For two years, he was general manager for Telephoto Industries, Canadian outlet for Ampro motion picture equipment. From 1947 until joining Warners, he has been president, Vocasound Limited, an electronic equipment research and development company. Harnett will make his headquarters at the Warner Canadian head office in Toronto.

Zeke Sheine, formerly with JARO, moved over to Odeon Theatres' head office booking department. He will replace Guy Upjohn, who has been made assistant to Harvey Hunt, chief circuit buyer. . . . Robert Campbell, former assistant manager, Capitol, Sudbury, has been named manager, Bloor, Toronto, in a switch of managerial positions in the Famous Players Circuit. . . . Jack Labow and wife are the proud parents of a son. He is RKO general manager in Canada. . . . Among the film travellers were Frank Vaughan and Leslie Allen, to Montreal; Gordon Lightstone, to New York; and Norman Moray, to Toronto. . . . Jay L. Smith returned to Toronto permanently from Phoenix, Ariz., taking over his former post as general sales manager, Alliance Films. Joe Marks, who took over temporarily, is leaving the company. . . . The theatres inspection branch, Ontario government, rejected the application of John Dydzak for a license to operate a drive-in on a site in Ancaster Township, near Hamilton. He has been advised to seek another location, following a protest that the site was too close to the Mountain Sanitorium.

Joe Harris, Uptown, Toronto, projectionist, a 1914 Olympic contestant in bike

(*Continued on page* 18)

WAITING LINES



RECORD-SMASHING BUSINESS FOR MICKEY SPILLANE'S

"THE LONG WAIT"

PHENOMENAL

4th WEEK CHICAGO (WOODS THEATRE)

HOLDOVERS

DETROIT, LOS ANGELES, PHILADELPHIA,
SAN FRANCISCO, BALTIMORE, BUFFALO,
WASHINGTON, SEATTLE, MILWAUKEE

AND SENSATIONAL

IN CINCINNATI
CLEVELAND
PITTSBURGH



VICTOR SAVILLE presents

Mickey Spillane's "THE LONG WAIT"

STARRING ANTHONY QUINN · CHARLES COBURN · GENE EVANS · PEGGIE CASTLE

with MARY ELLEN KAY · SHAWN SMITH and DOLORES DONLON

Produced by LESSER SAMUELS · Directed by VICTOR SAVILLE · Screenplay by ALAN GREEN and LESSER SAMUELS

A Parklane Picture · Released thru UNITED ARTISTS

...ITY PICTURES

UA

...QUANTITY

35TH ANNIVERSARY 1919 UA 1954

This Was The Week When....

Albert R. (Cubby) Broccoli, co-producer of Columbia's "Hell Below Zero," and Daniel Morrison began a 17-city tour on behalf of the film. . . . Paramount held the final meetings in its local level sales conferences. . . . UA's "Apache" was set to bow in Loew key spots throughout the country, starting on July 1. . . . Oscar A. Morgan, Paramount general sales manager for shorts, newsreels, and special features, said that features of 20 to 30 minutes in length can be expected to become standard in the near future. . . . MGM revealed that "Gone With The Wind" had grossed close to $1,500,000 in seven openings thus far. . . . RKO branches in Winnipeg and Montreal ended their "Sidney Kramer Shorts Drive" with record results, the company revealed.

An Apache family was retained by UA as technical advisers to the UA publicity department for the New York premiere of "Apache." . . . WB put into release the 20-minute subject giving Jack L. Warner's personal presentation of forthcoming product and CinemaScope. . . . RKO held the second of two regional sales conferences in Chicago. . . . Robert Francis and May Wynn, in Columbia's "The Caine Mutiny," began an exploitation tour on behalf of the film.

MGM set the world premiere of "Valley Of The Kings" in the two Metro houses in Cairo and Alexandria, Egypt, on July 21. . . . MGM announced that it is arranging for all-industry screenings of "Seven Brides For Seven Brothers" in specific theatres in every exchange area. . . . Jerry Pickman, Paramount vice-president in charge of advertising, publicity, and exploitation, at a meeting in Los Angeles, stressed a plan for unity of action by the sales and promotion forces in the merchandising of product.

Distributors To Cooperate With Film For D-I Hospital Showings

NEW YORK—At a regular routine meeting last week of the general sales managers representing all companies affiliated with the MPAA, a plan was approved that will bring the addition of many thousands of dollars of much-needed revenue to the Variety Clubs International-Will Rogers Memorial Hospital, Saranac Lake, N. Y.

Acting on the request of Abe Montague, Columbia general sales manager and president of the hospital, it was decided that sufficient pictures will be made available to such drive-ins that will agree to put on a benefit performance, all the proceeds of which are to be donated to the hospital.

A number of such benefit shows have already been set up for July in Northern California, and it is expected that drive-in operators in many other territories will rapidly declare their intentions of cooperating in the fund-raising campaign.

Impetus to the participation of the drive-ins was given to the plan at the recent meeting of trade leaders at Saranac Lake, where the potential of the open-airers, as far as grosses were concerned, was looked upon as big.

Al Lichtman, 20th-Fox, the distributors' representative on the triumvirate governing COMPO, reported on the progress of plans pertaining to the distribution through the various company exchanges of the feature by the United States Army, "This Is Your Army," which the Department of Defense would present under the aegis of COMPO.

If the army will agree, it is intended to release two versions of the picture, one for double bill theatres to run about 50 minutes, and the other for single bill theatres to run approximately 30 minutes. Each will be available to the theatres on a nominal rental basis. Advertising accessories and a general exploitation campaign are to be prepared by the publicity committee of COMPO.

There was also a brief discussion at the meeting pertaining to a speech that was made on June 16 before the Motion Picture Industry Council in Hollywood by Walter Reade, Jr., president, Theatre Owners of America. It was felt that this matter was purely one for individual company consideration and did not call for collective action.

About People

MILWAUKEE—James C. Petrillo, president, and all other officers of the American Federation of Musicians were re-elected last fortnight at the group's annual convention. They include Charles A. Bagley, Los Angeles, vice-president; Leo Cluesman, Newark, N. J., secretary; Harry J. Steeper, Teaneck, N. J., treasurer; and executive committee members Stanley Ballard, Minneapolis; Herman D. Kenin, Portland; George V. Clancy, Detroit; William J. Harris, Dallas; and Walter M. Murdoch, Toronto.

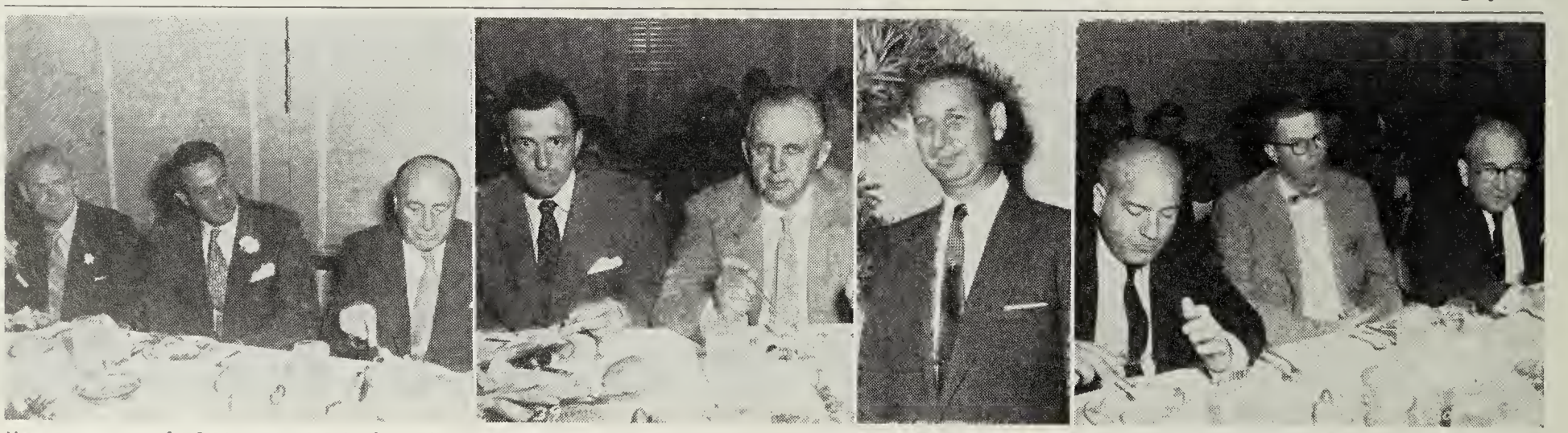
NEW YORK—John A. Shuff, Akron, O., was elected eighth vice-president, IATSE, at a meeting of the general executive board last week. He succeeds the late Roger M. Kennedy, Detroit. Shuff has been business agent, Akron Local 364, since 1932, and during that period has completed 100 per cent organization of theatres within a 30-mile radius of the city. He was previously secretary of the local.

NEW YORK—Assignment of two members of Altec Service Corporation's headquarters engineering staff to augment the 20th-Fox technical crew supervising the showings of "Advancing Techniques of CinemaScope" was announced by E. O. Wilschke, Altec operating manager, last week. Wilschke selected Martin Bender and Fred Pfeiff to act as technical representatives of two of the five nationwide demonstration tours.

NEW HAVEN—Herman Hirschhorn, 20th-Fox Philadelphia sales head, was promoted last week to the post of New Haven branch manager, succeeding Ben Simon. Hirschhorn's Philadelphia post will be filled by former salesman Shep Bloom. Hy Bettinger will replace Bloom.

NEW YORK—The Hecht-Lancaster Organization, whose motion pictures are released by United Artists, announced last week the appointment of Ernest L. Scanlon as vice-president and treasurer of the company. Scanlon is now west coast consultant to the Cinerama Corporation.

NEW YORK—At a meeting of the Motion Picture Pioneers' board last fortnight, Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, was elected a member of the nominating committee for the ensuing year.



Here are some of TOA's executive body and membership who attended the screening of 20th-Fox's "The Advancing Techniques of CinnemaScope." Noted in the usual left to right order, are A. H. Blank, Des Moines; Walter Reade, Jr., TOA head; Al Lichtman, 20th-Fox director of distribution, who invited the conventioneers to the screening; Roy Martin, Jr., Columbus, Ga.; Robert Bryant, Rock Hill, S. C.; Myron Blank, Des Moines; Arthur De Titta; John Rowley, Dallas; and Nat Williams, Thomasville, Ga. The TOA delegates had their annual meeting in Los Angeles, Calif.

UA
welcomes



LEONARD GOLDSTEIN PRODUCTIONS

LEONARD GOLDSTEIN ROBERT L. JACKS ROBERT GOLDSTEIN

The great producing talents responsible for some of the industry's smash boxoffice successes—

MA AND PA KETTLE and FRANCIS series...THE EGG AND I...TOMAHAWK...MR. SCOUTMASTER ...BATTLE OF APACHE PASS...PRINCE VALIANT

will produce

10 MAJOR MOTION PICTURES TO BE RELEASED THRU UA WITHIN THE NEXT YEAR!

7 of the planned films will be in color—
all with top stars, directors and writers.

Watch for More News About These Important Productions!

...LITY PICTURES UA IN QUANTITY

Topping its unprecedented product for '54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON!

35TH ANNIVERSARY 1919 UA 1954

Broadcast Music Announces New Rates

NEW YORK—Broadcast Music, Inc., sent contract forms last week to exhibitors in the first move to collect performance rights fees from theatres. Contracts would become effective on July 1, and rates vary from $5 to $15 depending on seating capacity.

Fees are being asked only for the playing of intermission music.

BMI stated that the license also includes the use of BMI copyrighted music by live performers during one evening in any calendar week as a supplement to a film program. Applicable rates are halved if a theatre operates for not more than 26 weeks in a calendar year. Rates for conventional houses are $5, up to 600 seats; $7.50, 601 to 1,200; $10, 1,201 to 1,500; and $15, over 1,500. Drive-in rates are $5, to 200 cars; $7.50, 201 to 400; $10, 401 to 500; and $15, over 500.

New Issue Arises In NY Tax Matter

NEW YORK—A new issue was brought last week into the battle against the recently enacted five per cent amusement tax as it became evident that the major fraction provision of the tax could mean a levy of up to six per cent in certain cases.

An example of this seeming inconsistency involves a 50-cent admission. The admission tax on such a price is two and one-half cents, based on a five per cent levy. The major fraction provision, however, makes the tax three cents, or six per cent of the admission price. Exhibitor spokesmen revealed that industry attorneys were looking into the irregularity with a view to challenging it. A breakdown of the tax includes admissions from 11 to 29 cents, one cent tax; 30 to 49 cents, two cents; 50 to 69 cents, three cents; 70 to 89 cents, four cents; and 90 to $1.09, five cents. Admissions of 10 cents or less are free from the tax, but the levy will cover the first 10 cents of any taxable admission.

Among the many puzzles created by the new tax is one concerning what to do about the law stating that tax must be paid on advance tickets purchased for performances after July 1, when the tax will take effect. The entertainment industry understandably contends that it would be almost impossible to extract the tax from customers with advance tickets before each show. An editorial in The World Telegram and Sun took issue with the practice of including such a retroactive tax in the new law.

Salt Lake Injunction Stayed

SALT LAKE CITY—In order to permit Intermountain Theatres, Paramount Theatres, and American Broadcasting-Paramount Theatres to file an appeal with the 10th Circuit Court of Appeals, Denver, the injunction handed down by Federal Judge Willis W. Ritter providing that the Salt Lake City area be divided into two zones to determine distribution of the company's pictures was ordered stayed last week.



In recognition of his outstanding Americanism and his unselfish service to the community, Charles P. Skouras, president, National Theatres, Inc., was recently awarded an honorary degree of Doctor of Laws by Loyola University, California, at its 42nd annual commencement exercises. His Eminence James Francis Cardinal McIntyre presided at the presentation ceremonies.

Schine, Others Sued By Ohio Exhibitor

BUFFALO—Carl B. Moore, owner, Ohio, Van Wert, O., filed a treble damage anti-trust suit for $450,000 last week in U. S. District Court against Schine Theatres, four of its subsidiaries, and seven picture companies.

Moore charged that defendants "combined and conspired . . . to monopolize exhibition of motion pictures and theatres" and also accused defendants of entering into a "master agreement" with Schine first and second-run houses receiving preferential treatment.

Moore stated that anti-trust laws were violated by depriving competitors of product in towns where Schine interests controlled one or more houses.

The complaint added, "Free enterprise and open competition were completely stifled by the threat of the Schine defendants to exclude from their closed towns the product of any distributor resisting their demands in a competitive situation." Moore also charged that Schine defendants cut prices to eliminate competition; resorted to "unusual and costly games and giveaways" for the same purpose; and contracted for more features than they could use in order to deprive competitors of product.

Moore also claimed that defendants threatened him with the loss of motion picture product if he refused to sell his theatre to them.

Also named as defendants were Schine Theatrical Company, Inc.; Schine Enterprises Corporation; Schine Lexington Corporation; Paramount; RKO; 20th-Fox; Loew's, Inc.; Warners; Universal; and United Artists.

Village Theatres, Inc., had charged that Paramount was discriminating against the Village, and the injunction was issued after anti-trust jury proceedings. The house was awarded $60,000 treble damages, and the court ruled that bids be opened before all interested parties before pictures are awarded to any theatre. Motion for a retrial was denied, and Judge Ritter fixed attorney fees at $27,500 and court costs at $9,700, both to be paid by defendants. The three defendant companies were also ordered to post a bond of $107,200.

Japs Hope For More U.S. Distribution

NEW YORK—Masaichi Nagata, president, Daiei Motion Pictures of Japan, and producer of the prize-winning "Rashamon," declared last week that greater efforts will be made to increase the American market for Japanese films.

Encouraged by "Rashamon," Nagata plans to make four or five quality films a year tailored for the American art house market. His immediate purpose was to introduce "Gate Of Hell," in color, and "Sansho Dayu." Although Japan has already produced "The Golden Demon" in Fugicolor, a Japanese process, Nagata said that this was only in its experimental stages and that "Gate Of Hell," in Eastman color, is the first real attempt to employ color techniques.

Because the Japanese industry has producing, distribution, and exhibition units allied, Nagata explained, his studio must make 52 films a year to supply its theatre circuit, which changes programs weekly. Daiei, along with the four other major producing companies, makes 230 films a year, and 20 and 30 films are produced by independent units. Foreign imports are 180 a year, American films making up 150 of this total. English, French, Italian and German films are also distributed, and the foreign films make up 37 per cent of the whole number of films on the market.

Nagata pointed out that there are 3,500 theatres in his country with a total annual attendance of eight million. The number of productions has decreased by about 10 per cent since last year, Nagata added, but attendance seems to be remaining steady.

Nagata assigned as a reason for the steady level of attendance in Japan, the lack of television competition.

With respect to CinemaScope, Nagata estimated that there would be about 50 theatres equipped by the end of the year. American films do rather well, Nagata said, with film rentals averaging 15 millions a year. The average picture from the United States earns $150,000.

A luncheon in honor of Nagata, Kenji Mizoguchi, director of "Sansho Dayu" and M. Miyagawa, cameraman on "Sancho Dayu" and "Rashamon," was given later by the Motion Picture Export Association, attended by 35 foreign department heads. Ralph Hetzel, MPEA vice-president, said that he hopes to see the day when films of all nations will be judged on their artistic and entertainment merits.

Nagata told those assembled that he forsees the possibility that Japan will make sufficient economic recovery to operate on a free trade basis.

"Gate Of Hell," which won the grand prize at the Cannes Film Festival, was previewed at the Museum of Modern Art.

SEC Reports Changes

NEW YORK—It was reported to the Securities and Exchange Commission last week that Harold J. Mirisch, Allied Artists vice-president, sold 18,125 shares of AA common during May, reducing his partnership holdings to 29,760 shares. In another transaction, the New York Stock Exchange was informed that 20th-Fox had increased holdings of its own common to 91,000 shares from 44,300 shares.

U-I PROMISES

Reprinted from . . .

THE Film DAILY

DAILY VARIETY

EXHIBITOR

BOXOFFICE

December 1953

"...ALL U-I FILMS INCLUDING ANY MADE IN CINEMASCOPE WILL HAVE VERSIONS IN ALL ASPECT RATIOS!"

U-I DELIVERS!

UNIVERSAL-INTERNATIONAL PURSUING ITS FREQUENTLY-STATED POLICY OF SUPPLYING *ALL* OF ITS PICTURES TO *ALL* THEATRES, ANNOUNCES "THE BLACK SHIELD OF FALWORTH" WILL BE RELEASED IN *CINEMASCOPE* AND WILL ALSO BE MADE AVAILABLE TO THEATRES WITH ALL OTHER TYPES OF CONVENTIONAL PROJECTION...



Universal-International presents

THE Black Shield OF FALWORTH

COLOR BY *Technicolor*



CINEMASCOPE PRINTS AVAILABLE WITH FULL STEREOPHONIC 4-TRACK SOUND, DIRECTIONAL SOUND OR WITH CONVENTIONAL SOUND TRACK

Konecoff

(*Continued from page 6*)

the future of 20th-Fox customers. He also mentioned CinemaScope films that other companies either have in the works or that are completed.

Al Lichtman, director of sales, addressed the gathering briefly.

PRODUCTION NOTES—Albert R. (Cubby) Broccoli, he of the sacroiliac back, was in briefly before embarking on a 17-city tour across the country seeking advice and opinions of exhibitors on present and future productions that he and his partner Irving Allen turn out in England for Columbia release. They made three Alan Ladd starrers, "Paratrooper," "Hell Below Zero," and "The Black Knight," and have a new three-film deal with the company.

The first of these will be "Prize Of Gold," with Richard Widmark, to be made in wide-screen and in Technicolor, and the second will be "Safari," to be made in CinemaScope in Africa with a top-flight cast and in color, Mark Robson directing. The latter will roll in September as will another, "Cockleshell Heroes," a yarn about the English Royal Marines, also to go in CinemaScope, concentrating on the frogmen aspects.

Broccoli says he likes making films in England, where they go over well. They can be turned out for much less money than in Hollywood, where costs are prohibitive for an inde producer, he said. His films cost an average of about a million dollars apiece, and are in the action category. Equipment is fine in England and technicians really know their jobs, said he, and there will be no participation deals as far as he's concerned, his company being able to afford to pay off its contractees, especially since Columbia is financing.

He has a number of other properties in the preparation stage, but these are not included in the Columbia deal. Exhibs will find him an interesting guy.

MORE ON FILM MAKING—Robert Bassler, producer, UA's "Suddenly," was in along with Richard Sale, director of note, and in this particular case author of the screen play and original story on which the film starring Frank Sinatra is based.

An interview established that Bassler, who was a producer with 20th Century-Fox for 20 years, doesn't think that CinemaScope is the final answer, but that it did provide a needed spark for changes in the industry. Bassler, who made "Beneath the Twelve Mile Reef" in CinemaScope, listed the following disadvantages to the process—it doesn't retain intimacy too well, it's a little too wide and dramatic scenes do not require that width, and people are too widely separated to fill the screen.

In Bassler's opinion, the ideal aspect ratio is 1.75 to 1 to 2 to 1. "Suddenly" will fall into the 1.75 slot. Operating under the corporate name of Libra Productions, Bassler thought he might make up to two films annually as an inde, and his next venture, which he was loath to discuss, would also be for UA release. He is a believer in the participation deals for actors, directors, and producers, and felt it insured top cooperation all around.



Jay Robinson, center, recently received in Denver a special citation to 20th-Fox's "The Robe" and "Demetrius and the Gladiators" from the General Federation of Women's Clubs for, respectively, the first picture in CinemaScope and one of the most important releases in 1954. The presentation was made by Mrs. Dean Gray Edwards, right, motion picture division chairman, GFWC, and Mrs. Theodore S. Chapman, newly elected president, the organization convention.

As an inde producer he finds the overhead much lower, the subject matter can be fresh, the operation simple, cliches and stockholders' requests need not be filled, and he found no trouble in financing.

Bassler had an opinion, too, about the Production Code—that no one in production is happy with it, but it is necessary to avoid scattered and numerous difficulties, and the fact that in recent years there has been a trend to permit more adult filming is a healthy sign of things to come.

BREAKFAST AND OPENINGS—Columbia found that the pattern it used for the opening of "From Here To Eternity" at the Capitol was so good that it decided to duplicate it for the opening of "The Caine Mutiny" at the same theatre.

So, once again, we got up early to have breakfast at the Statler Hotel with a number of disc jockeys and winners of various contests conducted and who were to be guests at the opening. After this, most of the guests were driven up to the theatre behind a navy band and deposited in front of the Capitol as the band played, flashbulbs popped, and company officials bit fingernails.

In the lobby, two of the stars of the film, Robert Francis and Mae Wynn, signed autographs for the first several score of customers in the long line that awaited the formal opening of the box-office.

(Someday we must discuss "The Case of Non-traveling Newsmen" in our memoirs.)

OPENING NOTE—Last week, we attended a drive-in opening by proxy. The Westbury Drive-in, Westbury, L. I., was scheduled to open and a dry-run was held for the press in town at the Preview, where amidst the splendor of cocktails and food, the assembled newsmen were shown what the theatre looked like, with still a few items to be completed, and it really appeared a deluxe operation.

Saul Lerner, owner, who also operates two other ozoners on Long Island, has really put a wealth of material and services into the operation, which is claimed to be the largest in the world, covering a 28-acre tract with a capacity of 2,000 cars, figuring about 9,000 people. The cost is about $600,000, and four ticket booths await customers for speedy processing.

The screen is claimed to be the largest in the world, beating the Radio City Music Hall by about 50 feet and designed to present all anamorphic and wide-screen films. CinemaScope films will be shown on a screen 124 feet wide and 56 feet high. It weighs 35 tons imbedded in a concrete foundation weighing 264 tons.

Other items to be found are a fully equipped nursery supervised by a registered matron with free bottle warming service, free sterilized bottles and nipples, and free diapers for the very young set. There is also a fully equipped playground to accommodate 500 children, and to keep them amused there are 24 hobby horse swings, two whirl-a-tilts, two elephant slides, two jungle gyms, and two teeter tawters. There are also a $135,000 concession building with a refreshment stand with stainless steel fixtures; personal phone service for professional people; direct concession-to-car refreshment service by pretty waitresses; and a large outdoor terrace for dining service while viewing the movies, with a wide choice of food.

Windshields are cleaned, flat tires fixed, two gallons gas are given free (if you run out of gas), and a mechanic is on duty at all times. Incidentally, the staff will number about 60 people.

As for equipment, the newest in RCA projection has been installed with about eight miles of underground wiring for sound and about three miles for the lighting system being used.

We wish this latest in the Lerner Circuit well. Harvey Elliot, an industry veteran, is general manager of the project.

ADD DRIVE-IN NOTE—It's reported that in the past 14 months, a total of 751 drive-ins are in the construction stage in the United States at a cost of about $63,000,000, which will bring the total to more than 4,600. By the end of the year, the 5000 mark is expected to be reached

BIG DOINGS FOR SHORTS—The other day, we journeyed to Allentown, Pa., and Bethlehem, Pa., for the dual premiere of a Universal-International short, "Rolling In Style." Why those two towns? Well, it was photographed in the area, with many local inhabitants in the film, and it featured the famous Hess Brothers Fashion Caravan, which stages mobile fashion shows in the area on behalf of the famous department store.

We're kinda happy we made the trip down by car in the presence of a number of the pretty gal models who appear in the film not only for that reason but also to give us a chance to see the towns and to meet several fine showmen in the persons of Max Korr, owner, Earle, Allentown, and his manager Nat Silver, and Charles Moyer, owner, Nile, Bethlehem. Both are avid MOTION PICTURE EXHIBITOR readers, they tell us.

After viewing the short at the Nile and having the gals introduced from the stage, a police escort whisked us to Allentown, where the Hess Caravan put on a fashion show as newsreel and TV cameramen as well as newspaper photographers recorded the event for posterity. Here, too, the short was shown, and the gals introduced from the stage. Ruth Brooker,



Robert Bassler, seated at desk, producer of "Suddenly," new melodrama starring Frank Sinatra for UA release, recently discussed future filming plans with trade press representatives at an interview in United Artists' home office in New York. Author Richard Sale is seated at left.

Caravan commentator and public relations somebody at Hess, kept the fashion end rolling at a neat pace.

Representing U-I were Irving Sochin, shorts subjects sales manager; Arthur Cohen, director; and Milton Livingstone, trade press representative. When we asked about souvenirs from Hess Brothers, they regretfully told us the store was closed and a time lock was on.

CELEBRATION NOTE—With the completion of the new production, "Cinerama Holiday," producer Louis de Rochemont and Si Fabian, president, Stanley Warner, hosted a party to mark the occasion and also to say farewell to the two couples who starred in the feature. They are John and Betty Marsh, Kansas City, and Fred and Beatrice Troller, Zurich, Switzerland, amateurs in the acting biz. The features may be premiered in mid-August at the Warner.

Served the various guests from the press was a concoction known as the Cinerama Special, almost guaranteed to give the effect of riding in a roller coaster after a few of them, and, in addition, a version of cheese fondu. Lynn Farnol supervised the goings on.

THE METROPOLITAN SCENE—Mary Pickford and Buddy Rogers were due to celebrate their 26th wedding anniversary on a moonlight cruise up the Hudson for the benefit of the George Junior Republic. Other celebs due aboard were Nita Naldi, Ricardo Cortez, Royal Gano, and emcee Harry Hershfield. Incidentally, the Junior Republic is a 600-acre community near Ithaca, N. Y., where boys and girls from 13 to 19 live, work, and go to school while running their own miniature United States republic . . . In connection with the Detroit territorial saturation campaign on "Johnny Dark," U-I used the color comic section ads for the first time to list theatres participating in the openings. The pattern is also being used in other cities, where it has been possible to get the required space in time. . . . The recent issue of The Sunday Mirror Magazine section had some plugs for 20th-Fox's "The Egyptian." . . . The first Japanese film to be photographed in Eastman Color, "Jigokumon," which won the highest award at the 1954 Cannes Film Festival, had a special showing at the Museum of Modern Art.

Todd-AO Impresses In Coast Showing

HOLLYWOOD—Todd-AO, the wide-screen, wide-angle motion picture process developed by Dr. Brian O'Brien and his research staff, American Optical Company, working with showman Michael Todd, was demonstrated last week in a trade preview in the MGM lot and evoked enthusiastic approval among the industryites and others present.

Using improvised equipment, including old Ernemann projectors and a curved screen of eggshell muslin 51 feet wide and 25 feet high, the new process was compared favorably with Cinerama and CinemaScope. Footage shown was in Eastman color and included a tour of the Venice canals, a bullfight sequence, a roller coaster ride, and test scenes for "Oklahoma," first feature in Todd-AO.

The pictures were projected in a two to one aspect ratio and the curvature of the screen provided a pull back of 13 feet at the center. The process utilizes 65mm. film, exposing three and one-half as much area as standard 35mm. cameras, and the camera's rate of pull-down is 30 frames per second instead of the usual 24. The frame has five sprocket holes, instead of the usual four, and seven sound tracks are used, one a control track.

New projectors for the process, currently being manufactured by the Phillips Company, Holland, will handle both 65mm. and 35mm. film interchangeably. Their cost is estimated at $4,000 each. Dr. O'Brien handled the demonstration, and it was announced that it was the last until production on "Oklahoma" is completed.

INTERIM REPORT

Hollywood, June 17, 1954

At close to the half way mark in the completion of The Makelim Plan I have the honor to report, with deep appreciation, the validation of firm contracts aggregating close to $2,000,000.00, and linking 1,600 theatres in harmonious cooperation.

To the thousands of earnest showmen who have given me so generously of their time, attention and contracts at Allied meetings on my first nationwide tour on The Makelim Plan, and to the trade-press which has reported so fairly and faithfully the progress of the project, I take the occasion of this interim report to express abiding gratitude.

A special expression of gratitude to Mr. Abram F. Myers and the entire Board of Directors of Allied States Association of Motion Picture Exhibitors, whose vision and foresight in accepting The Makelim Plan has so generously helped me to bring this plan before all the exhibitors of America.

And to those other thousands of exhibitors whom, irrespective of organizational affiliation or other categorical status, and to the many who have written for information on The Makelim Plan, I hope to see in person at meetings being arranged for in Albany, Atlanta, Buffalo, Charlotte, Chicago, Milwaukee, New Haven, Salt Lake City, St. Louis, Seattle, Portland, San Francisco, Los Angeles, and many other intermediate points that are requesting full details for participation in The Makelim Plan—

Believe me, I am grateful,

Hal R. Makelim

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising



Senatar Mundt, acting chairman of the committee investigating the Army-McCarthy charges in Washington, recently accepted a destroyer model from Columbia exploiteer Sid Zins. Mundt, in full view of TV and newsreel cameras and before the microphones beaming his words to uncounted millians, mentioned that the model was of the ship used in filming "The Caine Mutiny" and added that Columbia was inviting all participants in the hearings to a special screening. Zins is working under Al Rylander in New York.

VC Charities Aided By "Fountain" Tieup

MIAMI, FLA.—Franklin Maury, managing director, Miracle; and Mel Haber, house manager, Miracle, centered their recent campaign on 20th-Fox's "Three Coins In The Fountain," Wometco's Carib, Miami, and Miracle, around the wishing well idea and tied up with the Variety Club's Children's Hospital. They were able to get into all the large hotels, restaurants, banks, and all Wometco neighborhood theatres.

Copy on the "wishing well fountain" read, "Help The Variety Children's Hospital. Make A Wish, Toss A Coin Into The Fountain. See 'Three Coins In The Fountain.' CinemaScope. Technicolor. Carib-Miami-Miracle Theatres. (date)." The date was sniped with the word "Now" so when the picture opened, the stunt was still good all through its playdate. Through the medium of the stunt, $553.29 was raised for the Variety Children's Hospital.

Also, with this tieup, the help of all radio, TV stations, and newspapers was obtained, telling the people about the wishing well fountains and plugging the picture. Fifty of the fountains were made inexpensively. A truck, borrowed from a dealer, was sent to different theatres picking up empty popcorn seasoning cans. These were cleaned and wrapped in paper that had "cobble stones" screened on them, with signs placed above them. Some locations had water in the fountains and some had lilies floating on the water, etc.

The record distributor gave all the Frank Sinatra records that he normally sends to the radio stations and these were delivered to them in person, at which time they told about the fountains and also about the song in the picture and the playdates. The records were also put on juke boxes. Processed cards were made up, reading, "Hear Frank Sinatra Sing 'Three Coins In The Fountain.' See the picture, etc." These cards were distributed by the record distributor to record shops and even the largest local department store, which rarely goes in for any type of promotion.

On television, Judy Wallace, TV personality, opened her show by throwing "Three Coins In The Fountain" and making a wish.

For street bally, the theatres had a one-sheet mounted on a stand.

Maury and Haber suggest that it wouldn't be a bad idea if around the country exhibitors duplicated the stunt and gave the money to the various Variety Club charities.

TV, Touring Trucks Set For "Egyptian"

NEW YORK—Charles Einfeld, vice-president, 20th Century-Fox, revealed last week before embarking for Europe that one of the largest national TV and newspaper advertising campaigns in the company's history has been set on "The Egyptian" and that a cross-country tour of two mobile exhibits will start on July 6 to pre-sell the CinemaScope spectacle three months in advance of release.

The video segment of "The Egyptian" campaign will cover some 160 key markets several weeks in advance of specific openings of the lavishly-mounted production. Spots of 60- and 20-second duration, open-end to permit local playdate identification, will be programmed to bracket top network shows as well as local programs.

Scheduling of TV spots is planned to reach all audience groups via day-and-evening programming. Trailer footage will also include actual scenes from "The Egyptian" as part of the company's new TV trailer program.

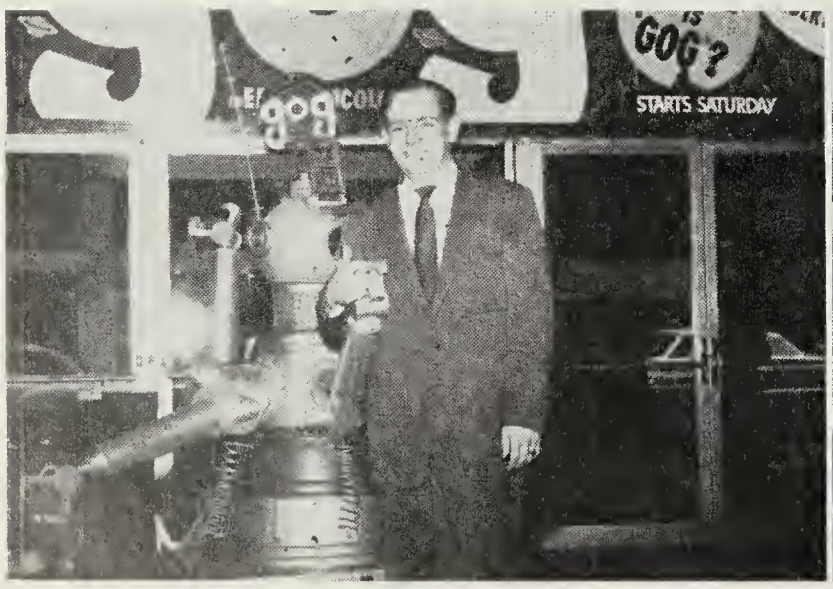
More than 300 leading newspapers across the country will participate in the advertising campaign on "The Egyptian."

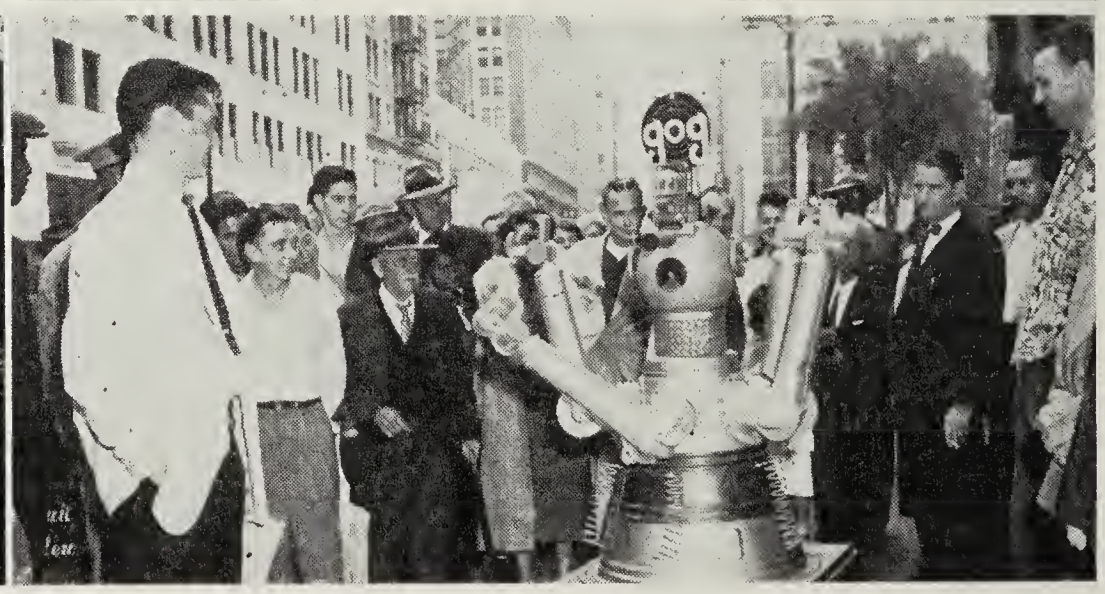
Local exhibitor tieins with newspapers, TV, and radio stations, will bulwark local and regional campaigns and generate record audience impact.

The truck ballyhoo will be the largest of its kind in 20th Century-Fox's history. One truck will cover the northern section of the nation, while the other will be routed through the southern states. Highlighting the exhibits-on-wheels will be the appearance of two starlets, one in each van, who appear in the picture. To be attired in Egyptian costumes, the charmers each will take charge of two lion cubs, and will meet the press and appear on TV and radio with them in towns visited by the trucks.

The company will send advance men to prepare for the arrivals of the trucks along with their respective routes, arranging for newspaper interviews and TV and radio appearances by the starlets and their unusual animal pets.

Special trailers on the truck tour will be made available by 20th Century-Fox to exhibitors in cities where the exhibits will appear for advance ballyhoo. Also calling attention to the visits of the trucks will be newspaper ad slugs and a series of special publicity stories for local planting. The trucks, the girls, and the Lion Cubs are bound to attract attention.





A robot replica recently powered United Artists' "Gog," Paramount Downtown, Las Angeles. Manager Don Haley is seen an the left with the multiple-clawed contraption which tied in with the theme of the science-fictian thriller and which was then manipulated by a midget posted inside.



A stunt on United Artists' "The Long Wait" that proved a "natural" was recently staged in a department store window by Loew's State, Memphis. It planted a man in the window where he lived for a full week while waiting for the film's opening. From left to right, he is seen getting shaved; having breakfast; and getting some other service, all the while curious passersby stare at him. The stunt got heavy news, radio, and TV attention.

Live Window Bally Memphis "Wait" Click

MEMPHIS—A young man who lived for seven days in a downtown department store window waiting for the opening of United Artists' "The Long Wait" at Loew's State, became a city-wide celebrity, drew 100,000 spectators, and netted a raft of news, radio, and TV publicity last fortnight.

Because of the results of the promotion engineered by Loew's manager Arthur Groom and UA exploitation man Addie Addison, the window bally will be used in connection with "The Long Wait" throughout the country.

The stunt, which neatly tied in with the title of the UA release, began to take shape when Groom placed an ad in The Memphis Press-Scimitar appealing for "someone with patience for a 'long wait.' Opportunity to earn money while enjoying yourself for a week." Within 24 hours, the showman had received 30 applicants and had selected his man, a father of three just out of the hospital, named Johnny Barnes.

By the next morning, Barnes was comfortably ensconced in a large display window of Goldsmith's department store and there he remained for the next seven days, except for the most necessary of absences. His show-window home was equipped with a bed, books, magazines, newspapers, a lamp and a radio. Also prominently displayed were posters carrying credits and playdate for "The Long Wait."

Barnes, who relaxed throughout his long public vigil in pajamas and slippers, soon became the talk of Memphis as crowds gathered outside his public boudoir to stare, smile, and shout greetings through the window during the day and evening. As word of the wait spread, The Press-Scimitar and Commercial Appeal reported the details of Barnes' stay with story and photo coverage. Radio news broadcasts beamed news of "The Long Wait" bally and a local TV station planted cameras in front of the window for a daily peek at the most patient man in town.

A nearby restaurant tied into the stunt by dispatching a waitress to serve Barnes' breakfast, lunch, and supper every day. A barber shop in the area similarly cooperated by sending a barber to shave him. Newsboys added the store window to their regular routes, and serviced the marathon waiter with the latest editions.

Buses made an unscheduled stop in front of the window so that passengers could glimpse Barnes' life.

An executive of the store declared that Goldsmith's had never participated in anything that had stirred up so much excitement.

Perhaps the most interesting facet of the bally was that it cost just $75.

Take Advantage Of Special Events

Special events may help in making tieups, selling cooperative ads, etc., during July:

Both July and August have been termed "Ice Cream Festival Time" by the American Dairy Association, Chicago; July 25-31 is "National Farm Safety Week," National Safety Council, Chicago; the same period has been designated "National Inventors Week" by the United Inventors and Scientists of America, Los Angeles; and July 29-Aug. 7 has been set aside for "National Vegetable Week" by the Vegetable Growers Association of America, Preston, Md.

Trip As "Sins" Prize

NEW YORK—Free trips to Rome will be the prizes in the extensive promotion campaign set by RKO for the world premiere on June 23 of "Sins Of Rome," in over 40 theatres in the Cincinnati and Cleveland area.

Through a tiein with Italian Air Lines, arranged by RKO's exploitation department, the free trips were to be awarded to winners of a letter-writing contest.

In addition to the contest, the campaign includes a saturation television schedule.

Canadian "Pinocchio" Intensive

TORONTO, CANADA—A three-week promotion campaign is being conducted throughout Ontario for "Pinocchio" in a cooperative effort of RKO, The Toronto Telegram, and Lablow's grocery store chain.

The focal point of the campaign is a "Pinocchio Day" celebration, set for June 26, the last Saturday before the picture begins playdates on July 2 at 25 Ontario theatres.

Co-op. Deals For "Apache"

NEW YORK—A series of national cooperative promotions featuring magazine and newspaper ads and a letter-writing contest has been set in behalf of "Apache," it was announced last week by Francis M. Winikus, national director of advertising, publicity, and exploitation, United Artists.

Van Heusen Shirts is backing "Apache" with a full-page color ad in Life magazine featuring Lancaster and prominent credits for the Hecht-Lancaster production. A similar insertion in black and white will run in The New York Times Magazine. In addition, Van Heusen has prepared an "Apache" brochure to be circulated by leading national department stores.

Lux soap is tieing into the campaign with a series of newspaper ads featuring Jean Peters.

More strong support for playdates will come from the letter-writing contest sponsored by the Plymouth Shoe Company, marketing an "Apache" moccasin. The contest, jointly run by the Plymouth dealers and exhibitors in advance of and during "Apache" engagements, requires entrants to write Lancaster in 50 words or less, stating why they would like to own "Apache" moccasins, awarded to the winners.

Fashions Aid "Egyptian"

NEW YORK—A fall collection of 12 dress and coat models inspired by 20th-Fox's "The Egyptian" is being introduced by Nettie Rosenstein via a national promotional campaign linked to the world premiere debut of the Darryl F. Zanuck personal CinemaScope production, it was revealed last week.

A series of fashion shows, magazine advertisements, and special TV and radio promotions will call full attention to "The Egyptian" line in the coming months in conjunction with strong merchandising support in all Rosenstein department and specialty store outlets everywhere across the country.

First American
UniSurface SCREEN FACING
for Drive-ins. SEAMLESS, JOINTLESS! Pictures as flawless as indoors. Ideal light efficiency and viewing quality from all angles. Low cost! Saves upkeep!
First·American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

Miscellaneous

In The Newsreels

IN ALL FIVE:

New York City: UN calls for "cease fire" in Guatemala.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 52) France: Mendes-France new premier. Germany: Anti-Red heroes honored. Egypt: New Pharaoh tomb discovered. Quantico, Va.: President Eisenhower inspects leathernecks. Independence, Mo.: Truman hospitalized. Italy: Toscanini returns to Milan. Springfield, N. J.: Furcol wins golf open.

NEWS OF THE DAY (Vol. XXV, No. 286) New York City: Skyscraper speed. Chicago: Packing plant fire. Korea: President Rhee visits new towns. Nigeria, West Africa: Report on "Baby Boko." Germany: Anti-Red heroes honored. Lake Onondaga, N. Y.: Navy takes crew title. France: Amateur bullfight.

PARAMOUNT NEWS (No. 89) England: Helicopters come into their own. Germany: Anti-Red heroes honored, Springfield, N. J.: Furcol wins golf open.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 580) Germany: Anti-Red heroes honored. Quantico, Va.: President Eisenhower inspects leathernecks. Korea: President Rhee visits new towns. Chicago: Packing plant fire. Germany: "Miss Germany" chosen. Springfield, N. J.: Furcol wins golf open. New York: Aquashow preview.

WARNER PATHE NEWS (Vol. 25, No. 91) Quantico, Va.: President Eisenhower inspects leathernecks. France: Mendes-France new premier. Washington: Bedell Smith home from Geneva. Italy: Stokowski relaxes in Venice. Santa Cruz, Cal.: "Miss California." Germany: "Miss Germany." Springfield, N. J.: Furcol wins golf open.

IN ALL FIVE:

Milwaukee: Truman and Petrillo. England: Churchill made Knight of Garter.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 51) USSR: Super-jet bomber revealed. Hampton Roads, Va.: Navy "Big Four" of battlewagons" meet. France: Soldier pilgrims at Lourdes Shrine. England: Billy Graham, Texas evangelist, ends mission. New York: Vyvyan Donner's fur and gem fashions. New York: Chess matches. New York: Marciano retains heavyweight title. England: The Royal Ascot.

NEWS OF THE DAY (Vol. XXV, No. 285) Washington: McCarthy-Army hearings end. France: Versailles fountains on display. USSR: Super-jet bomber revealed. England: United States girls take Wightman Cup at Wimbledon. Hollywood Park, Cal.: Imbros wins California Stakes.

PARAMOUNT NEWS (No. 88) Washington: McCarthy-Army hearings end. San Francisco: Famed 40th Division comes home from Korea. England: The Royal Ascot.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 579) San Francisco: Famed 40th Division comes home. Chelsea, Mich.: New records at auto proving ground. Germany: Canine rumble seat. New York: Chess matches. Livermore, Cal.: Rodeo. Renton, Wash.: Motorcycle hill climb.

WARNER PATHE NEWS (Vol. 25, No. 90) Washington: McCarthy-Army hearings end. USSR: Super-jet bomber revealed. Austria: A loveable little fella finds a home in Vienna. Germany: Canine rumble seat. England: The Royal Ascot.



Albert R. Broccoli, co-producer with Irving Allen, Warwick Productions, for Columbia release, recently met with the trade press in New York and discussed his company's plans. The current Warwick-Columbia release is "Hell Below Zero."

International Scene

(Continued from page 8)

racing, died. . . . A warm reception greeted the Canadian Film Award's Film of the Year, "Tit-Coq," at a special preview at the Hollywood, Toronto. The preview was under the auspices of the Association for Adult Education and the Canadian Film Institute. . . . The Roxy, Markham, was sold by National Theatre Services to S. Hamer, who now operates the Acadian, Toronto. . . . Poor country roads delayed the opening of Fred Falkon's Tisdale, Sask., drive-in. . . . Guelph, Ont., managers are asking City Council for more midnight shows. . . . Net profit of Eastern Theatres Limited, which operates the Imperial, Toronto, was $103,485, compared with $48,806 in 1952.

—HARRY ALLEN, JR.

England

In London, Joseph A. McConville, president, Columbia Pictures International Corporation, announced the promotion of Lacy W. Kastner to the position of executive vice-president. McConville made the announcement at the 21st birthday sales convention of the United Kingdom and Eire organization. Under the new assignment, Kastner will assume charge of all foreign operations under McConville's supervision. Kastner, a Columbia International vice-president for the last several years, has been, since January, general assistant to McConville in New York.

Greece

The Greek government has imposed a 50 per cent admission tax on movies and other amusements.

Venice Entries Revealed

NEW YORK—The Motion Picture Export Association announced last week that it had selected 20th-Fox's "Three Coins In The Fountain," Columbia's "The Caine Mutiny," and MGM's "Executive Suite" to represent the American film industry at the Venice Film Festival, opening on Aug. 22.

TOA

(Continued from page 7)

dates were completed. The board approved a resolution authorizing Walter Reade, Jr., president, to put this matter high on the agenda for the next meeting TOA representatives have with sales managers.

E. K. (Ted) O'Shea and Jerry Pickman, Paramount, present at the board session, said they were glad to have the matter brought to their attention and promised immediate corrective action.

Following a report by Herman M. Levy, general counsel, who said a strong and effective liaison had been established during the last eight months with Cinematograph Exhibitors Association, England, Reade was authorized to appoint a committee to seek stronger and closer association with that and other exhibitor groups throughout the world. It was reported that Alfred Starr, TOA board chairman would meet in London in the near future with CEA representatives to discuss the possibilities of regular meetings of representatives of the two groups.

TOA Board Praises Showing Of 20th-Fox Progress

LOS ANGELES—The executive body and membership of the Theatre Owners of America last week went all-out in praise of 20th Century-Fox's "The Advancing Techniques of CinemaScope," narrated by Darryl F. Zanuck and decribing the new CinemaScope lenses, advanced stereophonic sound techniques, and illustrating their application to the new lineup of top pictures from that studio.

Al Lichtman, director of distribution, invited the TOA conventioneers to a special screening.

Marcus Appoints Group To Investigate Charges

NEW YORK—Ben Marcus, National Allied president, appointed a committee last week, headed by himself, to investigate the charges by Colonel H. A. Cole that distributors are confiscating most of the tax benefits won by exhibitors by deliberately raising film rentals since the repeal of the 20 per cent federal amusement tax.

Marcus revealed that exhibitor complaints to Allied units all over the country indicate there is evidence to support the charge. Also included on the investigating committee are Jack Kirsch, Nathan Yamins, and Wilbur Snaper. The committee will meet with film company heads prior to any appeal to the House Ways and Means Committee, as suggested by Cole.

Commenting on the situation, Marcus said, "I find it very difficult to comprehend a state of affairs where the film companies would resort to such grossly unfair and such shortsighted and selfish tactics. If these facts as presented by Colonel Cole and subsequent complaints are proven to be true, then our industry is indeed in a sad way, for this condition presents a new form of suicidal mania for the industry because the continued strangulation of the exhibitors by the distributors in this manner can only result in the ultimate self destruction of themselves."

CANDYDLY SPEAKING

IT IS an oft-quoted thought that the most perfect machine can never be considered foolproof because its operation is in the hands of human beings and human beings are prone to error. The gentleman responsible for this sage observation, however, would probably be among the first to concede that careful, proper operation of any machine is bound to increase its efficiency.

THE DRINK dispensing units used widely in theatres, both conventional and outdoor, are as nearly foolproof as possible and require a minimum of attention on the part of the theatre operator to guarantee their maximum efficiency.

This attention, however, is necessary.

THE MOST important factors to be considered in the vending of soft drinks are temperature control, proper blending of syrup and carbonated water, and merchandising.

A drink that is too warm or too sweet obviously will bring no repeat business, and a drink machine in the dark, unclean, or unattractively kept is certainly no better.

The first two factors are mechanical, and equipment dealers stand behind their products with service departments capable of handling any mechanical failure. The latter is dependent upon showmanship, a quality exhibition has never lacked.

LOCATE the vending machines in a prominent theatre location, keep them spotless, and light them attractively. Drink dispensing has grown into a major part of extra profits operation, and sensible care of vending machines will result in maximum returns.

TO ERR may be human, but it may also be completely unnecessary.

—AL ERLICK.

EXTRA PROFITS

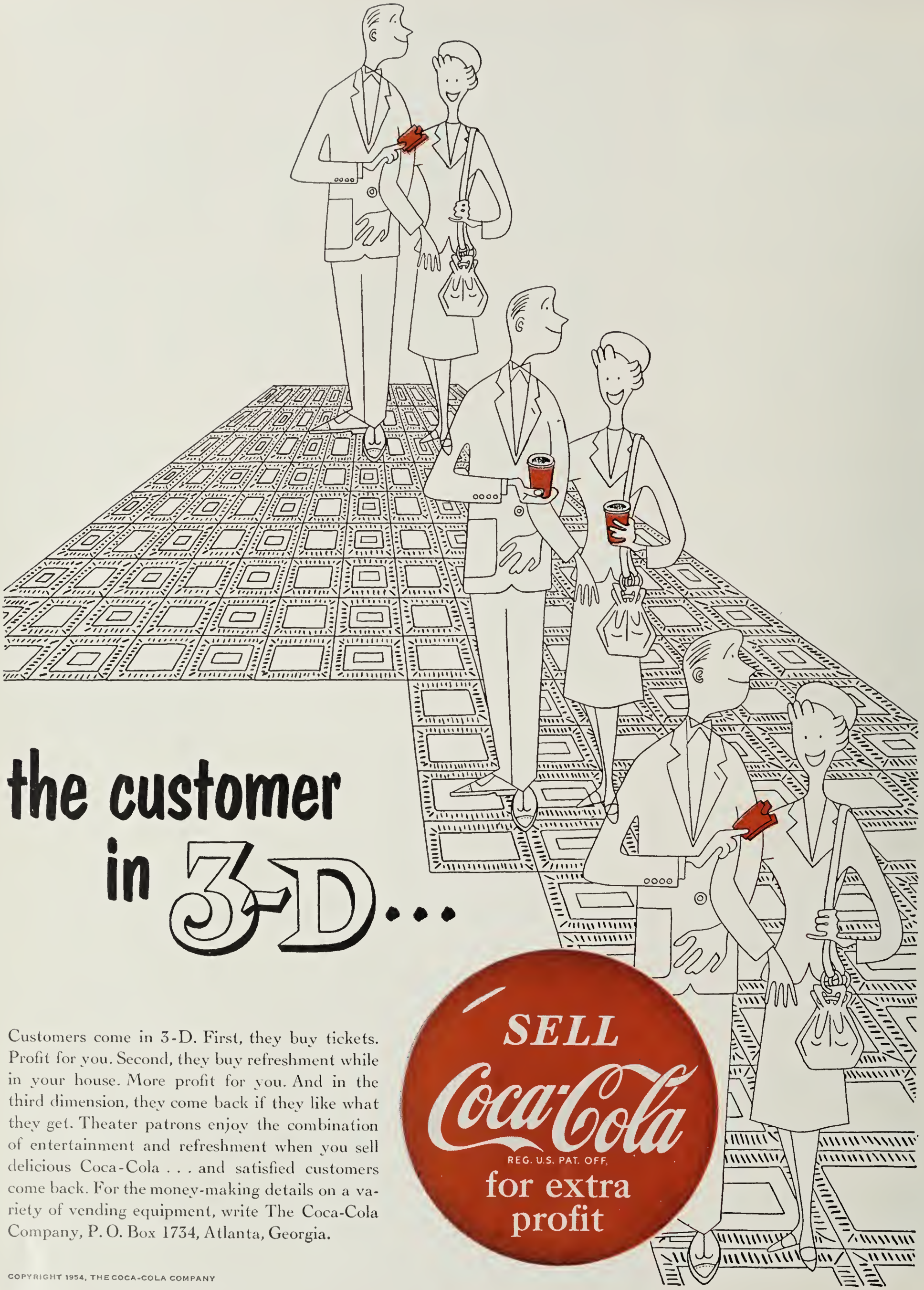


A welcome addition to the battery of automatic Sodashoppes on constant duty in the Capitol, New York City, is the new six-drink model, flanked by two Apco three-drink machines. Apco's six-drinker, developed over two years ago, serves both carbonated and non-carbonated drinks, and has a 1200-cup capacity and 2500-drink syrup capacity. The manufacturer claims that the six-drink SodaShoppe increases grosses from 30 per cent to 100 per cent regardless of the type of dispenser it replaces on location.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the
INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.



the customer in 3-D...

Customers come in 3-D. First, they buy tickets. Profit for you. Second, they buy refreshment while in your house. More profit for you. And in the third dimension, they come back if they like what they get. Theater patrons enjoy the combination of entertainment and refreshment when you sell delicious Coca-Cola . . . and satisfied customers come back. For the money-making details on a variety of vending equipment, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

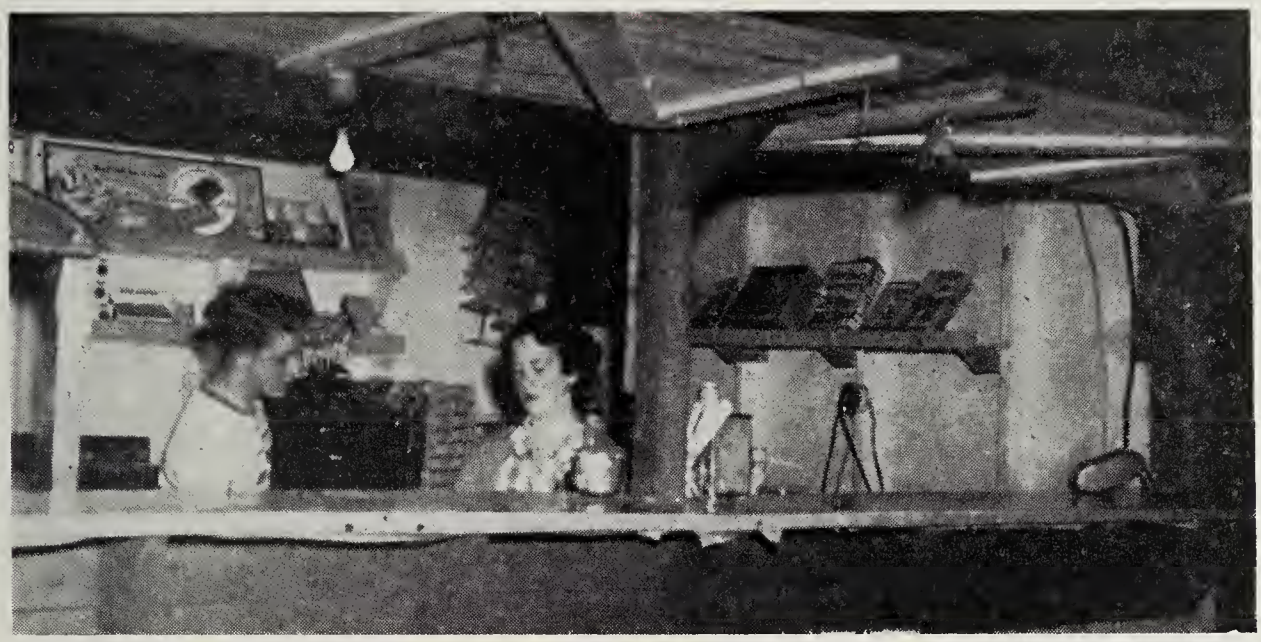
SELL Coca-Cola REG. U.S. PAT. OFF. for extra profit

COPYRIGHT 1954, THE COCA-COLA COMPANY

Elaborate Stands Not Always Necessary, Operator Declares

DESPITE the fact that many drive-ins have elaborate concession installations, Philip Kates, Theatre Confections, Rochester, N. Y., believes that even primitive stands in rural drive-ins can be made attractive and appealing, with a little extra decorating and inexpensive interior set-ups such as paper displays, signs, and heavier merchandising so that they, too, may be money-making propositions.

The proper effect can be gained inexpensively, and, what is more, Kates offers photographs to prove it. His company services the spots.



The concession building at the Riverside Drive-In, Ogdensburg, N. Y., is just a simple shack put together with two by four's of wood and cardboard. The cost of such a building is nil, yet with heavy displays all around the walls and the various signs posted, the inside appearance is decidedly satisfactory.



The Moonlight Drive-In, Potsdam, N. Y., affords a more sturdy building, although small. The concession service is through the open shutters. However, even with the small space and a simple setup, one can see it has been made compact, fresh, and neat appearing, and adequate for the present needs.



At the Thousand Island Drive-In, Alexandria Bay, N. Y., is a larger building, but still built in a simple way of rough wood. With a little fixing, instead of an unfinished appearance, it gives the effect of being rustic, appropriate for its particular environment. Even open rafters don't seem out of place.

Pepsi-Cola Brochure Lists Advantages

NEW YORK—The Pepsi-Cola Company recently issued a brochure citing testimonials from leading exhibitors pointing out that today's Pepsi-Cola meets audience demand for a modern quality drink that is lighter, reduced in calories, and refreshing without filling.

A. J. Krappman, National Theatres Amusement, Inc., is quoted as saying, " . . . Pepsi came out so far ahead that we dropped the other cola entirely." Carl Siegel, Stanley Warner Management Corporation, stated he was hesitant about replacing another cola with Pepsi, but that today he knows what Pepsi can do for a theatre. Other testimonials are cited from J. J. Fitzgibbons, Theatre Confections Limited, Canada; Interstate Circuit, Tex., and Theatre Concessions, Inc., Baltimore, Md.

The brochure points out that Pepsi-Cola is backed with the biggest national advertising and promotional appropriation in its history and stresses complete point-of-sale cooperation in theatre or drive-in with Pepsi-Cola. Also shown are models of the latest custom tailored Pepsi-Cola equipment to fit particular requirements, and how small, compact, trouble-free units make for perfect quality drink control and rapid, easy service.

The slogan, "Pepsi is the COLA-rama of theatre profits" brings the message to a close.

The booklet is certain to make an impression among concession owners and operators throughout the industry.

EXTRA PROFITS

Vol. 9, No. 4 June 30, 1954

Associate Editor, Al Erlick

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 1600 Broadway, New York 19. West Coast Representative: Paul Manning, 304 South Commonwealth, Los Angeles 5, California.

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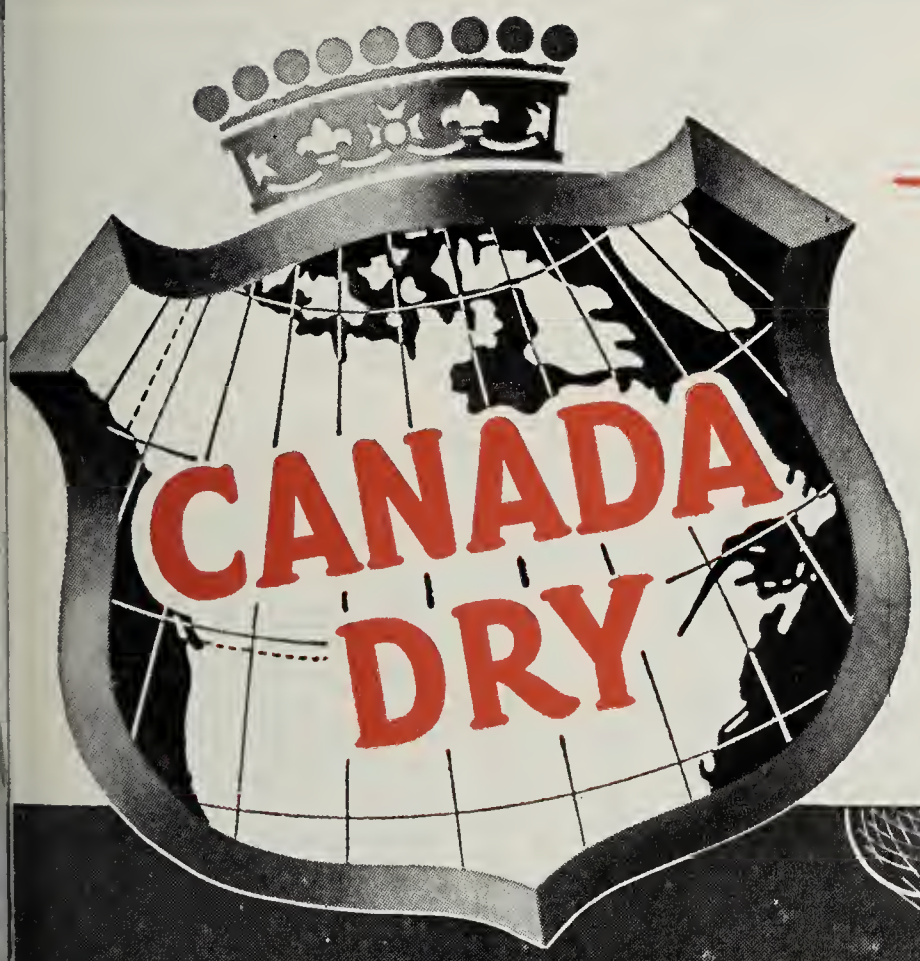

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CHERRY
ORANGE
Spur Cola
NOW SHOW
CANADA DRY
CANADA DRY
The choice of millions at home and awa
because it's
"The Best of Them All . . . All Ways."
CANADA DRY
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TAKE A

Vending Spree!

WITH

CANADA DRY GINGER ALE

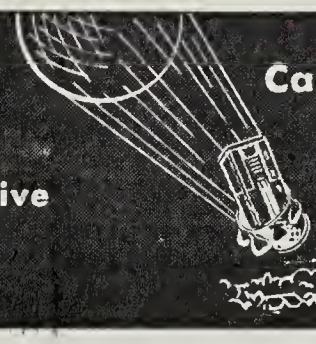


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Profit More...

All Year Round

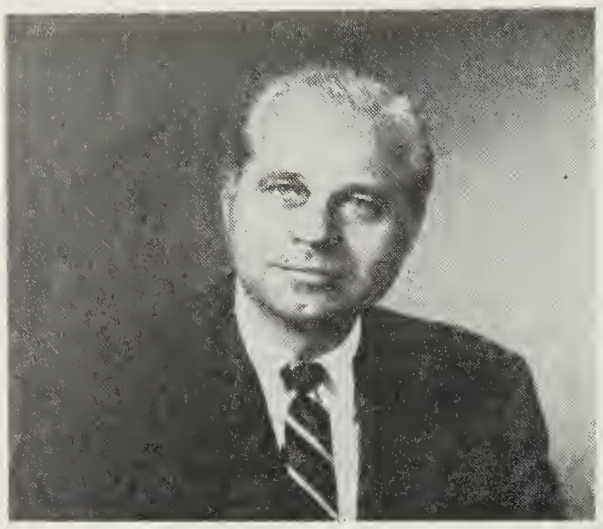
ORDER TODAY—a local Canada Dry Representative is ready to serve you.



Canada Dry Lands Machines Where

GROSS IS GREENER!





Stanley Reehling, recently appointed a vice-president of Apco, Inc., manufacturer of the Soda-Shoppe line of soft drink cup dispensers, resigned recently as manager, syrup sales and fountain division, making headquarters in Los Angeles.

Stanley Durwood Talk Highlights Midwest Exhibitor Get-Together

SPEAKING at the meeting of the Kansas-Missouri Theatres Association and the Missouri-Illinois Theatre Owners, in Lake of the Ozarks, Mo., Stanley Durwood recently presented some aspects of concession operation that held a great deal of interest for the conventioneers.

He said that his circuit includes four small drive-ins, but has an average take from its concessions of 21 cents to 25 cents per customer. Turning his attention to individual items to be sold in drive-ins, butter popcorn, he said, is "going like a house afire," accounting for some 10 cents of the drive-in concession sales per person.

The cafeteria type of operation should be used even by the smallest of drive-ins, he pointed out.

He also contended that the butter mats soon pay for themselves through the added sales and profits for the drive-ins and said that the majority of patrons gladly pay 20 cents for the butter popcorn sacks if they are properly presented. In his drive-ins, customers can still purchase the 10-cent sacks of unbuttered popcorn "if they insist."

His drive-ins sell the 16-ounce cup of soft drinks for 20 cents exclusively and he said he has found no unfavorable reaction to that policy.

Toddy, he said, will add one and one-half cents per head to the concession sales and has proven a popular item with drive-in patrons.

He said the only sandwiches sold were hot dogs, using the roto grills at all drive-ins. Chip steaks are a new item, cooked as the people come along the cafeteria line. He also said that the walkee sundaes sell for 25 cents, coming in chocolate and strawberry flavors.

The Durwood drive-ins use the big trays, rigid and stout enough to carry large loads.

Touching on trailers to advertise merchandise sold in the concessions department, he said that he has heard complaints from some exhibitors because they are not paid for such advertising, but he indicated he disagreed with that thinking "because they will sell your merchandise."

Coopersmith Named IPA Convention Head

CHICAGO—Martin B. Coopersmith, president, The Marjack Company, Inc., Washington, D. C., has been named general convention chairman for the Popcorn and Concession Industries Convention and Exhibition, Oct. 31-Nov. 1-4, at the Conrad Hilton Hotel, according to J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ontario, president, International Popcorn Association, last week.

IPA will sponsor in the North Exhibition Hall "Popcorn-Candy and Concession Hall," which will be 50 exclusive displays of suppliers serving the popcorn, theatre, and concession industries. Exhibits will include popcorn, candy, soft drinks, ice cream, concession food items, bags, boxes, popping oils, salt, cello and polyethylene packaging, packaging equipment, popcorn popping equiment, drive-in concession equipment and supplies, vending machines, display racks, popcorn processing equipment, metal and glass containers, cheese flavorings, and moisture and volume testing equipment.

In addition to the "Popcorn-Candy and Concession Hall," IPA will hold separate segment meetings for the following divisions of the industry: (1) popcorn processor; (2) manufacturer-wholesaler; (3) theatre and concessions; (4) retail popcorn shop; (5) broker; (6) jobber-distributor; and (7) equipment manufacturer. Panel programs for each segment are being planned for each day of the convention to feature over 200 discussion leaders, acknowledged authorities of their respective segments of business.

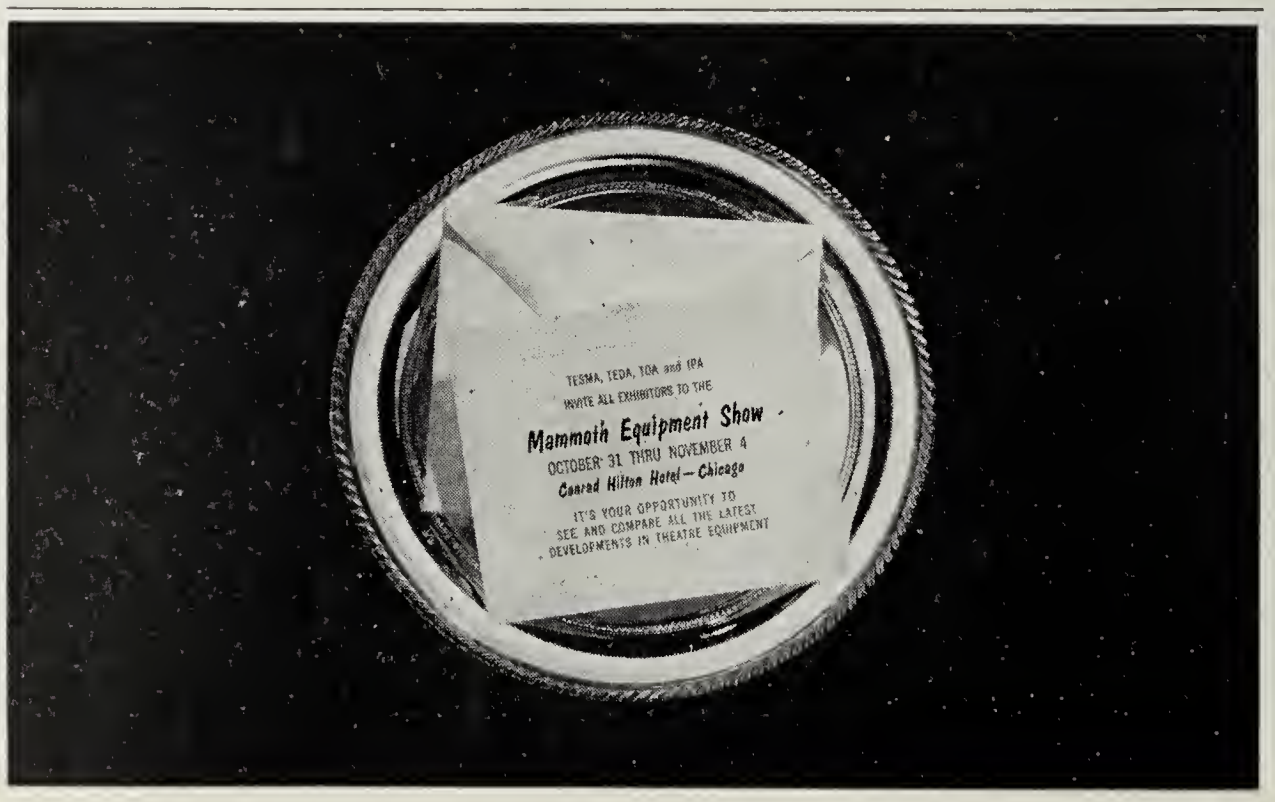
Brochures describing the display space in the North Exhibition Hall, rechristened "Popcorn-Candy Concession Hall," have been placed in the mail by IPA. Reservations for space will be accepted on a "first come—first served" basis. All booths in the North Exhibit Hall will rent for $300 each, while seven booths in the foyer immediately outside the hall will rent for $325 each. Suppliers desiring information about display space should write to Thomas J. Sullivan, executive vice-president, International Popcorn Association, 110 North Franklin Street, Chicago 6.

A complete social program, which includes a House of Friendship buffet supper party, luncheons, cocktail parties, and banquet are being planned under the direction of Kenneth Wells, social chairman, Theatre Confections Limited, Toronto.

The exhibit committee consists of Bert Nathan, Theatre Popcorn Vending Corporation; Lee Koken, RKO Theatres; Leonard Pollock, Loew's Theatres; Tom Moran, Odeon Theatres; Nat Buchman, American Theatre Supply Corporation; Sheldon Smerling, Confection Corporation; Jim Loeb, Walter Reade Theatres; Carl Siegel, Stanley Warner Service Corporation; Marie Frye, Tri-States Theatre Corporation; Van Myers, Wometco Theatres; Irving Mirisch, Theatre Candy Company; Irving Cohen, Jefferson Amusement Corporation; Bob Harris, Florida State Theatres; James Hoover, Martin Theatres; L. M. Ettlinger; ABC Vending Corporation; Loyal Haight, W. S. Butterfield Theatres; Spiro Papas, Alliance Amusement Corporation; Stanley Werthman, Schine Theatres; and Louis Wesson, Video Independent Theatres.

The International Popcorn Association joined forces with TESMA, TEDA and TOA.



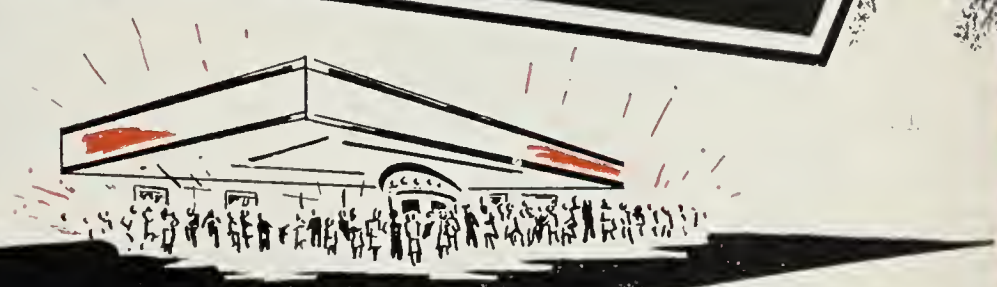


GROSSES and Average-Cents-Per-Person

JUMP 60%-AND MORE!



6-DRINK SODASHOPPE



6-Drink SodaShoppe
For top locations — vends 4 corbonated ond 2 non-carbonated drinks. Hos 1200 cup copocity, 2500 drink syrup capacity.

Reports from theatres all over the country have thoroughly established the superior money-making power of the 6-Drink SodaShoppe over any other type of drink machine! Not only does SodaShoppe gross more, but certified reports prove it more than doubles the "Average-Cents-Per-Person"!

The 6-Drink SodaShoppe offers complete selectivity in all popular flavors, in both carbonated and non-carbonated drinks. There's a delicious drink for everyone — served quickly and efficiently!
SodaShoppes are marvels of mechanical and electrical simplicity, assuring continuous service-free performance. They have enormous cup and drink syrup capacities, which means they serve more people with far fewer servicing calls.



For the smaller theatre Apco has especially designed the

SODASHOPPE JUNIOR

which has all the service-free features of every SodaShoppe and yet allows for bigger profits per patron. It is a 3 drink machine—vends 2 carbonated and 1 non-carbonated drink—and has 1000 cup capacity and a 1000 drink syrup capacity.

There is A SodaShoppe To Fit The Requirements Of Every Type Of Location!

3-DRINK SODASHOPPE
The standard of the industry!

4-DRINK SODASHOPPE
For superior selectivity!

SODASHOPPE-COFFEE BAR
Double barreled winner! Serves cold drinks and hot coffee!

Don't delay — get the facts on this guaranteed INCREASE IN PROFITS FOR YOU! Prove it to yourself. Insist that your operator replace one location with a SodaShoppe.

Write, Wire or Phone

APCO, INC.

America's Foremost Pioneers of Beverage Dispensers
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18 Regional Sales & Service Offices Throughout the U. S. A. & Canada

Fill out coupon and Mail TODAY!

APCO, INC. 250 West 57 Street, New York 19, N. Y.

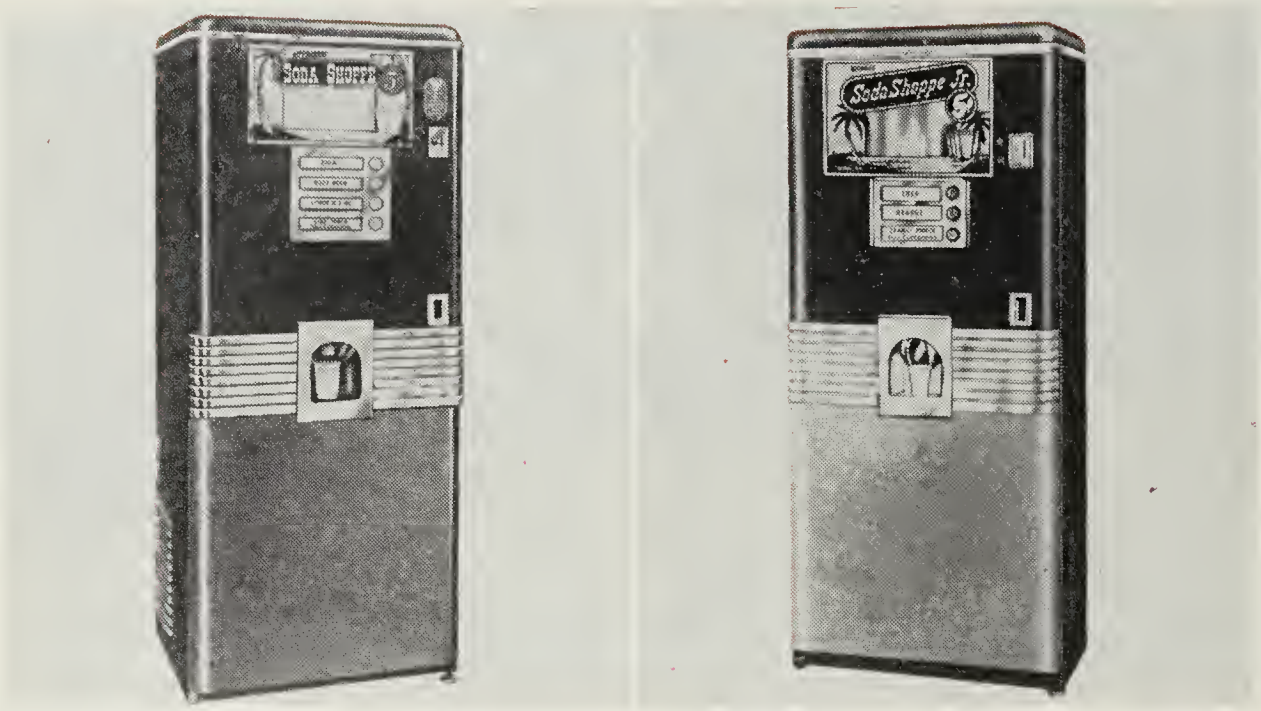
Gentlemen:
Please send me full particulars about the E

☐ 6 DRINK SODASHOPPE ☐ SODASHOPPE JR. ☐ Entire APCO Line
☐ Please send the name of the nearest SodaShoppe operator.

Name.....
Address.....
City.....Zone.....State.....

PROFIT ITEMS

Of special interest to theatremen are new developments in the field, offering possibilities of extra sales opportunities to alert showmen-tradesters



Two automatic soft drink vending machines of Apco, Inc., Minneapolis, are shown above. On the left is the four-drink SodaShoppe, which vends three carbonated and one non-carbonated drink, using only three syrup tanks, with a 1200-cup capacity and 1900-drink syrup capacity, while on the right is the SodaShoppe, Jr., which vends two carbonated and one non-carbonated drink, using only two syrup tanks and with a 1,000-cup capacity, and 1,000-drink syrup capacity. They're also attractive to the eye.

Fountainette

CHICAGO—Helmco, Inc., recently announced the addition of a new Model 206 fountainette equipped with new Melamine plastic bowls to accommodate the twin pumps and permitting fast, easy cleaning. Newly designed exclusive pumps with lever action are reported to be faster and much easier to use. The new fountainette comes complete with two pumps and six fruit wells to accommodate a variety of toppings, and it fits all standard freezer cabinets. Made of satin finish stainless steel, it is said to meet Board of Health requirements. Extra pumps are available for fruit wells.

NSS Offers Clips

NEW YORK—National Screen Service announced that new film clips for addition to the Technicolor "Add-A-Clip" refreshment trailers are now available at $2 each. These cover assorted drinks, fresh candies, cigarettes, ice cream, sno-kones, hot tamales, hamburgers, hot dogs, and freshly buttered pop corn.



Cut Along Dotted Line

HERE IS A QUICK, EASY WAY TO GET FURTHER INFORMATION. JUST CHECK AND RETURN. NO OBLIGATION.

BEVERAGES
- . . . Carbonated Cup Bev. Dispenser
- . . . Non-Carbonated Cup Bev. Dispenser
- . . . Bottle Dispenser
- . . . Coffee Dispenser
- . . . Coffee Urn
- . . . Fountain Dispenser
- . . . Paper Cups
- . . . Soft Drinks
- . . . Syrups

CONCESSION STANDS
- . . . Display Cases
- . . . Concession Stand Drive-In
- . . . Concession Stand Indoor Theatre
- . . . Display Units, Counter

CANDY
- . . . Candy Bars
- . . . Bulk Candy
- . . . Package Candy
- . . . Automatic Candy Vender
- . . . Gum

FOOD SERVICE EQUIP.
- . . . Broilers
- . . . French Fryers
- . . . Grills
- . . . Hot Food Containers
- . . . Mixers, Malteds
- . . . Ovens
- . . . Portable Vending Cart
- . . . Ranges
- . . . Refrigerators
- . . . Trays

POPCORN & EQUIP.
- . . . Popcorn
- . . . Popcorn Machine
- . . . Popcorn Warmer
- . . . Popcorn Seasoning
- . . . Popcorn Bags and Boxes
- . . . Butter Dispenser
- . . . Automatic Popcorn Machines

ICE CREAM
- . . . Ice Cream Cabinet
- . . . Automatic Dispenser
- . . . Ice Cream Bars
- . . . Ice Cream Novelties
- . . . Bulk Ice Cream
- . . . Cones
- . . . Ice Cream Freezer
- . . . Snow Cone Machines

CONCESSION CONTRACT SERVICE
- . . . Drive-In Theatre
- . . . Indoor Theatre

FOOD PRODUCTS
- . . . Canned Prepared Food
- . . . Frankfurters
- . . . Sandwich Meats

For additional information on products advertised in this issue, please check.

- ☐ **APCO, INC.**, Drink Machines
- ☐ **CANADA DRY GINGER ALE, INC.**, Soft Drinks
- ☐ **THE COCA-COLA COMPANY**, Soft Drinks
- ☐ **MANLEY, INC.**, Popcorn Machines, Drink Machines, Hot Dog Machines, Hamburger Grill, Popcorn, Salt and Seasoning
- ☐ **C. F. SIMONIN'S SONS, INC.**, Popsit Plus Popcorn Popping Oils

Without charge or obligation, please send me additional information on above checked items.

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

RETURN TO
MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

NEWS OF THE Territory

New York City

Crosstown

Columbia missed few bets in letting New York know that "The Caine Mutiny" opened its world premiere engagement at the Capitol. In addition to a stepped up newspaper ad campaign, posters, display pieces, and the results of commercial tieups were visible all over town. The first of the eye-catchers were thousands of posters in the stations and passageways of the subway and elevated transit system. Next, the navy, cooperating on promotion as it did in filming "The Caine Mutiny," gave space on close to 200 "A" boards. In addition, the navy and "The Caine Mutiny" shared equally in a 200-foot long banner draped on the railing running through the heart of Times Square. As a result of a tieup with Schneider Beverages, five painted signs, carrying picture credit and the likeness of May Wynn, went up on buildings spotted around the city, and display pieces were seen daily in the many super-markets selling this firm's products. Other commercial tieups resulted in window displays in the Doubleday and Brentano book stores and displays featuring toy destroyers in the windows of midtown Woolworth's units. With the cooperation of the navy, a special "The Caine Mutiny" window was set up by Macy's, depicting a naval battle scene and navy equipment. Other sight promotions, in the form of window and counter displays, were placed in restaurants and other commercial enterprises in the midtown area.

MGM's "The Student Prince," has been named the "Go-See Picture of The Month" by the Independent Subways.

William B. Zoellner, head, MGM's shorts and newsreel sales, flew to Europe on a vacation. . . . Henry L. Nathanson, head, MGM Films of Canada, and Hillis Cass, general sales manager, arrived from Toronto for home office conferences with Charles M. Reagan, general sales manager.

Pincus (Pinkie) Sober, MGM's legal department, former national AAU and American Olympic Track and Field champion, has again been named referee of the All Navy-All Marine and Inter-Service (Army - Navy - Air Force - Marine) championships, both to be held at Camp LeJeune Marine Base, N. C.

The Coram Drive-In, Coram, just north of Patchogue, was opened by Associated Prudential. . . . The Alvin, Guttenberg, N. J., was destroyed by fire. . . . The National, Brooklyn, is now being operated by the Normandy Amusement Corporation.

Jane Russell arrived with the other members of her Hollywood vocal quartet, and, while here, met with United Artists executives on plans for her first independently-produced starring film.

Loew's Theatres and Loew's MGM took the first physical step in line with divorcement proceedings as the theatre company's advertising department moved from the fourth to the 17th floor of the Loew's building. The separation, last of the divorcements to be completed under federal consent decrees, becomes official in August. When the shift is finalized, Loew's Theatres will occupy the top four floors of the building, and MGM will have the lower floors.

L. D. Netter, Jr., general sales manager, Altec Service Corporation, left for a trip to the midwest. He was joined in St. Louis by C. J. Zern, manager, Altec's southwest division.

Altec Exchange, house organ of the Altec organization distributed exclusively to company employees, has inaugurated a series of feature articles called departmental closeups. The first article deals with the activities of Altec's merchandising department and warehouse. Successive articles will describe the functions and personnel of the company's various departments.

Karl Jungmarker, U-I manager for Sweden and European division winner in the 1954 "Daff Drive," arrived and left for Hollywood to spend 10 days.

Jacques Tati, star, producer, director, co-author, and co-scenarist of "Mr. Hulot's Holiday," arrived for publicity and promotional activities at the Fine Arts.

Karl Knust arrived enroute to Rio de Janeiro, where he assumes the managing directorship of 20th Century-Fox in Brazil, succeeding J. Carlo Bavetta, retired.

Cinema Stamp Collectors admitted its first member in Holland, Louis Lioni, manager for RKO Radio Pictures in the Netherlands.

WNBT, owned by the National Broadcasting Company, and 20th-Fox signed a 52-week run-of-station contract, marking the first full year's advertising commitment with a TV station by a major film company. The contract permits 20th-Fox to utilize the station's advertising facilities at any available hour. The contract represents an unprecedented advance from a film company to a local station, with a minimum of $140,000 in gross billings. The first features to benefit from the new agreement will be "Demetrius and the Gladiators," "Garden of Evil," "Broken Lance," and "The Egyptian."

Miss Ann Hershkowitz, United Artists' playdate department, was married to Samuel Kollander. She is secretary to Neal Astrin, playdate manager.

New York City Exhib Files Anti-Trust Suit

NEW YORK—The New Dyckman Theatre Corporation, operating the New Dyckman, filed an anti-trust action against RKO Radio, RKO Theatres, Warners, 20th-Fox, and Universal, charging inability to obtain first-run product on the RKO split and seeking damages of $324,000. The plaintiffs acquired a long-term lease on the house last July, redecorated it, and then applied for first neighborhood runs, which were refused them, they declare.

NYC Tax Measure Becomes A Law

NEW YORK—The city's five per cent amusement tax, vigorously opposed by the industry on the grounds that it would result in many theatre closings, widespread unemployment, and harm to other businesses, was signed into law by Mayor Robert Wagner after a stormy public hearing.

Mayor Wagner declared that state rejection of the city's own fiscal program had made veto of the bill impossible.

The session was marked by frequent clashes between industry representatives and Budget Director Abraham D. Beame. It is the industry's contention that Beame overstated the facts by several millions.

A representative of the special commission appointed by Governor Dewey to study the amusement tax was present at the hearing. Mayor Wagner said that the makeup of the commission indicates that it has prejudged the issue.

The hearing was highlighted by a running statistical battle between analyst Al Sindlinger and Martin Newman, Century Circuit, representing the industry, and Beame. Representative Emanuel Celler, Democrat, who warned that the federal government might tax or withdraw aid to New York City for an amount similar to the amusement tax yield, stated that Congressional leaders were concerned over news that since the industry was granted federal tax relief, some 20 states and 200 municipalities have imposed amusement taxes, nullifying to some degree Congress' action.

Harry Brandt and Emanuel Frisch, heading metropolitan exhibitor organizations, also spoke. Frisch stated that the levy would penalize the average worker who can least afford to pay and called on the mayor to drop the three per cent film rental tax if he signed the amusement levy. Richard F. Walsh, IATSE president, attacked the measure from the union's point of view; and also speaking against it was Ralph D. Hetzel, Jr., MPAA representative.

Exhibitors were notified that they will have 60 days after July 1, the effective date of the new five per cent amusement tax, to exhaust their supply of old tickets. Tickets need not be overstamped or overprinted as long as exhibitors display the correct price at the boxoffice and keep corresponding inventories.

W. S. Tower, Jr., managing director, Western Electric Company, Limited, London, a subsidiary of Westrex Corporation, arrived.

Elzabeth Simons, secretary to Jay Eisenberg, MGM home office attorney, vacationed in Miami, Fla.

Berk and Krumgold announced the consummation of a long-term lease between Loew's, Inc., and the Elsemore Theatrical Corporation, headed by I. Rosenberg, for the 1600-seat Elsemore, Bronx.

The Playhouse, Bellmore, is installing CinemaScope for a July 4 bow. The screen will be 35 feet long, largest on Long Island, compared to the theatre's size, 600 seats.

Connie Fontaine, manager, Moss' Malverne, Malverne, returned from a vacation. . . . Skouras' Calderone, Hempstead, celebrated its fifth anniversary with a huge birthday cake in the lobby for patrons. John Endres, manager, promoted a silver piece and television set for a giveaway. . . . Leonard Sumby returned to Century's Grove, Freeport, as manager. . . . Westbury Drive-In opened. The theatre will handle 2,000 cars and is fully equipped for CinemaScope. It is owned by Saul Lerner, who owns three others on the Island including, Massapequa, Hempstead Turnpike, Levittown, and Commack.

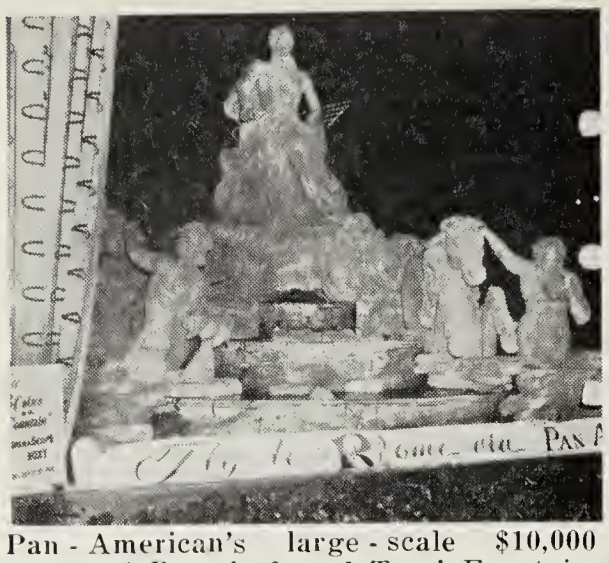
Charles Einfeld, vice-president, 20th Century-Fox, left for Europe to supervise the setting of international premieres on "The Egyptian" in CinemaScope this fall. Einfeld will meet with government officials, prominent exhibitors and representatives of the company in England, France, Germany, Spain, Italy, and the Scandinavian nations to discuss plans launching Darryl F. Zanuck's first personal production in CinemaScope.

An unprecedented total of 60 window displays in New York City, doubling the record number set for "The Robe," is being lined up for Darryl F. Zanuck's personal CinemaScope production of "The Egyptian." Included in the 60-window total are high fashion department and specialty stores, travel agencies, airline offices, florists, book shops, and other prominent merchants situated along New York's Fifth Avenue.

David A. Lipton, U-I vice-president, arrived from Europe after more than six weeks abroad visiting the company's offices in London, Paris, and Rome and participating in the company's European sales convention in Barcelona.

Island Theatre Circuit assumed the booking of the Lake Huntington, Lake Hutington. . . . The DeLuxe, Brooklyn, is now being operated by the DeLuxe Operating Corporation Circuit, Brandt doing the buying and booking.

A unique east-west coast premiere, involving the local Walter Reade



Pan-American's large-scale $10,000 model of Rome's famed Trevi Fountain, built to coincide with the Roxy, New York City, showing of 20th-Fox's "Three Coins In The Fountain" was unveiled recently in brief ceremonies at the airline's Fifth Avenue offices. Visitors are able to stroll by the fountain, throw a coin, and make a wish. All money is donated to "The March of Dimes."

Baronet and Bridge, San Francisco, will be staged in July for the new Franco-Italian film, "Daughters of Destiny." The Bridge will premiere the film on July 1 and the Baronet on July 5. The film is being distributed by Arlan.

A contract has been entered into between Walter Reade Theatres and Altec Service Corporation covering all theatres of the circuit. The contract, negotiated by Marty Wolf, assistant general sales manager, Altec, with Edwin Gage, vice-president, Reade organization, provides for the servicing of optical and stereophonic sound equipment in the 26 Reade theatres located in New Jersey and New York. L. J. Patton, head, Altec's eastern division, Newark, N. J., and C. S. Perkins, division manager, Altec's northeastern division, New York City, assigned Altec service engineers H. W. Compton, J. C. Tasto, F. B. Evans, S. P. McGuigan, J. Gnirrep, and W. W. Wehr, eastern division, and H. Neuberger and C. M. Henry, northeastern division, to cover the Reade houses.



Al Fitter, Paramount Pictures, low net score winner of the recent third annual film industry golf tournament sponsored by New York's Cinema Lodge, B'nai B'rith, at Vernon Hills Country Club, Tuxahoe, receives his trophy from Cinema Lodge President Burton Robbins, as tournament chairman Martin Levine and committee member Milt Livingston look on.

M. D. O'Brien, Loew's Theatres projection department, was recovering from a heart attack in South Nassau Communities Hospital, Oceanside. . . . Erich Van Dyke, manager, Loew's 83rd Street, for more than 20 years, has retired, and will locate in Florida.

New Jersey

Newark

Jack Barrett, manager, Wellmont, Montclair, N. J., was vacationing. . . . Sympathy is extended to Lou Dennis, office manager, Stanley Warner Jersey Circuit, on the death of his father. . . . Jack Springer, district manager, Essex County, Stanley Warner Jersey zone, was vacationing.

Anthony Williams, district manager, Hudson County, Stanley Warner Jersey zone, vacationed. . . . Larry Boehm, projectionist, Stanley Warner Jersey circuit, was vacationing for a week.

Perth Amboy

Pastors of 16 Catholic parishes called on their followers, via paid advertising space in The Perth Amboy Evening News, to "Accept the challenge" which they believe was issued by Walter Reade's Majestic in an advertisement stating that "The French Line" had been "condemned by The Legion of Decency and refused a Production Code seal!" The theatre ad had large illustrations of Jane Russell in her costume for the controversial dance sequence, and concluded, "But we say let our audience decide!" The pastors then inserted their ad, slightly smaller, stating, "A reminder to all. Accept the challenge. Remeber The Legion of Decency pledge. Uphold the moral code." This was followed by the names of the 16 pastors and their church affiliations.

New York State

Albany

Bob Friedman, formerly a student booker at U-I, Philadelphia, has been named a salesman at the local exchange.

Added to the 1450 payees, at $3.30 per admission, to the telecast of the Marciano-Charles heavyweight championship bout in Fabian's Grand, were a number of industry people. Irwin Ullman, Mohawk Drive-In manager; George Lourinia, Mohawk Drive-In manager; Stanton Patterson, Leland manager; John Gottuso, Palace assistant manager; George Schenck, Tri-State Automatic Candy branch manager; Charles A. Smakwitz, Stanley Warner zone manager; A. O. La Flamme, Strand manager; James Blackburn, Palace stage manager; Harold Perry, Madison projectionist; Mrs. Marge Flanagan and Miss Helen Schreck, Palace; and Miss Marie Beaudoin, Strand. The Fabian men helped manager Paul L. Wallen handle the almost-capacity house.

Helen Rose, daughter of Stanley Warner zone manager Charles A. Smakwitz and Mrs. Smakwitz, was confirmed at Temple Beth Emeth;

Sheila Gabrilove, daughter of Harold Gabrilove, president, RTA Distributors and active Variety Club member, and Mrs. Gabrilove, graduated from St. Agnes Episcopal School; and Ruth Barabra Rothman, daughter of Mr. and Mrs. Leon Rothman, New Rochelle, became the wife of H. Simon Ullman, younger son of Fabian division manager Saul J. Ullman, and Mrs. Ullman, at a ceremony in Temple Israel, White Plains. Helen Smakwitz was the honor guest at a dinner given by her parents in the Ten Eyck Hotel. Sheila Gabrilove enrolled at Vassar College. Si Ullman, who served at the Palace for a time and also worked for Tri-State Automatic Candy Corporation, took his bride on a honeymoon trip. Both are graduates of Syracuse University. Si is now a student at Albany Law School. His brother, Irwin, who also studied at Albany Law and who now manages the Mohawk Drive-In, acted as best man.

Catholic emphasis on the need for a "cleanup" in motion picture advertising found expression in an Evangelist editorial, the second the local diocesan weekly had run within a month. The Evangelist said, "Frequently, The Evangelist has cited the callous disregard for public sensibilities on the part of the film industry and equally culpable newspapers that accept such offensive advertising. Daily papers going into family homes have a grave responsibility to their readers. They can not free themselves from guilt by throwing the blame on the movie producers. If they fail to regulate and censor their own advertising columns, they are derelict and leave themselves open to outside regulatory restrictions."

"Fabian's Fabulous Forty," a drive honoring S. H. Fabian, president, Stanley Warner Theatres Corporation, was given impetus at a meeting addressed by Harry Feinstein, zone manager, James Totman, and James Bracken. Speakers outlined the purposes of the campaign, the variety of prizes, the 11 factors to be taken into consideration by the judges, and the techniques of promotion. Among the displays was a press book compiled by Irving Hellman, Roger Sherman, New Haven. Stanley Warner managers in Albany, Troy, and Utica, directed by Charles A. Smakwitz, attended the session. Fabian, by an odd coincidence, was in the day the meeting was held at the zone offices in Strand building, but he did not attend. It was the second recent visit he had made to this city. The other was an overnight stay at the home of his son-in-law and daughter, Mr. and Mrs. Paul L. Jacobson.

New U-I salesman Bob Friedman was promoted from booker in the Philadelphia branch. He has been connected with U-I for five years. He started in the New York home offices, entered the army, and was sent to Philly following separation from service. He is married. He took the place vacated by Harry Alexander, now operating the Middletown Drive-In on lease from Harry Lamont.



Paramount local level sales meetings are currently being conducted around the country by home office executive teams, and above is the scene in Buffalo as the Buffalo and Albany branches united in conference. Seated, left to right, are A. W. Schwalberg, president, Paramount Film Distributing Corporation; John Moore, assistant eastern division manager; Dan Houlihan, Albany branch manager; and Ed C. DeBerry, Buffalo branch manager. Seen, standing, left to right, are Francis Lynch, Albany booker; Howard Smidt ,Albany salesman; Howard Bugie, Albany salesman; Frank Saviola, Buffalo salesman; Tony Mercurio, Buffalo booker; Sid Blumenstock, assistant national director of advertising, publicity, and exploitation; and E. J. Wall, Buffalo field representative.

Schine's Rialto, Amsterdam, was the scene for 20th Century-Fox's demonstration. It first had been announced for the Palace, here, but was changed to Amsterdam, because engineers wanted a theatre with auditorium speakers, it is understood.

Eleven Stanley Warner and Fabian theatres ran a WTRI-TV trailer for two weeks to focus the attention of audiences on leading network and local programs carried by the new UHF station. The houses have been displaying a WTRI lobby poster for six weeks. Both deals were reciprocal.

Buffalo

Charles A. Ferguson, 72, for over 10 years treasurer, Erlanger, died last fortnight.

A powerfully built man held up an aide at the Cinema shortly before 9 p.m. and vanished within seconds after the robbery. He obtained about $250. The aide, Mrs. Mary Ralph, told Leo V. Swanekamp, assistant detective chief, that the bandit shoved a brown paper bag into the semi-circular opening of the boxoffice and told her, "Put the money in the bag." She said she got a glimpse of the tip of a black pistol under the bag before the man withdrew the weapon. Mrs. Ralph said she cleaned out the cash drawer of bills and was about to put change in the bag when the man said, "That's enough." After the man had walked out the lobby door, the aide shouted, "Mr. Kane,—holdup." The manager, John A. Kane, said he was standing in the theatre only a few feet from the small lobby. He ran out to the sidewalk, followed by Joseph E. Lippert, an employee.

Leon Serin, manager, Center, is receiving the cooperation of the parochial schools for his engagement of "Demetrius And The Gladiators." He also advised that he had a sellout for the Marciano-Charles telecast.

Ministers in the Ontario County area are planning a travelers drive-in church this summer with services at the Parkway Drive-In. Clinton E. Brooks has been a leading figure in the movement.

Mike Jusko, Paramount salesman, is the proud father of a new baby girl. . . . The daughter of Frank Saviola, Paramount salesman, is seriously ill, having recently undergone an operation for a heart lesion.

Harry Berkson, AA, and Elmer F. Lux, head, Elmart Theatres, and president, Common Council, were elected directors, Buffalo Roundtable National Conference of Christians and Jews. Both were named for three-year terms.

More than 300 representatives of radio, TV, press, and the industry attended the preview of "Magnificent Obsession" which Dave Miller, U-I branch manager, staged at the Cinema.

Bill Brereton, publicity chief, Basil's Lafayette, arranged with members of Junior Ring 2, International Brotherhood of Magicians, to do their tricks on the stage for "The Mad Magician."

—Mrs. Nedra Gray

Gloversville

Seymour L. Morris, director of publicity and exploitation, Schine Circuit, was discharged from Littauer Hospital, following extensive treatment for a slight heart attack. He was a patient for five weeks.

Kingston

Advertising copy for the Walter Reade 9-W Drive-In's telecast of Rocky Marciano vs. Ezzard Charles world heavyweight championship fight had the admission price as $3.30 per person, "not less than four people to a car."

Saratoga

Fuller's Spar Drive-In, a mile north of this city on Saratoga-Corinth Road, splurged on space in Saratoga, Schenectady, and Glens Falls papers to advertise a Sunday-Monday engagement for Ernie

(Continued on next page)

EYEING THE Exchanges

NEW YORK—Walking into Favorite, one is likely to come upon a life-size mechanical monster electrically blinking its bloodshot eye touting "The Monster From The Ocean Floor."

U-I—New faces include Harvey Applebaum and Helen Shack, typist-clerks. . . . Inspectress Betty Mallon vacationed. . . . Night shipper Meyer Siegel returned from his vacation.

20TH-FOX—Traveling auditor Maurice Schmalzbach was in. . . . Secretary Hanna Zimmerman enjoyed an upstate vacation.

WARNERS—District manager Norman Ayers was in Buffalo. . . . Minnie Quigg, inspection department, was vacationing.

UNITED ARTISTS — Booker's secretary June Hill was at the West Point Military Academy. . . . Alisia Brown, contract department, was in the hospital. . . . Former booker Lou Solkoff was visiting in his new exhibitor capacity representing the Lyric, Newark, N. J. . . . A holiday weekend at Virginia Beach, Va., is in the offing for assistant cashier Hilda Frishman and biller Janet Moses. . . . Hilda Frishman's twin sons, Michael and Jay, went to camp. . . . Officeites were down to the pier for a bon voyage party for booker Buddy Muchnick, who left for a Carribean cruise. . . . Cashier Tom McCue was back from a vacation. . . . Booker's secretary Vana Smith weekended at Atlantic City.

COLUMBIA—Camille Patti, accounting department, received two silver bracelets from her Japan-based finance. . . . Switchboard operator Swanee Jacobsen was on the sick list.

ALLIED ARTISTS — Cashier Norman Benchick is back after his vacation. . . . Secretary Sina Turisi was ill. . . . Assistant shipper Joseph Loguidice was saddened by the news that his mother had died in Italy.

RKO—Shiela Bookman was promoted to cashier's clerk and celebrated her natal day. . . . Bud Giles, boxoffice department, was ailing.

REPUBLIC—Biller Myra Lerner was a bridesmaid. . . . Bookkeeping machine operator Rene Goldstein was ill. . . . Mario Arroyo returned temporarily.

MGM—Bookkeeping machine operator Mary Mayham went to Virginia Beach, Va. . . . The office had a surprise party for newlywed Joyce Cohen, contract department, and she was presented with silverware. . . . Booker Johnny Cunniff was enjoying an Atlantic City respite.

RAMBLIN' 'ROUND—Back from their Mexico-Florida vacation jaunt were Bonded's Betty Simione and Gloria Dreyfus. . . . The new arrival in Paramount's accounting department is Barbara Lefkowitz. . . . Doris Topol, bookkeeper, Favorite, was on her way to California. . . . Ruth Lowenthal Stern, Eastern Drive-Ins, marked her 23rd wedding anniversary. . . . Monroe Kaplin, State Film Delivery, and Muriel Cutler, a SFD secretary, became Mr. and Mrs. . . . Bill Levine, lending library salesman, Film Center building, died suddenly. He is survived by a wife and two children.

—J. A. D.

What are the facts about CANCER OF THE LUNG...?

JUST 20 YEARS AGO, in 1933, cancer of the lung killed 2,252 American men. Last year, it killed some 18,500.

WHY THIS STARTLING INCREASE? Our researchers are finding the answers as rapidly as funds and facilities permit—but there isn't enough money.

DOCTORS ESTIMATE that 50% of all men who develop lung cancer could be cured if treated in time. But we are actually saving only 5%...just one-tenth as many as we should.

WHY—? Many reasons. But one of the most important is not enough money . . . for mobile X-ray units, for diagnosis and treatment facilities, for training technicians and physicians.

THESE ARE JUST A FEW of the reasons why *you* should contribute generously to the American Cancer Society. Please do it now! *Your* donation is needed —and urgently needed—for the fight against cancer is *everybody's* fight.

Cancer
MAN'S CRUELEST ENEMY
Strike back—Give
AMERICAN CANCER SOCIETY



This picturesque lobby display was recently constructed in the inner lobby of Walter Reade's Majestic, Perth Amboy, N. J., by city manager Ted Davidson for RKO's "Carnival Story." The carnival motif was also used to advertise coming attractions.



Robert S. Benjamin, chairman of the board, United Artists in New York, recently accepted a scroll honoring the company's "Man With A Million," based on a Mark Twain story, from Mrs. Carre Funk Koch, president, Mark Twain Association of New York.

Saratoga

(Continued from preceding page)

Lindell's "WGY Radio Ranch." The western troupe, which broadcasts daily over the 50,000-watt Schenectady station, has proved a business booster for a number of drive-ins and small town theatres during the past year.

Syracuse

Sol Sorkin, RKO Keith's, tied in with the WB-RCA Victor nationwide coloring contest on "Them." Cooperating television station was WHEN-TV, plugging the contest for full two weeks in advance of the playdate over the "Captain Video" program. In addition, Sorkin purchased space in the classified sections of newspapers with teaser copy. Another ad in classified section asked for a girl between the age of 18-30 who had courage to sit all alone through a midnight showing of "Them!" A teaser trailer was set to run for two weeks in advance. An empty cage was set up in the lobby with the copy calling attention to the fact that the cage contained the mysterious "Them." Another lobby display was a group of weapons with copy explaining that even these weapons could not stop "Them."

Troy

The Stanley Warner Lincoln closed its doors for two weeks. Reopening is scheduled for July 2. Joseph Stowell is manager.



Models recently gave out keys to passers-by in a "fit the key" stunt used by the Paramount, New York City, in conjunction with Warners' "Dial M For Murder."

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. West Coast Representative: Paul Manning, 304 S. Commonwealth, Los Angeles 5, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Herbert M. Miller, editor; Max Cades, business manager; George Nonamaker and Mel Konecoff, associate editors.

SECTION TWO
VOL. 52 • No. 9

JUNE 30, 1954

COLUMBIA

The Outlaw Stallion (705)

OUTDOOR DRAMA
64M.

(Color by Technicolor)

ESTIMATE: Fair programmer for the duallers.

CAST: Phil Carey, Dorothy Patrick, Billy Gray, Roy Roberts, Gordon Jones, Trevor Bardette, Morris Ankrum, Chris Alcaide, Robert Anderson, Harry Harvey, Guy Teague. Produced by Wallace MacDonald; directed by Fred F. Sears.

STORY: Horse thieves headed by Roy Roberts attempt to corral wild horses on the Utah range. The stampeding horses almost trample Dorothy Patrick and her 12-year-old son, Billy Gray. Roberts, fearing discovery of his illegal activities if associated with the stampeding herd, introduces himself as a stranger on the lookout for ranch property. Patrick invites him and men to dinner. Phil Carey, who helps out on the ranch, is immediately suspicious. Roberts, who has been setting traps to catch the horses, sets a savage fighter horse loose to take the leadership away from the mysterious white stallion. The intruder is killed. Patrick believes that her son, who had specially favored the white horse, was responsible for the clash and offers the white horse to Roberts, but he refuses. Instead, he offers to break in the horse for Gray. When the boy is hurt by the horse, his mother demands that the animal be taken away. Gray, to prevent the horse being taken, is roughed up by the thieves just as Carey arrives. Patrick blames Carey for the fight, while Roberts takes the horse away to the gang hideout. The boy follows and is taken prisoner. The mother, too, is made captive. When Carey finds the two missing, he and the sheriff ride after Roberts. With the help of the white stallion, Roberts is overpowered.

X-RAY: This story of a boy and his horse who come to odds with a gang of range riding heavies is routine, but might be of interest for the younger crowd and western fans. David Lang wrote the story and screen play. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Low bracket.

AD LINES: "The Animal King Of The Wilderness Against The Outlaw King Of The West"; "Fury Floods The Screen As Flying Hooves Fight Flaming Guns"; "One Of The Great Legends Of The West As Unconquerable Nature Clashes Head On With All Conquering Man."

LIPPERT

Monster From The Ocean Floor (5328)

MELODRAMA
64M.

ESTIMATE: Okeh for the lower half.

CAST: Anne Kimbell, Stuart Wade, Dick Pinner, Jack Hayes, Wyott Ordung, Inez Palange, David Garcia. Produced by Roger Corman; directed by Wyott Ordung.

STORY: Illustrator Anne Kimbell, vacationing in a small village on the Mexican coast, witnesses the fear that a supposed monster on the ocean bottom instills in inhabitants. She becomes acquainted with Stuart Wade, scientist studying ocean life in the area, and tries to enlist his aid, but he discounts the monster stories. She explores the ocean bottom and finally meets the monster, an offshoot of atomic tests. Wade comes to the rescue in the nick of time, killing the monster with a tiny one-man sub he used to scour the ocean bottom.

X-RAY: Filmed mostly on the coast of Mexico, this should prove an okeh lower half entry that could show up a little better than average by virtue of the title, the brief look-see at the monster, underwater sequences, and okeh performances by the cast. The direction and production are about average. The screen play is by William Danch.

AD LINES: "He Struck Terror Whenever He Came Out Of The Ocean"; "A Huge Monster Who Took Its Victims Deep Into The Sea"; "A Thriller For Young And Old Alike."

MGM

Her Twelve Men (429)

COMEDY DRAMA
91M.

(AnscoColor) (Print by Technicolor)

ESTIMATE: Heart warming comedy drama deserves the best selling attention.

CAST: Greer Garson, Robert Ryan, Barry Sullivan, Richard Haydn, Barbara Lawrence, James Arness, Rex Thompson, Tim Considine, David Stollery, Frances Bergen, Ian Wolfe, Ronald MacDonald, Dale Hartleben, Ivan Triesault, Stuffy Singer, Peter Votrian. Produced by John Houseman; directed by Robert Z. Leonard.

STORY: Greer Garson, new to teaching, gets a job in an exclusive school for boys of which Richard Haydn is headmaster. She is given charge of 12 young boys. Head of the lower school is Robert Ryan, who is liberal in his ideas but who doesn't think much of a woman teaching there. Garson learns the ropes the hard way and begins to earn the admiration of her 12 boys and Ryan. Something of a crisis arises when tycoon Barry Sullivan brings his problem child, Tim Considine, to the school. Considine causes plenty of trouble and then breaks his leg. He is

FIRST* in the entire trade press . . .

MOTION PICTURE EXHIBITOR . . . both in The Pink Reviews as available, and in the alternating yellow Check-Up, . . . now lists, for your booking and playing knowledge, all pertinent data on the new techniques. Included in such data are:

1. *ARE PRINTS AVAILABLE IN STEREOPHONIC SOUND?*
2. *WHICH SCREEN ASPECT RATIOS ARE AVAILABLE ON EACH PICTURE?*
3. *ON WHICH 3-D PICTURES ARE 2-D PRINTS AVAILABLE?*
4. *IS IT CINEMASCOPE . . . VISTAVISION . . . SUPERSCOPE . . . etc.?*
5. *ARE THERE ANY OTHER MECHANICAL PLUS-VALUES TO HELP THE GROSS?*

*AS USUAL! The most useful and "theatre-wise" services will always come from the theatreman's most serviceable weekly!

taken out of school and Garson goes with him. Sullivan falls in love with her, and when Considine decides he likes the school after all, Sullivan is pleased. On commencement day, it begins to look as if Garson will accept Sullivan's offer of marriage, but she realizes that her place is at the school with Ryan, and the two clinch.

X-RAY: A warm film, certain to make an impression in smaller situations, this is deserving of selling attention. In bigger cities, the better grosses will probably not come too easily, but this should be an audience pleaser, dealing with teachers and boys. In the smaller spots, this is ideal for tieups with women's clubs and similar groups. Garson is excellent and the boys all well cast. The direction is above average and the film comes off as something that brings a nice feeling. The story was written by Louise Baker. Maximum aspect ratio: 1.75-1.

TIP ON BIDDING: Above average price.

AD LINES: "She Was A Mother Of Some Boys . . . 12 To Be Exact"; "She Wanted To Teach 12 Boys . . . But They Taught Her Instead"; "She Went To School To Find A Future, But Found A Husband Instead."

RKO

Gunga Din (479)

MELODRAMA 117M.

ESTIMATE: Reissue has names to sell.

CAST: Cary Grant, Sam Jaffe, Douglas Fairbanks, Jr., Victor McLaglen, Eduardo Cianelli, Joan Fontaine, Montagu Love, Robert Coote, Abner Biberman, Cecil Kellaway, Charles Bennett. Produced and directed by George Stevens.

STORY: This deals with the adventures of sergeants Cary Grant, Douglas Fairbanks, Jr., and Victor McLaglen with the British forces in India fighting rebel natives. When Fairbanks' term of duty expires, he prepares to marry Joan Fontaine, but the other two plot to make him reenlist. When they are dispatched to root out the warlike religious murder sect terrorizing Khyber Pass, Fairbanks is forced to go along. Grant and Sam (Gunga Din) Jaffe find the sect's headquarters. Grant is captured, but Jaffe escapes and returns with Fairbanks and McLaglen. All are captured as a result of cult leader Eduardo Cianelli, who plans to annihilate the British troops. Jaffe warns them off with a bugle call. The English win the battle, the three sergeants live, and Jaffe dies.

X-RAY: This is not the first time this was reissued. It was out in 1949, but in 1939 it was said in THE SERVISECTION, "This is a thrilling blend of action, drama, humor, and romance concocted into a large portion of money-making entertainment. All the leads do grand jobs, but Jaffe and Cianelli can be credited with most of the thespian honors. George Stevens did a swell directing job. This should hit top money."

TIP ON BIDDING: Usual reissue price.

AD LINES: "Rudyard Kipling's Immortal 'Gunga Din' Now On The Screen With A Cast Of Stars"; "Brought Back For You To Enjoy"; "Large Scale Warfare In Far Off Places Kept Three Sergeants Together Through Thick And Thin."

The Lost Patrol (480)

MELODRAMA 73M.

ESTIMATE: Reissue has the usual angles.

CAST: Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny, J. M. Kerrigan, Billy Bevan, Alan Hale, Brandon Hurst, Douglas Watson, Sammy Stein, Howard Wilson, Paul Hanson. Produced by Merican C. Cooper; directed by John Ford.

STORY: A British patrol lost in the desert takes up watch against warring Arabs in some deserted ruins near a dried up water hole. The constant vigil is maddening as the Arabs pick them off one by one until only one is left.

X-RAY: When reviewed in THE SERVISECTION of September, 1949, and prior to that in February, 1934, it was said, "This should have plenty of appeal. It is an all-male show, with the punch at the end. Direction is splendid." It was authored by Philip MacDonald.

TIP ON BIDDING: Usual reissue price.

AD LINES: "One Of The Most Unusual Of All Films"; "Brought Back For You To Enjoy"; "Realism And Drama That Do Not Pull Their Punches."

Sins Of Rome (414)

MELODRAMA 75M.

(Italian-made)
(Dubbed in English)

ESTIMATE: Import has the angles for the selling.

CAST: Ludmilla Tcherina, Massimo Girotti, Gianna Maria Canale, Yves Vincent, Carlo Minchi, Vittorio Sanipoli. Produced by Spartacus Consortium; directed by Riccardo Freda.

STORY: In 60 B.C., Roman legions led by Carlo Ninchi invade Tracia. One of his captains is cruel Vittorio Sanipoli, who kills an old man, the father of Ludmilla Tcherina, taken to be sold as a slave. Massimo Girotti rebels against Sanipoli's cruelty and is arrested, with Tcherina given to believe that he killed her father. Ninchi sentences Girotti to death, but his daughter, Gianna Maria Canale, intercedes and instead is sentenced to a gladiator's school. He becomes popular as he wins, with Canale becoming infatuated with him. Tcherina, meanwhile, learns he is not the killer and falls in love with him. This is made stronger when he saves her life. The crowd demands he be freed, but he refuses, wanting all slaves to be freed and planning to lead a movement. He arouses all slaves against the Roman forces and soon leads an army that threatens Rome. Canale and Girotti get together, but he resists her advances. Tcherina becomes jealous. With Rome threatened, Ninchi and Girotti agree to peace if the slaves are freed. Meanwhile, Tcherina, fearing he wouldn't come back, permits a jealous lieutenant to urge the army on to battle without Girotti. The latter returns too late to stop the bloodshed and defeat of the army and is wounded. Tcherina begs his forgiveness as he lies dying.

X-RAY: Here is an exploitable show that has big battle and arena scenes and vast mobs to provide selling points. The story is fairly interesting and the dubbing is well accomplished. The acting, direction, and production are in the average category, and this could go in either the art spots or on the lower half. The screen play is by Riccardo Freda, Gino Disvisentini, Marie Bory, and Jean Fery. Legion of Decency: "B."

TIP ON BIDDING: Program price.

AD LINES: "The Fury Of Old Rome"; "Gladiators In Action"; "A Cast Of Thousands In Fabulous Rome Of Yesterday."

REPUBLIC

The Outcast (5308)

OUTDOOR DRAMA 90M.

(Trucolor by Consolidated)

ESTIMATE: Okeh outdoor show.

CAST: John Derek, Joan Evans, Jim Davis, Catherine McLeod, Ben Cooper, Taylor Holmes, Nana Bryant, Slim Pickens, Frank Ferguson, James Millican, Bob Steele, Nacho Galindo, Harry Carey, Jr., Bill Walker, Robert "Buzz" Henry, Nicolas Coster. Associate producer, William J. O'Sullivan; directed by William Witney.

STORY: John Derek, after an absence of eight years, comes back to his home town in Colorado, determined to get back from his uncle, Jim Davis, the ranch which he believes belongs to him. Also concerned is Catherine McLeod, who came from Virginia to marry Davis. A clan headed by Frank Ferguson opposes the minions of Davis, but Ferguson's daughter, Joan Evans, has a yen for Derek. When the two are seen together, Ferguson orders Evans from her home. She stays with Nana Bryant, hotel owner. Things go from bad to worse. Finally, in a showdown, Derek and Davis have it out and Davis is killed by crooked lawyer Taylor Holmes. McLeod goes back to Virginia and Derek and Evans clinch.

X-RAY: Fulfilling the requirements of an outdoor drama, with action, plenty of shooting, and an overdose of killing, enhanced by color, this should satisfy in spots where the western type of material draws. Performances are standard, with the names present for the marquee, and while the yarn occasionally slows down, there is something doing most of the time. The story was written by Tod Hunter Ballard. Maximum aspect ratio: 1.85-1.

AD LINES: "He Wanted Revenge . . . Not Murder"; "Terror On The Range . . . As One Man Sought His Rightful Place"; "One Man Against An Empire . . . And He Won."

20TH-FOX

The Royal Tour Of Queen Elizabeth And Philip (418)

DOCUMENTARY 96M.

(CinemaScope)
(Eastman Color) (English-made)

ESTIMATE: Well-made documentary.

CREDITS: Produced by Jack Ramsden with Sir Gordon Craig as director.

STORY: This record of Queen Elizabeth's royal tour is initiated as she and Philip leave for London Airport. Following the couple around the world, the CinemaScope cameras drink in the strange flavor of life at the Fiji Islands, Tonga, New Zealand, Australia, the Cocos Islands, Ceylon, British Southwest Arabia, Uganda, Malta, and Gibraltar. Along the way, subjects show their devotion. The queen presides over a number of official ceremonies. As her ship, the Gothic, comes through the Suez Canal, the royal twosome visit Mediterranean colonies, receiving an especially warm welcome at Malta. Prince Charles and Princess Anne join their parents at Gibraltar for the last lap. While at Gibraltar, the royal children are seen having a good time with the famous Barbary apes. Amid cheers, Londoners welcome their royal family back.

X-RAY: Well photographed and satisfactorily put together, this record of the world tour of Queen Elizabeth offers a good view of the variety of peoples and lands that make up the British empire. However, the long series of welcomes and royal ceremonies becomes monotonous. Art and class spots may be able to find an audience for this.

TIP ON BIDDING: Low bracket.

AD LINES: "A Dramatic Story Of England's Queen Elizabeth On A Tour Of Her Empire"; "A Magnificent CinemaScope Documentary Of The Royal Tour";

"An Historic Event Recorded In Cinema-Scope."

UNITED ARTISTS

Return To Treasure Island

ADVENTURE DRAMA 75M.

(Pollexfen) (Pathecolor)

ESTIMATE: For the lower half.

CAST: Tab Hunter, Dawn Addams, Porter Hall, James Seay, Harry Lauter, William Cottrell, Lane Chandler, Henry Rowland, Dayton Lumis, Robert Long, Ken Terrell. Produced by Aubrey Wisberg and Jack Pollexfen; directed by E. A. Dupont.

STORY: Dawn Addams, descendent of treasure hunting Jim Hawkins, is in possession of a treasure map which crook Porter Hall wants. Under the guise of a professor, Hall lures Addams to Treasure Island, where they meet James Seay, who heads another gang of gold hunters. Hall attempts to get the map by force, but Addams manages to elude both Hall and Seay. Hiding out, she meets Tab Hunter, a young student marooned by Hall on his last treasure expedition. The two become friends and she hides the map. Meanwhile, Porter and Seay have joined forces. The young people are forced to give up the map, but escape. Addams, however, has a secret code memorized, and, with Hunter's help, they decipher the message, which leads them to the treasure. A battle ensues. Seay kills Hall, and dies from wounds. The youngsters recover the treasure.

X-RAY: Put together rather haphazardly, this variation on the Treasure Island theme lacks the touch that would have made it a satisfactory swashbuckler. It is weakly contrived, acted, and directed. The appeal of Addams and Hunter may help. Aubrey Wisberg and Jack Pollexfen wrote the screen play.

TIP ON BIDDING: Low bracket.

AD LINES: "A Swashbuckling Tropical Adventure"; "Lust For Gold On A Tropical Treasure Island"; "Tab Hunter Marooned On A Treasure Island With Sultry Dawn Addams."

FOREIGN

Dreams Of Love

BIOGRAPHICAL DRAMA WITH MUSIC 100M.

(Davis)

(French-made) (English titles)

ESTIMATE: Fair musical biography for the art houses.

CAST: Pierre-Richard Willm, Mila Parely, Annie Ducaux, Louis Seigner, Jules Berry, Daniel Lecourtois, Jean D'Yd, Guy Decomble. Directed by Christian Stengel.

STORY: Pierre-Richard (Franz Liszt) Willm, darling of European society, is invited by countess Annie Ducaux to play at one of her gatherings. The two are drawn into an affair. She leaves her husband and family, creating a scandal. The countess and Willm live happily in Switzerland, where they have three children. Liszt, drawn back to the concert stage, performs in Geneva. Ducaux, fearing that he will leave her, is consoled by a friend, Mila (George Sand) Parely. Willm gives no further concerts, but with Ducaux and their children settles down in Italy, where the family live happily until news of flood disasters are brought to him. He decides to arrange concerts throughout Europe to help his fellow Hungarians and is persuaded to go on an extensive three-year tour. Becoming so involved with his music, he soon forgets Ducaux and his family. After a concert, she approaches him to ask him to return with her to Italy, but she then realizes that she has lost her hold on him.

X-RAY: Following the established course for film biography, this survey of the life and loves of Liszt is standard art house fare. With the music of Liszt, Chopin, and Schumann performed by the Paris Conservatory Orchestra, and with adequate performances from the cast, this is an average import. The screen play by Rene Fauchois as adapted from his own story is colorless and routine.

AD LINES: "The Beautiful Story Of Composer-Pianist Franz Liszt"; "A Man Who Put His Musical Career Above His Own Life And Love"; "A Sensitively Drawn Portrait Of A Great Composer."

The Mistress

DRAMA 95M.

(Artkino)

(Russian-made) (English titles)

(Sovcolor)

ESTIMATE: Soviet import is okeh for the art and Russian spots.

CAST: Vera Pahennaya, Mikhail Zharov, N. Shamin, V. Evstratova, E. Solodova, V. Obukhova, L. Titov, K. Svetlov, G. Sergeyev, A. Antonova, E. Kuznetsova. Produced by Maxim Gorky Film Studio; directed by L. Lukov.

STORY: Vera Pahennaya, matriarch of a wealthy mercantile family, rules with an iron hand. When her husband gets into a scandal, she forces him to commit suicide. Her brother is a free living rake who makes the family maid pregnant and then forces her to suicide. He also leads his niece into alcoholism, and she becomes hard, cynical, and inhuman. The younger daughter of the household, shocked into derangement by an incestual contact, is seduced by a former sailor who lives in the house. V. Obukhova, Pahennaya's secretary, is a cowering woman who acts as a spy for her mistress, keeping her informed of what her daughters and brother do behind her back. When the mistress' daughter-in-law, a revolutionary in exile, comes to the house to get her son, for whom Pahennaya had been caring, she is refused and since she is an illegal immigrant she can not fight for her own son. The family life continues until the mistress is struck by a heart attack and dies, leaving her corrupt household to wither without her iron grip. A reform, however, is indicated when the daughter-in-law seems to take control.

X-RAY: Based on a play by Maxim Gorky, this film translation, though overly talkative and confined to a single setting, is still excitingly directed and acted skillfully by Pahennaya. It sketches an acid portrait of a family dependent for its life on a strong matriarchal rule.

AD LINES: "Excitingly Directed And Skillfully Acted, This Stands As An Important Film From Russia"; An Acid View Of Unbelievable Wickedness"; "Violent And Stirring."

Sunderin
(The Story Of A Sinner)

DRAMA 76M.

(Cellini)

(German-made)

(English narration by Hildegarde Neff)

(Dubbed in English)

ESTIMATE: For the art, German, and exploitation houses.

CAST: Hildegarde Neff, Gustave Froehlich, Anne Bruck, Robert Neyn, J. Wolfgang Neyn, Andreas Wolf. Produced by Helmuth Volmer; directed by Willy Forst.

STORY: In post war Germany, Hildegarde Neff's stepfather, Robert Neyn, does not seem to mind that her mother, Anne Bruck, steps out in clothes he can't afford. Her stepbrother, J. Wolfgang Neyn, seduces Neff, and is killed at the instigation of her stepfather, who turns Neff out. She falls in love with artist Gustave Froehlich, doomed to blindness at the height of success. Neff manages to get an operation performed on him, after which they go to Italy, where they find brief happiness as she poses for him nude. In Munich, Froehlich's sight fails again. This persuades them that the future holds nothing for them, so he and Neff drink a toast in vernal and leave the tired world.

X-RAY: "Sunderin" means a female sinner, and the heavy handed production offers little other than several flashes of Neff in the nude. However, the picture reveals her unusual powers as an emotional actress as well. There is very little dialogue, most of the story being told by narration delivered by Neff. The original story is by Merhard Menzel, with screen play by Willy Forst. There are some most unusual editing and camera tricks evident.

AD LINES: "More Sinned Against Than Sinning—'Sunderin'"; "A Dynamic Drama Of Post-War Germany"; "After An Adolescence Of Sorrow, She Found Life And Love—Only To Be Again Plunged Into The Depths Of Despair."

The Shorts Parade

TWO REEL

Art

GLORY OF GOYA. Manor. 16m. Seen is the work of the noted Spanish painter of the 18th century, Francisco Goya, who portrayed the violent strife of the people. His work is permeated with a love for them and their gay life and dancing. Among art films, this is not noteworthy, but it is suitable as program filler at art houses. FAIR.

Serial

THE BATMAN. Columbia—Serial Reprint. 15 episodes. First chapter, 26m. When first reviewed in THE SERVISECTION in September, 1943, it was said, "This opens with a description of the activities of 'The Batman' (Lewis Wilson) in his fight against crime. He hands over the last of a gang of criminals to the police and tries to take a rest, but the organization by J. Carrol Naish of a criminal gang to do as much damage for Japan as possible starts him on another exciting chase. Naish has Shirley Patterson's uncle kidnapped as he leaves jail after serving time. His intention is to use his keen industrial mind, to help destroy America. Her uncle refuses, however, and he is locked up. 'The Batman' and Robin, the boy wonder (Douglas Croft), go into action when they spot thugs sent by Naish breaking into a hospital safe to steal the radium, needed for Naish's new weapon. In the ensuing fight, 'The Batman' is hurled from the roof. This starts off as if it will rate with the better serial entrants. GOOD."

Color Sports

ATHLETIC STARS. Artkino. 24m. The Soviet Union's Olympic gymnast team is shown in color going through some of the paces that won a number of honors at the Olympic games. Others are also seen. FAIR.

(*Continued on page 3783*)

National Release Dates, Production Numbers On '52-'53, '53-'54 Features

(This is a listing af all production numbers and release dates, as made available by the companies, on 1952-53 and 1953-54 product, accurate to time af publicatlon—Ed.)

Allied Artists

(All features are being photographed for projectlon in aspect ratios from 1.33 to 1.B5-1)

5400 Mr. Potts Goes to Moscow....Mar.
5401 The Maze (2-D) ....
5402 Fighter Attack ....Nov.
5403 Royal African Rifles ....Sept.
5404 Arrow In The Dust ....Apr.
5405 Highway Dragnet ....Feb.
5406 Jack Slade ....Nov.
5407 Jennifer ....Oct.
540B World For Ransom ....Jan.
5409 Return From The Sea....July
5410 Pride Of The Blue Grass....Apr.
5411 African Fury ....
5414 Laophole ....Mar.
541B Paris Ployboys ....Mar.
5419 Bowery Boys Meet The Monster....June
5422 Vigilante Terror ....Nov.
5423 Bitter Creek ....Feb.
5424 The Forty-Niners ....May
5426 The Desperada ....June
The Weak And The Wicked....July
5430 The Yellow Balloon ....Oct.
5436 Six-Gun Decision ....Nov.
5437 Two-Gun Marshal ....Nov.
543B Border City Rustlers....Nov.
5439 Secrets Of Outlaw Flats....Nov.

(1954-55)

S-1 Riot In Cell Block 11....Feb.
S-2 Dragonfly Squadron ....Mar.

Columbia

(All features are being photographed for projectlon in aspect ratios from 1.33 to 1.B5-1)

601 Let's Do It Again ....July
602 The Last Posse ....July
603 Flame Of Calcutta ....July
604 The 5,000 Fingers Of Dr. T ....July
605 The Stranger Wore A Gun (3-D)....Aug.
606 Cruisin' Dawn The River ....Aug.
607 Mission Over Korea ....Aug.
608 Valley Of The Headhunters ....Aug.
609 China Venture ....July
610 Conquest Of Cochise ....Sept.
611 Sky Commando ....Sept.
612 Slaves Of Babylon ....Oct.
613 Combat Squad ....Oct.
615 The Big Heat ....Oct.
616 Fram Here To Eternity ....Sept.
617 Gun Fury (3-D) ....Nov.
61B The Nebraskan (3-D)....Dec.
619 Paratrooper ....Jan.
620 El Alemain ....Jan.
621 Paris Model ....Nov.
622 Prisoners Of The Cashbah....Nov.
623 The Wild One ....Feb.
624 Bad For Each Other ....Jan.
625 Charge Of The Lancers ....Feb.
626 Killer Ape ....Dec.
62B Drums Of Tahiti (3-D) ....Jan.
629 Jesse James vs. The Daltons (3-D)....Feb.
630 Mrs. Sadie Thompson (3-D) ....Jan.
631 It Should Happen To You ....Mar.
633 The Saracen Blade ....June
634 The Iron Glove ....Apr.
635 Massacre Canyon ....May
637 Battle Of Rogue River ....Mar.
63B Drive A Crooked Raad ....Apr.
639 Boit ....Mar.
640 The Mad Magician (3-D) ....May
641 The Miami Story ....May
651 The Stranger Wore A Gun (2-D)....Aug.
652 Gun Fury (2-D) ....Nov.
653 The Nebraskan (2-D)....Dec.
654 Drums Of Tahiti (2-D)....Jan.
655 Jesse James vs. The Daltons (2-D)....Feb.
656 Miss Sadie Thompson (2-D)....Jan.
657 The Mad Magician (2-D) ....May

(Reissues)

614 The Untamed Breed ....Sept.
627 Singin' In The Corn ....Jan.

(1954-55)

701 The Caine Mutiny ....
702 On The Waterfront ....
703 Indiscretion Of An American Wife....July
704 Push Over ....
705 Outlaw Stallion ....July
707 Jungle Man-Eaters ....June
709 Hell Below Zera ....July

(Reissue)

714 Black Eagle, The Story Of A Horse....June

IFE

(1952-53)

Anna ....Mar.
O.K. Nero ....May

(1953-54)

The Secret Conclave....Sept.
Bellissima ....Sept.
The Little World of Don Camillo....Oct.
Three Girls From Rome ....Oct.
The Young Caruso ....Oct.
Vendetta ....Oct.
Journey To Lave ....Oct.
Ettore Fieramosca ....Oct.
The White Hell of Pitz Palu....Nov.
The Greatest Love....Jan.
The Lucky Five ....Nov.
Unknown Lover ....Nov.
Flames Of Love ....Nov.
Destination Matrimony ....Nov.
Fugitive In Trieste....Nov.
His Last 12 Hours....Nov.
The Golden Coach ....Jan.
Sensualita ....Apr.
Times Gone By....Dec.
La Favorita ....Mar.
Anita Garibaldi ....Mar.
Genoese Dragnet ....Dec.
Lure Of The Sila ....Dec.
Melody Of Love....Apr.
Girls Marked Danger ....June

Lippert

5301 Spaceways ....Aug.
5302 The Man From Caira....Nov.
5303 Norman Conquest ....Sept.
5304 Terror Street ....Dec.
5305 The Black Glove....Jan.
5306 Undercover Agent ....Oct.
530B The Cowboy (1.B5-1) ....May
5309 Blackout ....Mar.
5310 Heat Wave ....Apr.
5311 Fangs Of The Wild (1.B5-1) ....Apr.
5315 Project Moon Base ....Sept.
5316 Shadow Man ....Oct.
5317 White Fire ....Jan.
531B The Limping Man ....Dec.
5321 Hollywood Thrill-Makers ....Jan.
5324 We Want A Child ....Feb.
5325 Queen Of Sheba....Jan.
5326 Paid To Kill ....June
5327 The Big Chase ....June
532B Monster From The Ocean Floor....May
5329 River Beat ....June

(Reissues)

5313 The Iron Mask ....Sept.
5314 Mr. Robinson Crusoe ....Sept.

(1953-54)

5401 The Unholy Four ....Aug.
5402 Deadly Game ....Sept.
5403 A Race For Life ....Oct.
5404 Silent Raiders ....July
5405 Thunder Pass ....Aug.

Metro-Goldwyn-Mayer

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability af Stereophonic Sound; CS indicates CinemaScope)

401 Half A Hero (1.75-1) ....Sept.
402 Terror On A Train....Sept.
403 The Actress (1.75-1) ....Sept.
404 Mogambo (1.66-1) (SS) ....Oct.
405 Torch Song (1.75-1) ....Oct.
406 Take The High Ground (1.75-1) (SS) ....Oct.
407 All The Brothers Were Valiant (1.66-1) (SS) ....Nov.
408 Kiss Me Kate (3-D and 2-D) (1.75-1) (SS)....Nov.
409 Escape From Fort Bravo (1.75-1) (SS) ....Dec.
410 Easy To Love (1.66-1) (SS) ....Dec.
411 Quo Vadis (1.75-1) ....Dec.
412 Give A Girl A Break (SS) ....Jan.
413 Knights Of The Round Table (CS) ....Jan.
414 The Great Diamond Robbery (1.75-1)....Jan.
415 Saadia (1.66-1) (SS) ....Feb.
416 The Long, Long Trailer (1.75-1) (SS)....Feb.
417 Tennessee Champ (1.75-1) ....Mar.
41B Rose Marie (CS) ....Mar.
419 Gypsy Colt (1.75-1) ....Apr.
420 Rhapsody (1.75-1) ....Apr.
421 Flame And The Flesh (1.75-1)....May
422 Julius Caesar (SS) ....
423 Executive Suite (1.75-1) ....Apr.
424 The Student Prince (CS) ....June
425 Men Of The Fighting Lady (1.75-1)....June
426 Seven Brides For Seven Brothers (CS)....Aug.
427 Prisoner Of War (1.75-1) ....May
42B Betrayed (1.75-1) ....July
429 Her 12 Men (1.75-1) ....Aug.

(Reissue)

430 Gane With The Wind (1.75-1)....July

Paramount

(All features are being photographed far projection in aspect ratios from 1.33 to 1.B5-1; SS indicates availability of Stereophonic Sound)

5301 Roman Haliday ....Sept.
5302 The Caddy ....Sept.
5303 The War Of The Worlds (SS) ....Oct.
5304 Little Boy Lost ....Oct.
5305 Those Redheads From Seattle (3-D) (SS)....Oct.
5306 Flight To Tangier (3-D)....Nov.
5307 Botany Bay ....Nov.
530B Cease Fire (3-D) (SS) ....Jan.
5309 Here Come The Girls....Dec.
5310 Money From Home (3-D) ....Feb.
5311 Jlvaro ....Feb.
5312 Forever Female ....Dec.
5313 Alaska Seas ....Jan.
5314 Red Garters ....Mar.
5315 The Naked Jungle ....Mar.
5316 Casanova's Big Night ....Apr.
5317 Elephant Walk ....May
531B Secret Of The Incas....June
5319 Knock On Wood ....July
5320 Living It Up ....Aug.
5321 About Mrs. Leslie....Aug.
532B Cease Fire (2-D) (SS) ....Jan.
5329 Those Redheads From Seattle (2-D) (SS)....Oct.
5330 Money From Home (2-D) ....Feb.
5331 Flight To Tangier (2-D) ....Nov.

(Reissues)

5325 The Greatest Show On Earth....July

RKO

(For 1952-53 listing, see page 3650)

(Numerals in brackets indicate maximum aspect ratio In which features can be projected)

401 Second Chance (3-D and 2-D) ....July
402 Devil's Canyon (3-D and 2-D)....July
403 The Sea Around Us ....July
404 Marry Me Again ....Oct.
405 Louisiana Territory (3d)....Oct.
406 Appointment In Honduras ....Oct.
407 The French Line (3-D) (1.75-1)....Feb.
40B She Couldn't Soy No (1.75-1)....Feb.
409 Killers From Space (1.B5-1) ....Jan.
410 Dangerous Mission (3-D) (1.75-1)....Jan.
411 The Saint's Girl Friday ....Apr.
412 Carnival Story ....Apr.
413 Silver Lode ....June
414 Sins Of Rome....June
430 Dangerous Mission (2-D) (1.75-1)....Jan.
435 Louisiana Territory (2-D)....Oct.
437 The French Line (2-D) (1.75-1)....Feb.
461 Decameron Nights ....Nov.
491 The Sword And The Rose ....Aug.
492 Peter Pan ....Sept.
494 Rob Roy ....Feb.
Son Of Sinbad (3d)....June
Son of Sinbad (2d) ....June
Susan Slept Here....July

(Reissues)

452 The Best Years Of Our Life (1.75-1)....Feb.
469 Rachel and The Stranger....Feb.
470 Valley Of The Sun....Feb.
471 Tall In The Saddle ....Mar.
472 The Enchanted Cottage ....Mar.
473 Mr. Blandings Builds His Dream House....Apr.
474 They Won't Believe Me....Apr.
475 The Spanish Main ....May
476 Badman's Territory ....May
477 The Thing From Another World....June
47B Station West ....July
479 Gunga Din ....July
480 Lost Patrol ....July
4B1 Mighty Joe Young ....June
4B2 Isle Of The Dead ....June
483 Stage Door ....Aug.
484 Without Reservations ....Aug.
4B5 Tap Hat ....Sept.
4B6 Suspicion ....Sept.
4B7 Follow The Fleet....Oct.
488 Out Of The Past....Oct.
493 Pinocchio ....Apr.
Every Girl Should Be Married....Aug.
The Window ....Aug.
551 Hans Christian Andersen....July

Republic

(1952-53)

5201 Thunderbirds ....Nov.
5202 Ride The Man Down ....Jan.
5203 San Antone ....Feb.
5204 Woman They Almost Lynched ....Mar.
5205 The Lady Wants Mink....Apr.
5206 A Perilous Journey ....May
5207 Fair Wind To Java ....Apr.
520B The Sun Shines Bright ....May
5209 City That Never Sleeps ....June
5210 Sweethearts On Parade ....July
5211 Champ For A Day ....Dec.
5212 Trent's Last Case ....Jan.
5213 Sea Of Lost Ships ....Feb.
5224 Crazylegs ....Feb.
5231 Iron Mountain Trail ....May
5232 Down Laredo Way ....Aug.
5233 Shadows Of Tombstone ....Sept.
5234 Red River Shore ....Dec.
5241 Marshal Of Cedar Rock....Feb.
5242 Savage Frontier ....June
5243 Bandits Of The West ....Aug.
5244 El Pasa Stampede ....Sept.

(1953-54)

(All features are being photographed for projectian in aspect ratios fram 1.33 to 1.85-1)

5301 Flight Nurse ....Mar.
5302 Geraldine ....Apr.
5303 Jubilee Trail ....May
5304 Hell's Half Acre ....June
5305 Laughing Anne ....July

(Continued on page 3781)

Production Numbers

(Continued from page 3780)

5306 Make Haste To Live ..... Aug.
5307 Johnny Guitar .....
5308 The Outcast .....
5325 Untamed Heiress ..... Apr.
5331 Phantom Stollion ..... Mar.

20th Century-Fox

(CS Indicates CinemaScope)

301 My Cousin Rachel ..... Jan.
302 The I Don't Care Girl ..... Jan.
303 Ruby Gentry ..... Jan.
304 The Thief Of Venice ..... Jan.
305 Taxi ..... Mar.
306 Niagara ..... Feb.
307 The Farmer Takes A Wife ..... July
308 Treasure Of The Golden Condor ..... Feb.
309 The Silver Whip ..... Feb.
311 Call Me Madam ..... Apr.
312 The President's Lady ..... Apr.
313 Destination Gobi ..... Mar.
314 Invoders From Mars ..... May
315 Mon On A Tightrope ..... Apr.
316 The Star ..... Feb.
317 Down Among The Sheltering Palms ..... Mar.
318 Titanic ..... May
319 The Desert Rats ..... May
320 The Girl Next Door ..... June
321 Powder River ..... June
322 Pickup On South Street ..... June
323 The Glory Brigade ..... July
324 White Witch Doctor ..... June
325 The Kid From Left Field ..... July
326 Gentlemen Prefer Blondes ..... Aug.
327 Sailor Of The King ..... Aug.
328 City Of Bad Men ..... Sept.
329 Inferna (3-D) ..... Aug.
330 Dangerous Crossing ..... July
331 Mister Scoutmaster ..... Sept.
332 A Blueprint For Murder ..... Sept.
333 Thy Neighbor's Wife ..... Oct.
334 Vicki ..... Oct.
335 The Robe (CS) ..... Oct.
336 How To Marry A Millionaire (CS) ..... Nov.
337 Beneath The 12-Mile Reef (CS) ..... Dec.
338 Miss Robin Crusoe ..... Feb.
339 Man Crazy ..... Dec.
340 Man In The Attic ..... Dec.
346 Inferno (2-D) ..... Nov.
347 Tonight We Sing ..... Apr.

(Reissues)

348 The Gunfighter ..... Jan.
349 Yellow Sky ..... Jan.
350 Call Of The Wild ..... Mar.
351 My Darling Clementine ..... Mar.
352 Gentleman's Agreement ..... May
353 The Snake Pit ..... May
354 Kiss Of Death ..... July
355 Roadhouse ..... July
356 Broken Arrow ..... Sept.
357 I Was A Male War Bride ..... Sept.
358 Keys Of The Kingdom ..... Jan.
365 Fallen Angel ..... Nov.
366 Forever Amber ..... Nov.
367 A Yank In The R.A.F. ..... Nov.

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401 King Of The Khyber Rifles (CS) ..... Jan.
402 Three Young Texans ..... Jan.
403 Hell And High Water (CS) ..... Feb.
404 The Siege At Red River ..... Apr.
405 River Of No Return (CS) ..... May
406 Gorilla At Large (3D and 2-D) ..... June
407 Night People (CS) ..... Mar.
408 The Raid ..... July
409 New Faces (CS) ..... Mar.
410 Rocing Blood ..... Mar.
411 Prince Valiant (CS) ..... Apr.
412 The Rocket Man ..... Apr.
413 Three Coins In The Fountain (CS) ..... May
414 Princess Of The Nile ..... June
415 Demetrius And The Gladiators (CS) ..... June
416 Garden Of Evil ..... July
417 The Gambler From Natchez ..... July
418 The Royal Tour of Queen Elizabeth and Philip (CS) ..... July

(Reissues)

440 Scudda-Hoo Scudda-Hay! ..... Mar.
441 Cry Of The City ..... Mar.
442 Street With No Name ..... Mar.
443 Riders Of The Purple Sage ..... Mar.
445 Orchestra Wives ..... May
446 Sun Valley Serenade ..... May

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Melba (Eagle) ..... Aug.
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I, The Jury (Saville) (3-D and 2-D) ..... Aug.
The Gay Adventure (Renown) ..... Aug.
War Paint (K-B) ..... Aug.
No Escape (Matthugh) ..... Sept.
Sabre Jet (Kreueger) ..... Sept.
99 River Street (Small) (1.66-1) ..... Sept.
The Joe Louis Story (Silliphant) ..... Sept.
The Fake (Pallas) ..... Sept.
Donovan's Brain (Dowling) ..... Sept.
Man In Hiding (Paal) ..... Oct.
The Steel Lady (Small) (1.66-1) ..... Oct.
Dragon's Gold (Wisberg-Pollexfen) ..... Oct.
The Village (Wechsler-Maidment) ..... Oct.
Crossed Swords (Mahon-Vassaratti) ..... Oct.
Gilbert and Sullivan (Lopert) ..... Jan.
Shark River (Rawlins) ..... Nav.
Captain John Smith and Pocahontas (Wisberg-Pollexfen) (1.66-1) ..... Nov.
Song Of The Land (Harrison-Roberts) ..... Nov.
Stronger On The Prowl (Forzano-Calef) ..... Nov.
The Man Between (Lopert) ..... Feb.
Yesterday And Today (Greshler) (1.66-1) ..... Dec.
Wicked Woman (Greene) (1.66-1) ..... Jan.
Riders Ta The Stars (Tors) (1.85-1) ..... Jan.
Go, Man, Go (Leader) (1.66-1) ..... Jan.
The Conquest of Everest (Countryman) ..... Jan.
The Captoin's Paradise (Lopert) ..... Dec.
Beat The Devil (Huston) (1.75-1) ..... Mar.
Personal Affair (Darnborough) ..... Feb.
Act of Love (Litvak) ..... Mar.
Top Banana (Popkin) ..... Feb.
The Golden Mosk (Boring-Setton) ..... Mar.
Beachhead (Schenck-Koch) (1.85-1) ..... Feb.
The Scarlet Spear (Breakston-Stahl) ..... Mar.
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Southwest Passage (3-D) (Small) (1.66-1) ..... Apr.
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Challenge The Wild (Graham) ..... June
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The Lawless Rider (Carpenter) ..... July
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Adventures Of Robinson Crusoe (Dancigers-Ehrlich) ..... July

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The Lady Vanishes (Hitchcock) ..... Sept.
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Champion (Kramer) ..... Apr.
Home Of The Brave (Kramer) ..... Apr.

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301 The Raiders ..... Nov.
302 Because Of You ..... Nov.
303 It Grows On Trees ..... Nav.
304 The Black Castle ..... Dec.
305 Against All Flags ..... Dec.
306 The Lawless Breed ..... Jan.
307 Meet Me At The Fair ..... Jan.
308 City Beneath The Sea ..... Mar.
309 The Redhead From Wyoming ..... Jan.
310 The Mississippi Gambler ..... Feb.
311 Girls In The Night ..... Feb.
312 Gunsmoke ..... Mar.
313 Seminole ..... Mar.
314 Ma and Pa Kettle On Vacation ..... Apr.
315 Desert Legion ..... Apr.
316 Abbott and Castella Go To Mars ..... Apr.
317 The Lone Hand ..... May
318 Law And Order ..... May
319 It Happens Every Thursday ..... May
320 Column South ..... June
321 Take Me To Town ..... June
322 It Came From Outer Space (3-D) ..... June
323 A Queen Is Crowned ..... June
324 Francis Covers The Big Town ..... July
325 All I Desire ..... July
326 The Great Sioux Uprising ..... July
327 Thunder Bay ..... Aug.
328 The Man From The Alamo ..... Aug.
329 Abbott And Costella Meet Dr. Jekyll And Mr. Hyde ..... Aug.
330 Wings Of The Hawk (3-D) (SS) ..... Sept.
331 The Stand At Apache River ..... Sept.
332 The Golden Blade ..... Sept.
333 The All American ..... Oct.
334 East Of Sumatra (SS) ..... Oct.
335 It Came From Outer Space (2-D) ..... Nov.
336 Wings Of The Hawk (2-D) (SS) ..... Sept.
337 The Cruel Sea ..... Aug.
380 Something Money Can't Buy ..... Oct.
381 The Importance Of Being Earnest ..... May
382 The Penny Princess ..... Mar.
383 Crash Of Silence ..... Feb.
384 I Believe In You ..... May
385 Gentlemen, The Queen ..... June
386 Desperate Moment ..... Sept.
387 The Titfield Thunderbolt ..... Oct.
388 The Gentle Gunman ..... Oct.

(1953-54)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of Stereophonic Sound; CS indicates CinemaScope)

401 The Glass Web (3-D) ..... Nov.
402 The Glass Web (2-D) ..... Nov.
403 Back To God's Country ..... Nov.
404 Veils Of Bagdad (SS) ..... Nov.
405 Tumbleweed ..... Dec.
406 Walking My Baby Back Home (1.85-1) (SS) ..... Dec.
407 Forbidden (1.85-1) ..... Jan.
408 War Arrow (1.85-1) ..... Jan.
409 Border River (2-1) ..... Jan.
410 Taza, Son of Cochise (3-D) (2-1) (SS) ..... Feb.
411 Taza, Son of Cochise (2-D) (2-1) (SS) ..... Feb.
412 The Glenn Miller Story (2-1) (SS) ..... Feb.
413 Ride Clear of Diablo (2-1) ..... Mor.
414 Saskatchewan (2-1) ..... Mar.
415 Creature From The Black Lagoon (3-D) (1.85-1) ..... Mar.
416 Creature From The Black Lagoon (2-D) (1.85-1) ..... Mar.
417 Yankee Pasha (2-1) ..... Apr.
418 Ma and Pa Kettle At Home (1.85-1) ..... Apr.
419 Rails Into Laramie (2-1) ..... Apr.
420 Playgirl (1.85-1) ..... May
421 Fireman Save My Child (1.85-1) ..... May
422 Drums Across The River (2-1) ..... June
423 Black Horse Canyon (2-1) ..... June
424 Johnny Dark (2-1) ..... July
425 Tanganyika (2-1) ..... Aug.
427 Francis Joins The Wacs (1.85-1) ..... Aug.
429 The Black Shield of Folworth (CS) ..... Sept.
430 Dawn at Socorro (2-1) ..... Sept.
431 Naked Alibi ..... Oct.
432 Yellow Mountain ..... Oct.
433 The Magnificent Obsession (2-1) ..... Aug.
481 Genevieve ..... Feb.
482 Both Sides Of The Law ..... Jan.
483 Project M.7 ..... Nov.
Always A Bride ..... June

(Reissues)

426 The Egg And I ..... July

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302 The Diamond Queen ..... Nov.
303 The Moonlighter (3-D) (1.66.1) ..... Sept.
304 The Beggar's Opera (1.66-1) ..... Sept.
305 A Lion In The Streets (1.66-1) ..... Oct.
306 Blowing Wild (1.66-1) (SS) ..... Oct.
307 So Big (1.66-1) ..... Oct.
308 Crime Wave (1.66-1) ..... Mar.
311 Calamity Jane (1.75-1) (SS) ..... Nov.
312 Hondo (3-D) (1.85-1) ..... Jan.
313 Thunder Over The Plains (1.66-1) ..... Dec.
314 Three Sailors And A Girl (1.66-1) ..... Dec.
315 His Majesty O'Keefe (1.66-1) ..... Jan.
316 The Eddie Cantor Story (1.66-1) ..... Jan.
319 The Command (CS) ..... Feb.
320 The Boy From Oklahoma (1.66-1) ..... Feb.
321 Duffy Of San Quentin (1.66-1) ..... Mar.
322 Phantom Of The Rue Morgue (3-D) (1.85-1) Mar.
323 Riding Shotgun (1.75-1) ..... Apr.
324 Lucky Me (CS) ..... Apr.
328 Them (1.85-1) ..... June
329 High And Mighty (CS) ..... July
330 Ring Of Fear (CS) ..... July
331 Duel In The Jungle ..... Aug.
346 Dial 'M' For Murder (2d) (1.85-1) ..... May
348 Phantom Of The Rue Morgue (2d) (1.85-1) Mar.
349 Hondo (2-D) (1.85-1) ..... Jan.
350 The Moonlighter (2-D) (1.66-1) ..... Jan.

(Reissues)

309 Key Largo ..... Nov.
310 Treasure of The Sierra Madre ..... Nov.
317 Little Caesar ..... Feb.
318 Public Enemy ..... Feb.
325 A Girl For Joe (Force Of Arms) ..... May
326 Guy With A Grin (No Time For Comedy) May

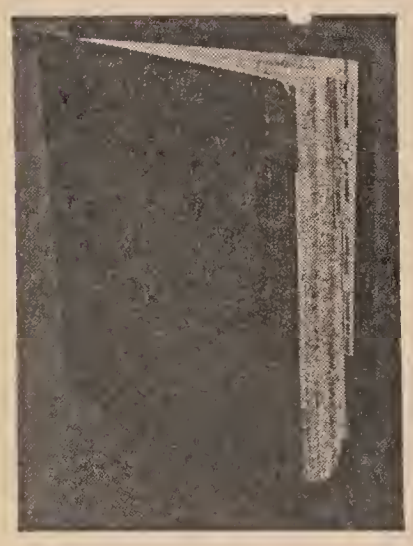
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)

The Shorts Parade

(Continued from page 3779)

Sport

WORLD CHAMPIONSHIP FIGHT. UA—Rocky Marciano vs. Ezzard Charles. 19½m. Jimmy Powers acts as narrator as highlights of several rounds are shown. Marciano wins by unanimous decision of the judges. Both fighters can be seen taking much punishment, but, despite Marciano's strong onslaught, Charles does not go down. GOOD.

ONE REEL

Color Cartoons

ALONG CAME DAFFY. Warners—Blue Ribbon Hit Parades Reissues. 7m. When first reveiewed in THE SERVISECTION of June, 1947, it was said, "Several hardy northern trappers and the mice are starving to death in their storm-bound home when Daffy Duck, book salesman, arrives in the blizzard and tries to sell them a cook book. Before he realizes what the trappers are up to, Daffy is reading to them at their request how to cook duck recipes, but the chase is soon on. After outwitting them, the trappers sit down to a substitute dinner which the mice eat up first. Daffy returns, this time peddling after dinner mints, and the chase is on all over again. FAIR." (1312).

THE HERRING MURDER MYSTERY. Columbia—Color Favorite Reissues. 7m. When first reviewed in THE SERVISECTION in January, 1944, it was said, "A fish canner has a guilty conscience and imagines he is a murderer. In his fancy, the fish try him for murder in a crazy court room at the bottom of the sea, which gets mixed up with an Information Please routine and a singing jury who warble with gusto something called 'There's Nothing On The End Of The Hook.' FAIR." (6615).

MR. MOOCHER. Columbia—Color Favorite Reissues. 7m. When first reviewed in THE SERVISECTION in November, 1944, it was said, "The Fox and the Crow are neighbors. The fox wants to follow a love thy neighbor policy, but the crow is such a moocher that this is impossible. First, the crow borrows, and ruins, his lawnmower, and practically all the fox's larder for a birthday party he is giving himself. After fruitlessly trying to protect himself against the crow, the fox moves, but is followed by the crow in a helicopter. Finally, the fox turns into a mental case, realizing it is impossible to get away from the moocher. FAIR." (6614).

Color Novelty

CRYSTAL AND GLASSWARE. Artkino. 11m. At a noted glass manufacturing town in the Soviet Union, one sees in color a factory at work producing Stalinite glass, a superstrong variety capable of sustaining unusual weights. The designing and cutting of glassware and crystal in artistic patterns is also shown. FAIR.

Novelty

ANNA PAVLOVA DANCES. Lewis. 10m. Inspired by sketches of dancer Anna Pavlova, a puppet model of the prima ballerina is made, and, to the music of the Salzburg Mozartean orchestra, it dances via a system of strings. For a puppet it does quite well, but it does no justice to the Pavlova legend. FAIR.

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ALLIED ARTISTS

MAY

The Forty-Niners
B. Elliott,
V. Grey

JUNE

The Desperado
W. Morris,
B. Garland

The Bowery Boys Meet The Monster
L. Gorcey,
H. Hall,
L. Mason

JULY

Return From The Sea
N. Brand,
J. Sterling

The Weak And The Wicked
G. Johns
(English-made)

COLUMBIA

MAY

The Miami Story
B. Sullivan,
A. Jergens,
B. Gorland

Massacre Canyon
P. Carey,
A. Totter
(Technicolor)

The Mad Magician
V. Price,
M. Murphy,
E. Gabor
(3-D and 2-D)

JUNE

The Saracen Blade
R. Montalban,
B. St. John
(Technicolor)

Jungle Man-Eaters
J. Weissmuller,
K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

The Caine Mutiny
H. Bogart,
J. Ferrer,
V. Johnson,
F. MacMurray
(Technicolor)
(Special release)

JULY

Indiscretion Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Italy)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Made in England)
(Technicolor)

The Outlaw Stallion
P. Carey,
D. Patrick
(Technicolor)

LIPPERT

MAY

The Cowboy
Documentary
(Eastman Color)

Monster From The Ocean Floor
A. Kimbell,
S. Wade

JUNE

River Beat
P. Kirk,
J. Bentley

The Big Chase
L. Chaney,
G. Langan,
A. Jergens

Paid To Kill
D. Clark

JULY

Silent Raiders
R. Bartlett,
J. Bordeaux

METRO

MAY

Flame And The Flesh
L. Turner,
P. Angeli,
C. Thompson
(Mode in Itoly)
(Technicolor)

Prisoner Of War
R. Reagan,
D. Martin,
O. Homolka

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Valley Of The Kings
R. Taylor,
E. Parker
(Mode in Egypt)
(Eastman Color)

Gone With The Wind
(Reissue)

PARAMOUNT

MAY

Elephant Walk
E. Taylor,
D. Andrews,
P. Finch
(Partly made in Ceylon)
(Technicolor)

JUNE

Secret Of The Incas
C. Heston,
R. Young,
N. Maurey
(Technicolor)

JULY

Knock On Wood
D. Kaye,
M. Zetterling
(Technicolor)

The Greatest Show On Earth
(Reissue)

RKO

MAY

The Spanish Main
Badman's Territory
(Reissues)

JUNE

The Thing From Another World
Station West
(Reissues)
Sins Of Rome
M. Girotti,
L. Tcherina
(Italian-made)
(Dubbed in English)
Silver Lode
J. Payne,
L. Scott
(Technicolor)
Son Of Sinbad
D. Robertson,
S. Forrest,
V. Price,
(Technicolor)
(3-D and 2-D)

JULY

Susan Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din
The Lost Patrol
(Reissues)

Hans Christian Andersen
D. Koye,
Jeanmarie
(Goldwyn)

REPUBLIC

MAY

Jubilee Trail
V. Ralston,
J. Leslie,
F. Tucker
(Trucolor)

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lanchester

JULY

Laughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Mode in Englond)

20th-FOX

MAY

River Of No Return
R. Mitchum,
M. Monroe
(Technicolor)
(CinemaScope)

Three Coins In The Fountain
C. Webb,
J. Peters,
D. McGuire,
M. McNomara
(Color)
(CinemaScope)
(Partly made in Itoly)

Orchestra Wives
Sun Valley Serenade
(Reissues)

JUNE

Demetrius and The Gladiators
V. Mature,
S. Hoyward,
M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)

Gorilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D and 2-D)

JULY

Garden Of Evil
G. Cooper,
S. Hayward,
R. Widmark
(Technicolor)
(CinemoScope)

Gambler From Natchez
D. Robertson,
D. Paget
(Technicolor)

The Raid
V. Heflin,
A. Bancroft
(Technicolor)
The Royal Tour Of Queen Elizabeth And Philip
(Color)
(CinemaScope)

UNITED ARTISTS

MAY

The Long Wait
A. Quinn,
C. Coburn,
P. Castle
(Saville)
Witness To Murder
B. Stanwyck,
G. Sanders,
G. Merrill
(Erskine)
The Yellow Tomahawk
R. Calhoun,
P. Castle,
N. Beery
(Color)
(Schenck-Koch)
Captain Kidd and The Slave Girl
A. Dexter,
E. Gabor,
A. Hale, Jr.
(Color)
(Wisberg-Pollexfen)

JUNE

Man With A Million
G. Peck,
J. Griffiths
(Technicolor)
(Made in Europe)
(Rank)
Hobson's Choice
C. Laughton,
B. de Banzie
(English-made)
(London)
Challenge The Wild
Nature documentary
(Eastman Color)
(Graham)
Gog
H. Marshall,
(Color)
(Tors)
(3-D)

JULY

Apache
B. Loncaster,
J. Peters
(Technicolor)
(Hecht-Lancaster)

The Lawless Rider
J. Carpenter,
F. Darro,
D. Dumbrille
(Carpenter)

Return Ta Treasure Island
D. Addams,
T. Hunter
(Pathecolor)
(Pollexfen)

Adventures Of Robinson Crusoe
D. O'Herlily,
J. Fernandez
(Pathecolor)
(Made in Mexico)
(Dancigers-Ehrlich)

U.-INT.

MAY

Playgirl
S. Winters,
B. Sullivan

Fireman, Save My Child
S. Jones
and Orchestra,
B. Hockett,
H. O'Brian

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea,
M. Blanchard,
C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-made)
(Rank)

JULY

Johnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tanganyika
V. Heflin,
R. Roman
(Technicolor)

The Egg and I
(Reissue)

WARNERS

MAY

Dial "M" For Murder
R. Milland,
G. Kelly,
R. Cummings
(WarnerColor)

A Guy With A Grin
(No Time For Comedy)
A Girl For Joe
(Force Of Arms)
(Reissues)

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldon

JULY

The High and The Mighty
J. Wayne,
L. Day,
C. Trevor
(WarnerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillane,
C. Beatty
(WarnerColor)
(CinemaScope)

OBSERVANCES
July 4—Independence Day

MOON PHASES

	1 Quarter	2 Full	3 Last	4 New
JUNE	8	16	23	30
JULY	7	15	22	29
AUGUST	6	14	20	28

At the request of a midwestern drive-in owner, MOTION PICTURE EXHIBITOR is adding information concerning phoses of the moon to its list of services. Drive-in operators should find it advantageous to book color films during a full moon. The accompanying chort applies to the centrol time zone, with slight adjustments necessary for east and west.

WALTER READE, JR.

PRESIDENT

THEATRE OWNERS OF AMERICA

AND WALTER READE THEATRES

Acclaims

Fabulous SUPERSCOPE*



Reade Finds New Picture Processes 'Impressive'

"...tremendous versatility was displayed...the Tushinsky lens (*SUPER*SCOPE) achieves unusual depth of focus, fine definition and no distortion... undoubtedly an outstanding showmanship development."

—WALTER READE, JR.

"He has already purchased in behalf of his own theatres...and recommended it to his associates and the TOA membership!"



at ONLY $700 PER PAIR

The *Lowest* price for any Anamorphic device on the market today!

*Trade Mark Reg. and Patents Pending

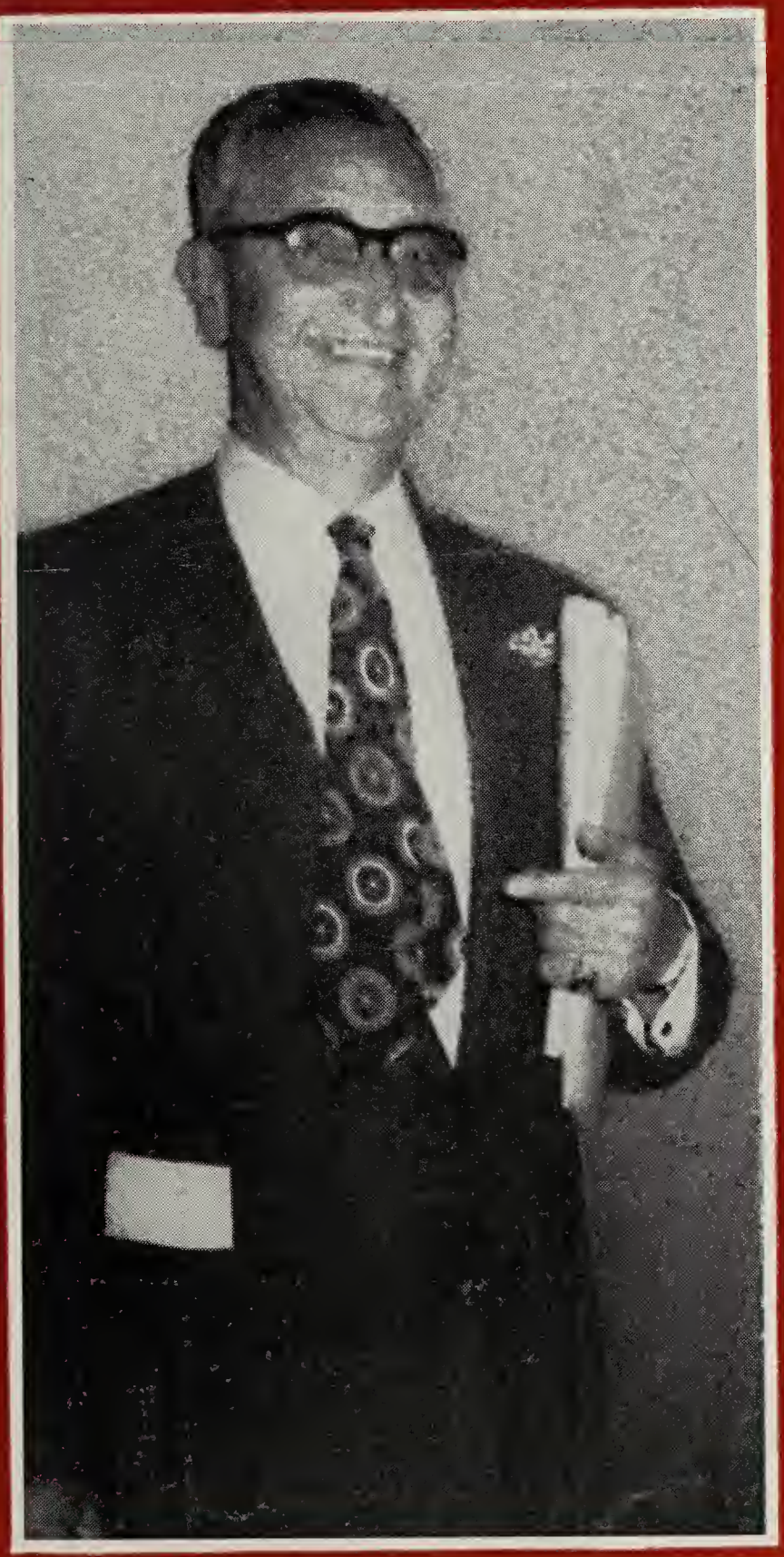
available from NATIONAL SCREEN SERVICE

MOTION PICTURE

EXHIBITOR

JULY 7, 1954 NEW YORK STATE EDITION

IN THREE SECTIONS • THIS IS SECTION ONE



The smile on the face of A. Montague, Columbia general sales chief, may be explained by the fact that initial openings of "The Caine Mutiny" throughout the country made record-breaking news, gross-wise.

MPIC Resigns From COMPO

(page 5)

New, Revised TV Check List

(section three)

AND FEATURING: STUDIO SURVEY

SO BIG!

M-G-M's GIANT CINEMASCOPE COLOR MUSICAL

"SEVEN BRIDES"

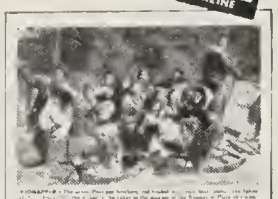
gets the Campaign of The Year!

LOOK MAGAZINE

"THE SEVEN PRETTIEST BRIDES EVER KIDNAPPED!"



LIFE MAGAZINE



"SEVEN BRIDES FOR SEVEN BROTHERS" IN HIT CATEGORY







McCall's MAGAZINE



A Big Bouquet

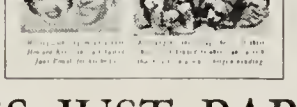
by JOHN O. HALEY
Features editor

This Week MAGAZINE



BENNETT CERF says:

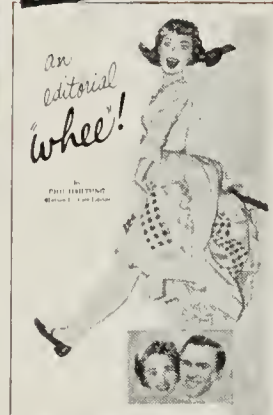
"SEVEN BRIDES FOR SEVEN BROTHERS" boasts the most original . . . exciting . . . and spirited group dancing I ever have seen on the screen. I came away talking not about the stars or the story (though both were thoroughly satisfactory) but of choreographer Michael Kidd He's wonderful!

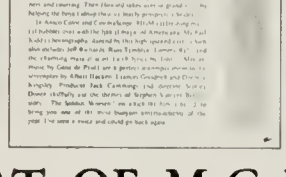


WOMAN'S HOME COMPANION

an editorial "whee!"

by PHIL HUNTING
Editorial Consultant





parade



"SEVEN BRIDES"
...the fresh-as-a-daisy musical

BY KAY SULLIVAN



Parents' MAGAZINE



CATHERINE L. EDGARTH

SAYS!

You're invited to a Hoedown!

Redbook MAGAZINE



"SEVEN BRIDES SEVEN BROTH

BY FLORENCE DOMER

298,000,000 READERSHIP. IT'S JUST PART OF M-G-M's MAMMOTH CAMPAIGN.

SO BIG!

IT MUST BE TRADE SHOWN IN THEATRES!



"Invitations are in the mails. If yours gets lost, come anyway."

M-G-M presents in

CinemaScope

"SEVEN BRIDES FOR SEVEN BROTHERS"

Starring

JANE POWELL
HOWARD KEEL

with

JEFF RICHARDS
RUSS TAMBLYN
TOMMY RALL

Screen Ploy by
ALBERT HACKETT & FRANCES GOODRICH
and DOROTHY KINGSLEY

Bosed On the Story "The Sobbin' Women" by
Stephen Vincent Benet

Lyrics by JOHNNY MERCER
Music by GENE de PAUL
Choreography by MICHAEL KIDD

Color by ANSCO

Directed by STANLEY DONEN

Produced by JACK CUMMINGS

PRESS TIME FLASH! BY NATIONWIDE DEMAND M-G-M WILL HAVE SCREENINGS IN MANY CITIES IN ADDITION TO THOSE BELOW! ASK YOUR BRANCH!

BRANCH CITY	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Madison	1032 Modison Ave.	7/7	10:30 A.M.
ATLANTA	Rhodes	62 South Rhodes Center	7/6	8:30 P.M.
BOSTON	Loew's Stote	205 Massochusetts Ave.	7/9	10 A.M.
BUFFALO	Amherst	3500 Main St., University Plozo	7/6	8:30 P.M.
CHARLOTTE	Monor	606 Providence Road	7/9	10 A.M.
CHICAGO	Previously Trade Shown			
CINCINNATI	Westwood	3118 Horrison Ave.	7/8	2 P.M.
CLEVELAND	Fairmount	Warrensville ond Foirmount Roads	7/7	2 P.M.
DALLAS	Majestic	1925 Elm St.	7/7	9:30 A.M.
DENVER	Tower	2245 Kearney St.	7/6	11 A.M.
DES MOINES	Des Moines	517 Grond Ave.	7/8	9:30 A.M.
DETROIT	Beverly	10709 Grond River Ave.	7/7	2 P.M.
INDIANAPOLIS	Arlington	1025 North Arlington	7/7	2 P.M.
JACKSONVILLE	Florido	134 E. Forsyth St.	7/6	10 A.M.
KANSAS CITY	Brookside	6329 Brookside Plozo	7/6	2 P.M.
LOS ANGELES	Boulevard	Woshington and Vermont	7/7	2 P.M.
MEMPHIS	Park	3527 Pork Ave.	7/7	2:30 P.M.
MILWAUKEE	Avalon	2473 So. Kinnickinnic	7/8	8:00 P.M.
MINNEAPOLIS	Uptown	2906 Hennepin Ave.	7/6	8:30 P.M.
NEW HAVEN	Poli	23 Church St.	7/8	10:15 A.M.
NEW ORLEANS	Lokeview	800 Horrison Ave.	7/6	3:15 P.M.
NEW YORK	Previously Trode Shown July 1st			
OKLAHOMA CITY	Plozo	1725 N. W. 16th St.	7/8	1:30 P.M.
OMAHA	Dundee	4952 Dodge St.	7/7	2 P.M.
PHILADELPHIA	City Line Center	City Line W. of Haverford Rd.	7/8	10 A.M.
PITTSBURGH	Schenley	3960 Forbes St.	7/6	11 A.M.
PORTLAND	Lourelhurst	2733 E. Burnside St.	7/7	2 P.M.
ST. LOUIS	Esquire	6706 Cloyton Road	7/6	1:30 P.M.
SALT LAKE CITY	Villo	3092 Highlond Drive	7/8	1:30 P.M.
SAN FRANCISCO	Alhambra	Polk and Green Sts.	7/7	2 P.M.
SEATTLE	Egyption	4543 University Way	7/6	8:30 P.M.
WASHINGTON	Apex	4813 Mossachusetts Ave.	7/6	11 A.M.

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JULY 7, 1954
VOLUME 52 NUMBER 10

THE NEW TV CHECK LIST

When Motion Picture Exhibitor, a few months ago, printed its exclusive list of motion pictures which had played regular theatres and which were currently being made available for showing by television stations, the reaction from exhibitors was excellent.

Not only was this deemed an important service, but concrete examples of exhibitors saving themselves the trouble of finding out in time that they had booked pictures which were being shown on TV came to light.

In this issue, as Motion Picture Exhibitor promised, there now appears a revised complete list of features. The total now has gone to about 3500, and it is hoped that this reedited comprehensive list will be even more valuable.

Regularly, supplements of additional features will be carried.

While it is not to be expected that every reader of Motion Picture Exhibitor will find the list of direct value, those who find themselves competing in such fashion with free entertainment certainly will value this as a regular department.

MORE SLANTS ON REVIEWING

A discussion of trade paper reviews is not new to these columns, and it is surprising how often a new angle connected with them pops up.

Not long ago, a group of trade paper representatives, on this occasion on a trek to the Will Rogers Memorial Hospital, Saranac Lake, N. Y., started batting the breeze, and, as is often the case, reviewing of pictures soon took the spotlight. One of the boys opined that while the companies spend a lot of money to make a picture some of them weren't too concerned as how to present them properly for trade paper reviewing purposes.

This particular trade paper man complained because in the case of one company he was only given 20 minutes notice before a feature was put on in the home office projection room. The squawk was that with so little notice he sometimes reached the screening room not in the best of humor, and that his trade paper had even changed a reviewer for that reason. In this particular case, the second man was not as competent as the first.

While we do not subscribe to the theory that a person's personal feelings should in any way affect judgment on a film, there is no denying the fact that the human element is important.

Just to show how some of these angles can become important, at this same confab one trade paper reviewer said that when he saw "Man With a Million" in a home office projection room with six other people, he admitted he didn't get many laughs. Another trade paper man spoke up to say that when he saw it, there were 25 people present, and the laughs were plentiful.

All will agree that comedies are difficult to judge in a projection room so it would seem that on such occasions efforts should be made to have plenty of people on hand in order that a feature be given every possible break.

Many times, we have gone on record as being thankful to those home offices which screened all features and shorts, and we would not like to see any change in this policy, but, perhaps, if more attention were paid as to the scheduling of some of the features a review that would be more valuable would result.

We are glad to bring up these points, but this does not mean that Motion Picture Exhibitor admits in any way that its reviews are not fair. The trade paper men quoted were not from our staff. However, no one could oppose the logic and sanity of their thinking. And, anyway, long ago our reviewing policy was set with one basic principle: what will the picture mean at the box-office of the man who has to play it?

TITLING: NEW PHASE

Exhibitors will be gratified to learn that Allied Artists has set up a committee at the studio to pass on titles for all productions planned by the company.

An announcement from AA states that availability, merchandising value, and marquee power of picture names will be thoroughly sifted at the very inception of work on any film, and that the definite title will be picked after consultation with the sales department.

This is a step in the right direction. If suggestions are still in order, how about getting the advice of a few prominent exhibitors before making the final selection.

Exhibition might have something valuable to offer in this connection.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 304 South Commonwealth, Los Angeles 5, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Herbert M. Miller, editor; A. J. Martin, advertising manager; Max Cades, business manager; Marguerite Gibson, circulation manager; George Nonamaker and Mel Konecoff, associate editors. Subscription rates: Any one of the six sectional editions (NEW ENGLAND, NEW YORK STATE, PHILADELPHIA-WASHINGTON, SOUTHERN, MIDEAST, or MIDWEST-WESTERN) and the INTERNATIONAL edition; $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues); The GENERAL edition containing all local news forms from all editions: $7.50 per year (52 issues) and outside of the United States, Canada, and Pan-American countries, $15 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Distribution

Lippert sets some regional meetings (page 5).

Exhibition

Frank Newman, Sr., sells his 20 per cent interest in the Evergreen State Amusement Corporation, in the northwest (page 5).

New processes highlight the meeting of Mississippi exhibitors at Edgewater Gulf Hotel, Biloxi, Miss. (page 7).

Financial

A healthy increase is seen in future 20th-Fox profits (page 7).

International

A survey of Canadian commercial firms shows the increase in their activities in 1953 over 1952 (page 6).

The UA Saint John exchange proves a winner in the recent company drive (page 6).

A demonstration of Pola-Lite 3-D is held in Toronto (page 6).

J. Arthur Rank is to use the VistaVision process in his English production (page 12).

Loew's expands its exhibition program in South Africa (page 12).

UA adds a branch in Casablanca (page 12).

In Paris, 20th-Fox's Charles Einfeld holds a meeting (page 12).

There is no need now for an Italian subsidy, Dr. Lombardo says (page 7).

Legal

The Justice Department has agreed to a change in the Loew's, Inc., plan of divesiture (page 13).

An appeal is taken in a Salt Lake City case (page 13).

Mel Konecoff

The reports of several U-International foreign executives, including Herc McIntyre, Art Doyle, Kael Jungmarker, W. A. Hislop, and Al Lowe, are covered on their arrival in this country; and William Shelton's observations on the future planning of Times Films Corporation, and other items are included (pages 4 and 12).

Organizations

The Motion Picture Industry Council, west coast body and a charter member of COMPO, resigns from the latter group in an action taken three months ago, the reason being a difference of opinion on policy and progress (page 5).

Production

A committee at Allied Artists is setting titles under a definite plan (page 13).

Robert Fellows reveals his company's future promotion plans (page 10).

Technical

Altec and Perspecta Sound set a deal for manufacturing the integrator units (page 13).



Dorothy Lamour is seen in Hollywood as she recently presented Robert J. (Bob) O'Donnell, head, Interstate Circuit, Texas, with the Publicists Guild 1954 Tom Tom Award in recognition of his distinguished service on behalf of the industry.

NEW YORK
By Mel Konecoff

U-I HAD a number of its executives from abroad in town last week for home office conferences, including Herc McIntyre, supervisor, Australasia and the South Pacific; Art Doyle, supervisor, Far East and eastern Asia; Kael Jungmarker, manager, Sweden; W. A. Hislop, manager, New Zealand; and Al Lowe, supervisor, Latin-America.



KONECOFF

Here's what they had to say:

McIntyre—In Australia, there is phenomenal prosperity, primarily due to the high price of wool and aided and abetted by the discovery of oil and uranium. This is being reflected at boxoffices with receipts the biggest in history for all types of theatres. The public seeks out quality, and tastes are similar to those found in America.

Despite the good business, showmanship is not being neglected by the theatres, and receipts are higher. There is no product shortage at present, despite the fact that the majority of houses have double features primarily due to the fact that most of the companies have a backlog and due to releases being issued behind the United States release dates. CinemaScope was received big initially, but the public is shopping even in wide-screen. At present, about 30 theatres are equipped for CinemaScope.

Circuits are becoming concerned with the spread of 16mm. installations not only in places of public assembly but in private homes as well, with regular product being available to these outlets not too far behind showings, although U-I is trying to keep theatres 12 months ahead. He isn't worried about TV, not expecting it for another two years.

Doyle—Business in the Far East is up

(Continued on page 12)

Latest Bulletins

(Developments At Press Time)

Los Angeles Branch Wins Paramount Drive

NEW YORK—Paramount's Los Angeles branch, managed by Alfred R. Taylor, was first among the 10 winning branches in the "Adolph Zukor Golden Jubilee Salute" sales drive, A. W. Schwalberg, president, Paramount Film Distributing Corporation, announced last week.

Second and third positions were captured by Chicago and New York, respectively. J. H. Stevens is Chicago branch manager, and Myron Sattler is New York branch manager.

Winning salesman in the drive was Louis J. Aurelio, Chicago, with Jack E. Thompson, Detroit, second, and Ernest B. Lund, Minneapolis, third. A total of 25 salesmen will share in cash prizes.

The branches finishing in fourth to 10th places were New Haven, Detroit, Memphis, Seattle, San Francisco, Des Moines, and New Orleans.

Other salesmen among the top 25 winners were Thomas P. Thompson, New Orleans; Tom S. Donohue, Memphis; Ephraim L. Goldberg, Chicago; Joseph E. Armgardt, Chicago; Milton S. Anderson, San Francisco; Eugene A. Jacobs, Kansas City; Edgar Shinn, New Orleans; Harold S. Wycoff, New Orleans; Ralph T. Garman, Philadelphia; W. Donald Foster, Dallas; John E. Kent, Seattle; Conrad F. Rose, Salt Lake City; Frank W. Saviola, Buffalo; James I. Doyle, Cincinnati; C. Wayland Lillard, Dallas; Eugene L. Jones, Salt Lake City; Robert E. Caskey, Pittsburgh; James S. Smith, Indianapolis; Horace D. Lewis, Boston; Abraham D. Isaacs, Charlotte; Charles H. Newman, Los Angeles; and Glenn E. Brogger, Portland.

Field representatives sharing in the prizes won by the branches are Robert Blair, Los Angeles; E. G. Fitzgibbon, Chicago; Arnold Van Leer, New Haven; Robert Bixler, Memphis; Walter Hoffman, Seattle; and Dave Friedman, Des Moines.

New Two-Year Agreement Signed With Italians

ROME—A new two-year agreement, effective on Sept. 1, covering American film imports to Italy and remittances of earnings to America, was signed by Eric A. Johnston, MPAA president, and Eitel Monaco, Italian government film organization. The official statement issued following the signing stated simply, "The free importation of American motion pictures has been respected." The producers of the American and Italian film industries agreed that the annual private American subsidy to Italian films destined for the United States market would end on Aug. 31. American producers will be able to collect an estimated minimum of $4,200,000 a year at the official exchange rate from their frozen Italian assets for two years beginning Sept. 1, it was agreed by the negotiators.

MPIC, Differing With COMPO, Resigns

Holiday Weekend Has Varied Effect

NEW YORK—The long Fourth of July weekend did not help business in the Broadway first-runs as much as expected, despite more or less threatening weather. However, several spots, including Radio City Music Hall and the Paramount, did better than average, as did the Capitol and others with strong holdover product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE HIGH AND THE MIGHTY" (Warners). Paramount expected the opening week to tally $62,000.

"DEMETRIUS AND THE GLADIATORS" (20th-Fox). Roxy reported $35,000 for Friday through Monday, with the third week heading toward $48,000.

"THE STUDENT PRINCE" (MGM). Radio City Music Hall, with stage show, headed the parade with $126,000 in the till for Thursday through Monday, and the third week heading toward $163,000.

"THE LONG WAIT" (UA). Criterion opened to an anticipated $26,000 week.

"HELL RAIDERS OF THE DEEP" (IFE). Globe expected $11,000 on the opening week.

"JOHNNY GUITAR" (Republic). Mayfair claimed $11,000 on the sixth, and last, week.

"INDISCRETION OF AN AMERICAN WIFE" (Columbia). Astor reported $17,000 for the second week.

"ABOUT MRS. LESLIE" (Paramount). Victoria announced that the opening week would reach $21,000.

"THE CAINE MUTINY" (Columbia). Capitol was heading toward a $110,000 second week.

"GONE WITH THE WIND" (MGM). Loew's State expected the sixth week to hit $40,000.

Newman Sells Interest

SEATTLE—Frank L. Newman, Sr., president, Evergreen State Amusement Corporation, sold his 20 per cent interest in the National Theatres affiliate last week to NT for a reported $800,000. The circuit comprises approximately 25 theatres.

William Thedford was appointed northwest division manager, with offices in Portland and Seattle.

Charles Skouras, NT president, stated that the circuit's holdings in the Evergreen Circuit had increased from 55 to 97 per cent, with the theatres to be operated out of headquarters in Los Angeles. Skouras also reported that as an economy measure, NT's 27 theatres in Wisconsin will also be operated out of Los Angeles as of Aug. 1. Harold Fitzgerald, head, Fox-Wisconsin Theatres, resigned as president of the NT subsidiary, but will continue to serve on the board and in advisory capacity.

RKO Time Extended

NEW YORK—James R. Grainger, president, RKO Pictures Corporation, last week said, "RKO Pictures Corporation desires to advise to stockholders that their privilege of tendering stock to the corporation for redemption at $6 per share will continue after June 30, 1954, and until the close of business on July 31, 1954."



Seen at the recent world premiere of Columbia's "The Caine Mutiny," Capitol, New York City, were, left to right, Paul Lazarus, Columbia vice-president; Joseph Vogel, Loew's vice-president; May Wynn, of the cast; A. Montague, Columbia vice-president; and Robert Francis, of the cast.

TV Men Join IATSE

NEW YORK—The Association of Documentary and Television Film Craftsmen, with approximately 300 members engaged at independent studios in the area, last week voted to disaffiliate from the National Association of Broadcast Employes and Technicians (CIO) and to dissolve so that its members may join the IATSE.

This action followed a joint meeting of ADTFC representatives and the IATSE's East Coast Motion Picture Studio Council, at which Richard F. Walsh, Alliance president, declared that enrollment of the new members would go a long way toward bringing all film production employes under one union banner in order that their interests might best be promoted.

Poster Case Appeal Filed

WASHINGTON—An appeal to the U. S. Supreme Court was filed last week by Charles Lawlor and Mitchell Pantzer, Independent Poster Exchange, in their anti-trust suit against National Screen Service and eight major distributors.

The case was thrown out by the U. S. District Court and the U. S. Third Circuit Court of Appeals because a similar, earlier suit had been dismissed after a settlement had been worked out.

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SECTION THREE

NEW, REVISED CHECK LIST OF FEATURE MOTION PICTURES IN TV CHANNELS ..... 20 pages

Action Taken Three Months Ago; Will Still Continue To Cooperate; Lack Of Action On Library Project Seen As A Major Reason

HOLLYWOOD—The Motion Picture Industry Council, a charter member of COMPO, disclosed last week that it had resigned from the organization as "a divergence of opinion exists" between the two groups concerning the solution of industry problems.

COMPO actually received MPIC's resignation more than three months ago, but Robert W. Coyne, special counsel, asked that the action be reconsidered. It is believed that last week's announcement of the breach in COMPO ranks followed such reconsideration. During Coyne's recent visit to the west coast, he addressed the MPIC.

The announcement stated, "COMPO policy making and MPIC thinking apparently have little, if any, common cause," and expressed the belief that "it would be in the best interests of both organizations and toward the end that COMPO pursue its own objectives in its own way and MPIC in its own way."

It was also said, however, that "MPIC stands ready at all times to cooperate with COMPO or any other industry organization to serve the best interests of the industry."

A major reason for the withdrawal was believed to be the dissatisfaction of MPIC with COMPO's failure to establish a Library of Information, advocated by MPIC since 1949, when it formed such a library on its own.

Following COMPO approval of the plan, necessary action was put in the hands of the finance committee, which never authorized a budget appropriation.

Steve Broidy, Allied Artists' president, presently heads MPIC.

MPIC, although a charter member, did not contribute dues to COMPO, but raised its own operating funds, part of which were used in building its Library of Information.

Lippert Sets Regionals

HOLLYWOOD—Regional sales meetings were called last week by Arthur Greenblatt, Lippert general sales manager, for New York, July 9-10; Memphis, 13-14; Chicago, 16-17; Kansas City, 20-21; and San Francisco, 23-24, to discuss the company's product lineup for the next four months. Robert L. Lippert, president, will address the meetings.

Japanese Film To Harrison

NEW YORK—American distribution rights to the Japanese film, "Ugetsu," co-winner of the grand prize at the 1953 Venice Film Festival and voted the best foreign film of the year by the Italian critics, have been acquired by Edward Harrison from the Daiei Motion Picture Company, Tokyo, it was revealed last week.

The International Scene.....

Canada

Canadian Firm Revenues Gain

TORONTO—Revenue of the 32 private commercial firms actively engaged in the production and printing of motion pictures in 1953 increased eight per cent over 1952, a survey showed last week.

According to a report of the Dominion Bureau of Statistics, total revenue increased from $2,605,530 to $2,823,272. Of the latter amount, $1,592,779 was from production and $1,230,493 from printing. Revenue from production was 20 per cent higher than in 1952, but printing revenue showed a slight decline of three per cent. Television commercials were a major factor in raising the revenue.

The firms employed a total of 387 persons, and these received salaries and wages amounting to $1,150,830. The firms completed production on two feature-length films, 11 theatrical shorts, and 297 non-theatrical films of five minutes or longer. Of the 11 theatrical shorts, two were adaptations or language versions of the original films.

In the non-theatrical field, 26 of the 297 productions were language versions or adaptations, 50 of them produced primarily for TV, and nine made for sponsors outside Canada.

Eastern Provinces

A thief stepped up to Mrs. Christine Barron, Vogue, Halifax, as she was counting up the receipts in the late afternoon, and ordered, "Just the bills." When she turned around and called for help, the thief grabbed $11 and hastened out of sight along the street. . . . In the remodeling of the front of the Oxford, Halifax, Odeon Circuit, a large sign has been included. . . . completion has been made of the installation of wide-screens at all the theatres in the Franklin and Herschorn Circuit. . . . On his own, J. W. Farr, North Sydney, a veteran exhibitor, launched a drive aimed at increasing the volume of soft coal sold on Cape Breton Island, where the chief industry is the production of soft coal. Formerly a theatre owner and manager at North Sydney, he is now concentrating on managing the Odeon for the Odeon Circuit. He has been incorporating plugs for the use of the coal in greater quantity in his advertising for the Odeon. . . . P. J. Dwyer, for many years manager, Family, Halifax, was farewelled on the eve of the departure of his family and himself from the Halifax-Dartmouth district for Granville, near Annapolis Royal. Plans call for the exhibitor to go into the raising of apples. He had been active for many years in the Maritime Film Exhibitors organization, and had been secretary-treasurer and later treasurer. Before retiring, a purse of cash was presented the departing exhibitor, with Peter Herschorn prominent in the send-off. . . . W. E. Tufts,

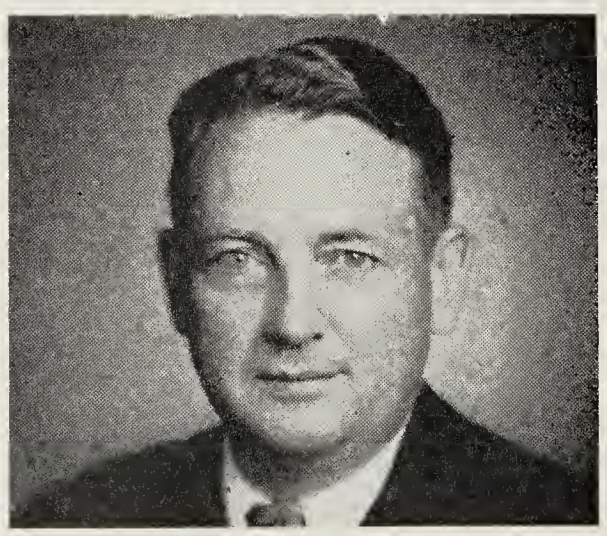


Barney Balaban, president, Paramount, who recently went to London for the first European demonstration of VistaVision, is seen here with two of the many British film men on hand for the unveiling of the new process, J. Arthur Rank, center, and John Davis, managing director, right.

representative, National Film Board, for 18 months, at southern New Brunswick, has been transferred to Ottawa from Saint John.

I. J. Davis, Saint John, N. B., manager, United Artists, heads the exchange which took first prize in its group in the company's six-month 35th anniversary sales drive. The Canadian district, headed by Charles S. Chaplin, finished second to the southern one in the competition. The Calgary branch, managed by Robert Radis, finished third to Saint John. . . . L. B. Cogger becomes Regina manager for Dominion Sound Equipments Limited July 1, and D. E. Neill takes charge of the Ottawa office. Cogger has been supervisor of sales service and installations in Winnipeg since September, 1953, and Neill has been Ottawa sales-representative since January, 1952.

Going strong is Odeon's "Big Show Contest" of which Jim Hardiman, assistant director of publicity and advertising, is in charge. The "Ringmaster's" prize is being hotly contested in the 10th week, with Steve McManus, Ontario C "Big Top," in the lead, and Art Bahen, Quebec "Big Top," only five points behind. There are three weeks left. Another phase of the contest is called the "Showmanship Tent," and among the leaders are Don Gauld,



C. Ray Harnett, recently appointed Canadian sales manager for Warners' 16mm. division, will headquarter with Warners Canadian in Toronto.

Ray Resky, Ralph Connor, Roy McLeod, Marcel Desjardins, Jean-Paul Legris, Nicky Langston, Jacques Martin, and Lin Martyn.

Trade and press representatives saw a demonstration of Pola-Lite 3-D when a reel of "Taza, Son Of Cochise" and "The "Mad Magician" were shown at the Hollywood, Toronto. George Cuthbert, general manager, General Theatre Supply Company; Tex Cates, Canadian Pola-Lite representative; and Dr. Leon Wells, inventor, appeared to describe the process and answer questions on the new one-track process.

A position entailing liaison with educational groups across Canada, that of education officer with the National Film Board, is being filled by W. Emore Tufts. He will headquarter at Ottawa. Tufts was formerly the board's district representative at Saint John, N. B., for the past year-and-a-half, and succeeds T. V. Adams, now assistant chief, international distribution. He will also serve as secretary, joint advisory committee, National Film Board and the Canadian Education Association. . . . The J. Arthur Rank Organization has been holding trade showings every Monday afternoon at the Odeon Theatres' head office in Toronto. Exhibitors and circuit bookers have welcomed the opportunity to formulate promotional plans well in advance of playdates and to discuss the product with other showmen and the JARO representatives present. The practice has proven valuable in gauging exhibitor feelings to new product.

RKO's Canadian branches fulfilled their quotas in the "Sidney Kramer Short Subjects Drive," it was announced by Jack L. Labow, Canadian district manager. Quotas for the drive were based on last year's all-time highs for RKO shorts in Canada. The leading branch in the drive to celebrate Kramer's 25 years with RKO was St. John, followed by Vancouver, Winnipeg, Toronto, Calgary, and Montreal. Personnel of the branches are to be congratulated.

CINE CHATTER—Famous Players Canadian Corporation held its annual picnic at St. Andrew's Golf Course, Toronto. Dinner and dancing was preceded by golf and the running of various obstacle races. . . . John R. Stocks, formerly an advertising manager, has been appointed to the sales staff of the Toronto branch of Crawley Films Limited, while Christopher Chapman has joined the organization as a producer of outdoor films. . . . SuperScope lenses made by the Tushinsky brothers will be handled in Canada by Murray Sweigman, Theatre Poster Service Limited. . . . A "Pinocchio Day" promotion in cooperation with The Toronto Telegram and Loblaw's was arranged by RKO and Famous Players in connection with the showing of the picture day-and-date at 10 Toronto houses. . . . The Tivoli, Hamilton, undergoing a complete face-lifting, will be finished about the end of July. . . . Winners in Dan Krendel's "Bonanza Contest" for May were Bob Harvey, Art Cauley, Al Hartshorn, and Jack Bridges. . . . Stuart Griffiths has been named special programs development

(*Continued on page* 12)



One hundred years of service to Universal Pictures Company was marked in California recently when Herc McIntyre, Australasian division manager, left, and Bill Hislop, New Zealand manager, joined Al Daff for the above picture. McIntyre and Daff each have 34 years while Hislop is the junior, with 32 years. Both McIntyre and Hislop are on a visit to the United States.

No Need Seen Now For Italian Subsidy

NEW YORK—Dr. Goffredo Lombardo, president, Italian Producers Association, and owner, Titanus Films, stated last week that it was felt that no subsidy provision was necessary in the new Italo-American film agreement because Italian Films Export is now "on its own."

E. R. Zorgniotti, IFE executive vice-president, confirmed this, adding the company was able to keep going without a subsidy.

Lombardo also confirmed reports that the new agreement will provide for a reduction in American film import permits and the total of remittances and added that Italian producers were restricting quantity in favor of quality, with plans calling for 100 films annually instead of the present 150. IFE's release lineup for next fall is expected to strengthen that company's financial position, he said. It was his belief that IFE should be able to distribute certain American films, and Zorgniotti stated that "very vague discussions concerning release of Hollywood product had been held," with no deals being consummated as yet. Lombardo, who discussed production plans for Titanus, including wide-screen features, believed that CinemaScope has brought great benefits to the industry. One purpose of his visit is to survey the American market for co-production possibilities and to negotiate for American talent for new Titanus films.

It was disclosed that the world market accounts for approximately 40 per cent of the gross of Italian films. As an example of the new trend of thinking in Italian production, Lombardo revealed that Titanus' budget for the coming year will be 60 per cent higher than last year although the number of features has been cut from 16 to 13. He also noted that the self-regulatory system recently initiated by Italian producers does not establish a rigid code of criteria for pictures, but calls for the careful examination of the merits and moral and artistic problems of each film by a committee of culturally and artistically qualified men "in whose judgment and taste the producers have confidence."

This Was The Week When....

MGM extended its trade showings of "Seven Brides For Seven Brothers" to 100 towns. . . . Parents magazine honored 20th-Fox's "The Royal Tour Of Queen Elizabeth And Philip" with its Family Medal Award. . . . UA's "Apache" had its world bow at the Roosevelt, Chicago. . . . MGM revealed that it will release "Betrayed" and "Brigadoon" in September and "Rogue Cop" and "Beau Brummell" in October.

20th-Fox acquired distribution rights to "Martin Luther" in 38 countries and territories abroad. . . . Paramount scheduled the world bow of "Living It Up" at The Warner, Atlantic City, on July 15, with the usual hoopla. . . . RKO set two more sales meetings, in New York on July 7-8 and in San Francisco on July 12-13.

New Processes Highlight Miss. Meeting

BILOXI, MISS.—Heading the agenda at last week's Mississippi Theatre Owners Convention at the Edgewater Gulf Hotel was exhibitor support of independent production, with Abe Berenson, president, ATO of Gulf States, and Joy Houck, head, Joy Theatres, New Orleans, urging such support.

Houck asserted that the present product shortage was deliberate on the part of the majors and could be fought only through independent production.

Berenson spoke for Allied's production agreement with Hal Makelim, and A. L. Royal, president, Mississippi unit, stated that many members had already signed contracts to participate in the plan.

Speaking at a luncheon preceding the initial business session were Leon Bamberger, RKO; Colonel William McCraw, Variety Clubs International executive director; with George Gaughan, TOA, speaking on the second day of the convention. He urged that the Mississippi group affiliate with TOA.

Exhibitor interest was also high in new dimension processes, with delegates attending demonstrations of the Bausch and Lomb CinemaScope lens, the SuperScope lens, and the Super Panatar lens. J. Robert Hoff, the Ballantyne Company, discussed various aspect ratios and stereophonic sound. He did not recommend the latter for drive-ins. S. Jacobs, Radiant Screen, Chicago, demonstrated the Super Panatar.

Ted Solomon, McComb, succeeded Royal, new board chairman, as president in the annual elections. Other officers include Jack Williams, Jackson, secretary-treasurer; B. F. Jackson, Ruleville, northern vice-president; Tom Garroway, Prentiss, central vice-president; and Stan Taylor, Crosby, southern vice-president.

The board includes Earl Elkins, Aberdeen, and Talmadge W. Jourdan, Iuka, first district; Leon Roundtree, Hollysprings, and R. W. Williams, Oxford, second; T. E. Williams, Clarksdale, and George Davis, Drew, third; Charles Eudy, Houston, and Mart Mauger, Calhoun City, fourth; E. W. Clinton, Monticello, and Cleo Boutwell, West Enterprise, fifth; Pick Morel, Picayune, and B. V. Sheffield, Poplarville, sixth; Arthur Lehman, Jackson, and O. C. Shannon, Yazoo City, seventh; and Ed Ortte, Bay St. Louis, and J. E. Alford, McComb, eighth.



A distinguished gathering of more than 100 film distribution and exhibition leaders recently honored Ernest Turnbull, managing director, Hoyt's Theatres, Limited, Australia, at a testimonial dinner in New York. Seen, left to right, are Charles Skouras, Turnbull, and Herman Place, head, General Precision Equipment Corporation.

Fight Take Hits $124,875

NEW YORK—Theatre TV receipts for the Marciano-Charles heavyweight championship fight totalled $124,875, raising total revenue to $702,967, the International Boxing Club announced last fortnight. Marciano received $47,452 from the TV purse, raising his take to $248,038, while Charles' share in receipts was increased to $124,019. Profits from the movies of the fight, being distributed by UA, are expected to gross $250,000 more, making the battle one of the most lucrative.

20th-Fox Profit Seen In Healthy Increase

NEW YORK—Donald A. Henderson, 20th-Fox treasurer and secretary, addressing 150 Wall Street security analysts last week at a demonstration of "The Advancing Techniques of CinemaScope" at the home office Little Theatre, announced that the company's probable earnings for this year will be $16,500,000 before taxes.

Earnings per share are expected to rise to $3.02 as against $1.65 for 1952, giving the company its second best financial year in its history.

Henderson reported that earnings for the second quarter of this year amounted to 38 cents per share, compared with a loss in the same period last year of 31 cents per share. Half-year earnings were $5,500,000 before taxes, compared to $150,000 for the same period last year. It was also announced that the company had retired 100,000 common shares at an average cost of less than $20 per share, including taxes and commissions.

AFTER WARNER BROS.' SI
'THE HIGH AND THE MIGH
LOS ANGELES, COMES TH
THE LION-HEARTED MIG

KING RICHARD AN

Out of the
Adventure Pages
of the Ages! From
SIR WALTER
SCOTT'S
'The Talisman,'
tumultuous epic of the
Quest for the Holy
Sepulchre!

CINEMASCOPE WARN

STARRING
REX HARRISON · VIRGINIA MAYO · GEORGE SANDE

SMASH WEEKS OF
Y'AT THE EGYPTIAN THEATRE,
WORLD PREMIERE OF
T OF

D THE CRUSADERS



ERCOLOR AND STEREOPHONIC SOUND

S · LAURENCE HARVEY WITH ROBERT DOUGLAS

SCREEN PLAY BY JOHN TWIST

PRODUCED BY HENRY BLANKE

DIRECTED BY DAVID BUTLER

MUSIC BY MAX STEINER

RKO Board Okehs Hughes' Stock Sale

NEW YORK—The RKO board voted last week an authorization permitting Howard R. Hughes to offer all or any part of his 1,262,120 shares of RKO Pictures Corporation stock for redemption at $6 per share. Stockholders were also notified that Atlas Corporation has agreed not to tender its 884,900 shares through July 31, during which period Hughes may tender his shares. The statement added that the company was "adequately supplied" with cash for the purpose of redeeming shares, and it was said that Hughes has not indicated whether or not he intends to tender any shares.

If Hughes tenders all, or a substantial part, of his shares, the way is seen clear for Atlas, second largest holder, to take control of the company. The original plan permitted all holders, Hughes excepted, to redeem shares at $6 up to May 17. This redemption period was extended to June 30 and then to July 31. As of last week, 932,918 shares had been so tendered for redemption.

Fellows Reveals Production Plans

NEW YORK—Future production plans of Wayne-Fellows Productions were revealed last week by Robert Fellows, producer-partner, at a press conference at which he revealed that Batjac Productions is the new name for the company.

Fellows also explained that the company was signed with Warners to a 10-picture deal, six of which are completed. One now shooting is "Track Of The Cat," with Robert Mitchum and Theresa Wright; and the other, going before the cameras in October, is "Quality Of Mercy," starring Kirk Douglas. The other two are "Blood Alley," an adventure yarn by Sidney Fleischman, and "Getaway Hill," an original.

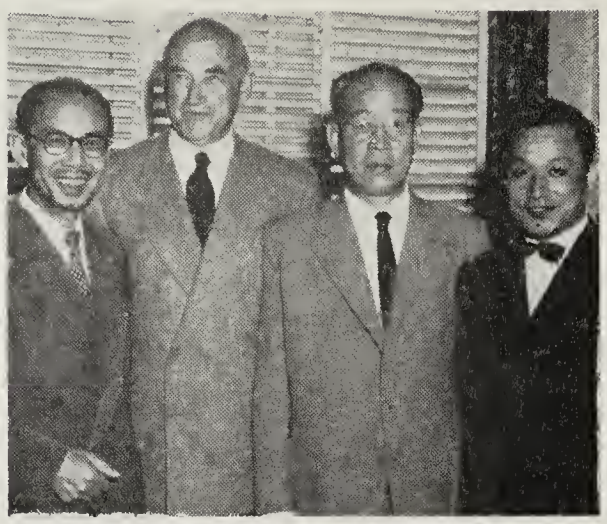
The current deal with Warners, he said, was originally for a five-year period, but it will probably be completed by March 1, 1955, a three-year period.

Both Fellows and Wayne, Fellows said, were grateful to Jack L. Warner for his cooperation and happy about the way Ben Kalmenson handled the distribution.

Fellows said that he thought 3-D was not dead, just marketed too soon, and that Vectograph, which has both images on one film strip, should be of great help to 3-D, as should the better type lenses being perfected. He looks forward, he says, to CinemaScope in 3-D as the next big advance in motion pictures, although he has no plans for 3-D production. CinemaScope, in his opinion, is a great contribution to the industry, although all CinemaScope pictures must have color for best effect.

Plans revealed by Fellows are the concluded deal with Taylor Caldwell for her forthcoming novel.

Fellows also said that he would rather produce films in foreign countries than build phoney sets. He claims it costs no more for location trips than to build sets which can't compare to true location background.



Samuel Goldwyn, head, Samuel Goldwyn Productions, Inc., is seen with M. Nagata and his party upon the recent occasion of the latter's visit to the Goldwyn Los Angeles office.

ABOUT PEOPLE

HOLLYWOOD—The board of governors, Motion Picture Academy of Arts and Sciences, last week unanimously reelected Charles Brackett president for a sixth term. Other officers elected include Johnny Green, music, and Samuel G. Engel, producers, vice-presidents; Edward B. Powell, music, secretary; Hal Elias, short subjects, assistant secretary; John O. Aalberg sound, treasurer; Hal Mohr, cinematographers, assistant treasurer; Mrs. Margaret Herrick, reelected executive director; and Lloyd Wright, retained as counsel. The board includes William Holden and Claire Trevor, actors; Y. Frank Freeman and E. J. Mannix, administrators; Daniel B. Cathcart and Field M. Gray, art directors; John W. Boyle, cinematographers; George Sidney and George Stevens, directors; Jacob H. Karp and Fred L. Metzler, executives; Francis D. Lyon and William A. Lyon, film editors; Sol C. Siegel, producers; Teet Carle and Sam Israel, public relations; Harry Tytle, short subjects; Gordon Sawyer, sound; and George Seaton, writers.

NEW YORK—Charles P. Skouras, president, National Theatres, Inc., last week announced the appointment of William J. Moclair as managing director, Roxy, New York City. Moclair has been with the theatre for more than 16 years. In announcing the promotion of Moclair from house manager to managing director, Skouras emphasized that he was following his policy of merited promotion from within the organization. William L. Miller, assistant manager, has been promoted to house manager under Moclair.



Italian film producers recently held a press conference in New York City, and seen, left to right, are Franco De Simone, general manager, Titanus Films; E. R. Zorgniotti, executive vice-president, IFE; and Dr. Goffredo Lombardo, president, Titanus Films and Italian Producers Association.

THE SCORE BOARD

(Complete reviews of pictures mentioned will appear in The Pink Section.—Ed.)

RKO

"Susan Slept Here"—Pleasant comedy has names to help.

UA

"Apache"—Above average outdoor film will benefit from star draw.

U-I

"Francis Joins The WACS"—Series entry will need plenty of selling.

NEW YORK—According to an agreement signed last week, George J. Schaefer will supervise sales for the six films being made for UA distribution by Russ-Field Productions. Earlier, Schaefer announced an association for world-wide production and distribution with Herbert Wilcox, British independent producer. Two pictures were made by the British producer for Republic release, the recently released "Laughing Anne" and "Trouble In The Glen," not yet released.

NEW YORK—Harold Wirthwein, Allied Artists' western division sales manager, last week announced the appointment of Jack Felix as manager, Denver exchange, to fill the vacancy created by the unexpected death of Charles Duer. Felix joined the company five years ago after 15 years with Paramount in the Denver area, and since January, 1951, has been manager, Portland exchange. A native of Denver Felix will take over his new post on July 12.

NEW YORK—Ed Aaronoff, motion picture and independent press representative for the past 19 years, joined the home office publicity department of U-I under Philip Gerard, eastern publicity manager, replacing Burt Hirschfeld, resigned, it was announced by Charles Simonelli, eastern advertising and publicity department manager.

NEW YORK—Herbert Barnett announced last week that he had resigned as Cinerama, Inc., executive vice-president. Barnett is also president, SMPTE.

Small Profit Stressed In Ad

NEW YORK—Few, if any, important industries operate on such a thin margin of profit as the motion picture theatre business, it is declared in the 19th of the series of 26 COMPO ads, which appeared in Editor and Publisher last weekend.

The ad points out that the country's movie theatres' profit in 1953, in relation to gross sales, was 1.9 per cent, against a 4.6 per cent profit relation to gross sales achieved by all U. S. industry.

President Asks Korean Aid

WASHINGTON—President Eisenhower entertained approximately 40 industry executives at a White House luncheon last week and urged a second theatre collection campaign in the fall for the American Korean Foundation. Foundation officials and the chief executive joined in thanking the industry for its cooperation thus far.

THE GROSSES CONTINUE WHERE The Robe LEFT OFF!

VARIETY

'DEMETRIUS' GREAT! Los Angeles

'DEMETRIUS' TALL! Indianapolis

'DEMETRIUS' BANGUP! St. Louis

'DEMETRIUS' SOCKO! Denver

'DEMETRIUS' HEFTY! Boston

'DEMETRIUS' WOW! Cincinnati

'DEMETRIUS' TALL! New York

'DEMETRIUS' HUGE! Providence

'DEMETRIUS' TERRIF! Pittsburgh

'DEMETRIUS' ROBUST! Seattle

'DEMETRIUS' MIGHTY! Omaha

'DEMETRIUS' WOW! Cleveland

'DEMETRIUS' WHAM! Detroit

'DEMETRIUS' SMASH! Buffalo





20th Century-Fox presents

DEMETRIUS and The GLADIATORS

Color by TECHNICOLOR

CINEMASCOPE

starring

VICTOR MATURE · SUSAN HAYWARD

AS DEMETRIUS · AS MESSALINA

Produced by FRANK ROSS

Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson • with Barry Jones • William Marshall

Directed by DELMER DAVES Written by PHILIP DUNNE

Play it in your choice of CINEMASCOPE equipment!

4-TRACK HIGH-FIDELITY MAGNETIC STEREOPHONIC SOUND

1-TRACK HIGH-FIDELITY MAGNETIC SOUND

1-TRACK OPTICAL SOUND

Konecoff

(*Continued from page 4*)

20 per cent over last year. He expects it to continue at that pace. In addition to U-I films, French films are getting quite a bit of play in the area. As for India, he reports that production is off and the local industry is in rough shape. Returns, on the other hand, from Japan are on the increase, as is the case with the Philippines.

Hislop—Conditions in New Zealand are similar to those in Australia. Of the 500 theatres in the territory, about 100 are operated on a part-time basis. "The Glenn Miller Story" broke all records.

Jungmarker—In Sweden, there are about 2,500 theatres to serve the population of seven millions. Some of these are part-time operations. All imported films are sub-titled, with public preference going to action films. There are about 30 to 35 features produced locally annually, and these are most successful in the provinces. Six houses are equipped to show CinemaScope, but, after the initial novelty, the public is seeking quality in CinemaScope. 3-D is not popular.

Generally, business is good and going along on an even keel, with U-I's up 20 per cent over last year. Theatres are well-equipped and are not bothered too much by TV, which is just getting started and which comes under government control. Jungmarker was the winner in the European division in the "Al Daff Sales Drive." His prize was a trip to New York and Hollywood.

Lowe—Business is up in every country about 35 per cent over last year in Latin America, with the exceptions of Cuba and Puerto Rico. Here, economic conditions are a factor. The cost of living has risen in many countries and increases in wages are in wide demand. The situation in Guatemala has aroused sympathetic feelings in other countries in Latin-America for the government. In Venezuela, TV is rearing its head again causing theatres quite a bit of concern and competition, especially when merchants turn on sets in store windows and keep them going for 24 hours daily.

DISTRIBUTION NOTE—According to William Shelton, recently appointed vice-president in charge of sales, Times Films Corporation, distributor of foreign-made product, will release a group of five major imports designed for adult audiences in the fall. He thought that the market for imports of an unusual nature is much greater today than ever before and urged special consideration be given these films by censor boards as well as by the Motion Picture Association.

He urged the latter organization to create a special classification for foreign films for showing to adults only as is done in European countries, where excessive brutality might keep a film from being shown to youngsters. Of course, exhibitors would have to cooperate and limit audiences to adults only. He saw a trend towards more and more houses playing pictures without the Code Seal and asked why not then permit them to play them openly and as they saw fit, which would then permit the major circuits to play some foreign product which they have shied away from. He estimated that a top import can play about 1,000 houses in today's market.



Academy Award winner Shirley Booth and Jerry Pickman, Paramount advertising-publicity vice-president, recently enjoyed a laugh during conversation at the reception for Miss Booth in New York following the world premiere of "About Mrs. Leslie," a Paramount release, at the Victoria.

Shelton emphasized that each date set for the following program will receive individual attention, with special exploitation and advertising campaigns being readied. It is expected that extra men will be put on as engagements near. One of the films, "One Summer Of Happiness," has been passed by the New York Censor Board and will open here around Labor Day. Others to be released are "The Game Of Love," based on a Colette novel and a prize winner; "Versailles," Sasha Guitry's satire in Gaevert color, which runs about four hours, but which will be cut and which features Orson Welles and Claudette Colbert; "The French Touch," a comedy starring Fernandel; "Naked Amazon," a semi-documentary in Eastman color with an MPAA seal; and "Desperate Decision," told against an Irish background.

THE METROPOLITAN SCENE—U-I and the Women's Army Corps base at Fort Jay on Governor's Island in New York harbor hosted a special press preview and showing of "Francis Joins The WACS" for WAC personnel. At a sneak preview, the audience really roared at much of the film. . . . Dean Martin and Jerry Lewis were scheduled to be interviewed by Ed Murrow on his "Person To Person" show with appropriate plugs for "Living It Up." . . . "On The Waterfront" is scheduled to open next at the Astor. The film was "sneaked" at a midtown theatre for press representatives, and it looks like Columbia has another really big hit on its hands. . . . Secretarial Doings: Kate Schneider, former Variety Club secretary, has joined the Hotel Piccadilly as sales promotion representatives, and she stands ready to serve the industry in her inimitable and efficient manner on functions and other hotel requirements. . . . Lotte Verchheimer, secretary to Jerry Pickman, Paramount advertising-publicity vice-president, and Helen Feibelmann, secretary to Sid Blumenstock, advertising manager for Paramount, are spending their vacation on the coast. . . . Helen Burta, secretary to Sam Spiegel, became the mother of a boy. . . . Pressbook on "How To Marry A Millionaire" is ready for those exhibs playing with single track optical or magnetic sound. . . . Good pressbooks are out on "Garden Of Evil" and "Apache."

The International Scene

(*Continued from page 6*)

officer for CBC Toronto Television. His post as program director has been taken by Robert Allen.

In Toronto for the Pola-Lite demonstration at the Hollywood were Dr. Leon Wells, its inventor, and William Spooner. . . . Marvin Fremes, York Confections, has been elected secretary, Jewish Vocational Service. . . . Syd Taube, an old-timer in the industry, visited in Toronto. . . . The wife of the chairman of the Ontario Censor Board is organist at the Lindsay Drive-In, where her brother-in-law is manager.

—Harry Allen, Jr.

England

With the announcement by John Davis, managing director, J. Arthur Rank Organization, of support for the VistaVision process, the Pinewood Studios will become the first film production center in Britain to adopt the new Paramount system. Britain's first VistaVision film will go into production at Pinewood in the late summer. Studio executives are already working on plans to change to VistaVision with the minimum delay.

In London, ABPC equalled its annual stock dividend for the last fiscal year as it declared a final ordinary dividend of 12½ per cent, making a total of 20 per cent in dividends for the year ended on March 31.

South Africa

In Capetown, Loew's International made the first move in its expansion program in South Africa, acquiring the Plaza, Capetown, from the Schlesinger Organization. The theatre seats 1,748 and has been valued at $1,000,000. Loew's also operates theatres in Johannesburg, Durban, and Port Elizabeth.

Brazil

Following 30 years of continuous service, J. Carlo Bavetta is retiring as managing director of 20th Century-Fox's Brazilian organization, it was announced by the company's foreign head, Murray Silverstone. Karl Knust, manager of the company's branch in Holland for the past four years, succeeds Bavetta in Brazil.

North Africa

United Artists added another link to its sales offices with the opening of a branch in Casablanca. The Casablanca office will be managed by Andre Aubuouet, associated with the company's Paris office for the last four years.

France

In Paris, Charles Einfeld, vice-president, 20th Century-Fox, on the first leg of a six-week trip setting international premieres on "The Egyptian" in CinemaScope, held meetings with leading exhibitors and executives of the international organization.

Miscellaneous

In The Newsreels

IN ALL FIVE:

Washington, D. C.: Churchill-Eisenhower complete talks. Los Angeles: National AAU weight-lifting championships.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 54) Guatemala: Army junta ousts regime. Switzerland: New French premier meets with Red China's foreign minister at Bern. Korea: Fire in Seoul. Africa: British colony on Gold Coast elects native assembly. Los Angeles: Oil fire. New York City: Vyvyan Donner's Eire fashions. Germany: Fancy vest life jackets.

NEWS OF THE DAY (Vol. XXV, No. 288) Guatemala: Army junta ousts regime. Korea: Fire in Seoul. Germany: Berlin welcomes Billy Graham. Hollywood: A day with the stars.

PARAMOUNT NEWS (No. 91) Switzerland: New French premier meets with Red China's foreign minister. San Francisco Bay: Ocean-going raft launched. England: Tennis at Wimbledon.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 582) Switzerland: New French premier meets with Red China's foreign minister. Los Angeles: Oil fire. Korea: Fire in Seoul. Germany: Berlin welcomes Billy Graham. Asbury Park, N. J.: Marble championship.

WARNER PATHE NEWS (Vol. 25, No. 93) Korea: Fire in Seoul. Switzerland: New French premier meets with Red China's foreign minister. Germany: Berlin welcomes Billy Graham. Japan: B-47's in record non-stop flight. Yuma, Ariz.: Jet carries 48-rocket wallop.

IN ALL FIVE:

Guatemala: Rebellion. France: New French plane tested. Sacramento, Cal.: Flying radar ships.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 53) Des Moines: Flood. California: Governor Knight to marry Mrs. Virginia Carlson, a war widow. France: "Miss Europe" proves a Mrs. Palisades Park, N. J.: Daredevil plunges into fire.

NEWS OF THE DAY (Vol. XXV, No. 287) Des Moines: Flood. Indo-China: POW exchange. France: "Miss Europe" proves a Mrs. Pocono Playhouse, Pa.: Margaret Truman in stage debut. Palisades Park, N. J.: Daredevil plunges into fire. Luxembourg: Fencing championships.

PARAMOUNT NEWS (No. 90) Des Moines: Flood. Washington, D. C.: Prime Minister Winston Churchill and President Eisenhower meet. Finland: Landy sets mile mark.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 581) Korea: Eight anti-Red nations attend Asian parley. Hinsdale, Ill.: Electrical farming. France: "Miss Europe" proves a Mrs. Austria: Alpine glider meet. Palisades, N. J.: Daredevil plunges intc fire.

WARNER PATHE NEWS (Vol. 25, No. 92) Indo-China: POW exchange. Korea: Eight anti-Red nations attend Asian parley. Canada: Ambassador's daughters in triple wedding in Ottawa. Finland: Landy sets mile mark.

AA Committee Setting Titles

HOLLYWOOD—In a move to do away with title difficulties which have become a growing problem in the industry, Allied Artists studio last week set up a committee to pass on titles for all productions planned by the company.

Availability, merchandising value, and marquee power of picture names will be thoroughly sifted at the very inception of work on any film, AA says. Definite titles will be picked after consultation with Allied Artists' sales department, and selection will be final.

The committee will include G. Ralph Branton, vice-president; Walter Mirisch, executive producer; John C. Flinn, director of publicity and advertising; and Sandy Abrahams, advertising manager.

Salt Lake Case Appealed

NEW YORK—An appeal was filed last week with the 10th Circuit Court of Appeals, Denver, by Paramount Pictures, American Broadcasting-Paramount Theatres, and Intermountain Theatres, Salt Lake City, asking that an injunction specifying how the film company should release and distribute all pictures be set aside.

The injunction was granted by Federal Judge Willis W. Ritter in favor of Village Theatres, Inc., which charged that Paramount discriminated against the Villa, Salt Lake City.

Paramount lawyers filed the appeal based on alleged improper admission of the Paramount anti-trust consent judgment. It was contended that no proof existed of the conspiracy alleged against the Villa.

Universal Earnings Up

NEW YORK—It was revealed last week that Universal Pictures Company and its subsidiaries earned $1,721,000 in the 26 weeks ended on May 1, compared to $1,346,000 in the same period last year. This reflects net earnings after providing $1,845,000 for federal income taxes and equals, after preferred stock dividends, of $1.57 per common share on 1,017,334 shares outstanding as of May 1. Provision for taxes in last year's comparable period was $2,310,000, and earnings after preferred dividends amounted to $1.27 per common shares on the 961,698 shares then outstanding. The company expects a continuation of the trend.

NATIONAL LEGION OF DECENCY

July 1, 1954

UNOBJECTIONABLE FOR GENERAL PATRONAGE: "Bowery Boys Meet The Monsters" (Allied Artists); "Gog" (UA); "The Immortal City" (RKO); "Them" (Warners); "The Vanishing Prairie" (Disney-Buena Vista); UNOBJECTIONABLE FOR ADULTS: "Princess Of The Nile" (20th-Fox); "The Pushover" (Col.); "Return To Treasure Island" (UA); "Seven Brides For Seven Brothers" (MGM). CONDEMNED: "One Summer Of Happiness" (Swedish-made) (Times).

Change Approved In Loew's Plan

WASHINGTON—Loew's requested last week and the Justice Department agreed that the method of carrying out divorcement of theatre interests from the picture company be changed because the company had encountered major tax problems in considering the original divorcement plans under the consent decree.

Divorcement will still carry the Aug. 31 deadline.

The original decree held that Loew's was to form a new theatre company by the deadline date and transfer the stock of theatre operating subsidiaries. Loew's could hold the stock of the new company until Feb. 6, 1955, and two additional years after that if it could convince the court that a reasonable division of the outstanding funded debt between the theatre and picture companies could not be accomplished. However, while Loew's held the stock in the theatre company, various restrictions, including court approval of half the theatre company's board, would have to be met to insure independent operation.

The new plan now provides that the new theatre company will be set up by Loew's by the same Aug. 31 date, but stock of the theatre operating companies will not be transferred to it. Individual theatre companies must instead meet the restrictions imposed on the new company in the original decree. These restrictions include court approval of one-half the board of each theatre operating company, independent operation from the picture company, no common offices with the picture company, etc.

Such a method of operation could go on until Feb. 6, and for two additional years under the same funded debt provision prescribed above.

Altec, Perspecta Sound Deal Set

NEW YORK—G. L. Carrington, president, Altec Companies, announced that a manufacturing patent license agreement has been signed between Altec and Perspecta Sound, Inc., whereby one of the Altec manufacturing subsidiaries will produce Perspecta Sound integrator units for the motion picture field.

Altec has been active in the installation of integrator units and has gained field experience with Perspecta Sound in its early development phases. Distribution of the Altec—Perspecta Sound integrator units will be handled through the theatre supply companies.

Chicago Claim Dismissed

CHICAGO—A treble damages claim filed against Balaban and Katz by attorney Thomas C. McConnell for the plaintiff in the Jackson Park case asking $1,800,000 was dismissed last week by Federal Judge Michael Igoe. The opinion said that McConnell's claim was unwarranted.

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BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising



Dan O'Herlihy, center, starring in United Artists' "Adventures of Robinson Crusoe," is seen at the Phoenix, Ariz., premiere at the Palms with manager James Barka, right, and Bob McCracken, film buyer, Arizona Paramount Theatres, on the left, at the gala opening attended by civic dignitaries and business leaders; O'Herlihy at an autograph party for youngsters in the lobby; O'Herlihy and his wife beside the car an auto dealer provided; and O'Herlihy and Barka as hosts to over 1,000 young carriers of The Gazette and The Republic at a special showing of the film.

"Caine" New York Campaign One Of Best

NEW YORK—Virtually every exploitation and promotion weapon available was thrown into the campaign for the world premiere engagement of "The Caine Mutiny" at the Capitol by the combined forces of Loew's and Columbia, it was announced last fortnight.

The opening gun in the campaign was occasional ads in the daily press mentioning that "The Caine Mutiny" would be coming shortly. About a month before the premiere, blue and gold posters went up in the stations and passageways of the transportation system. The newspaper advertising campaign was stepped up and the rest of the promotion machinery was put into gear.

The navy had cooperated in filming the picture and had agreed to aid in promotion. Some 200 "A"-boards usually used for recruiting were turned over to "The Caine Mutiny," and the navy furnished many pieces of equipment incorporated in window displays in commercial establishments, including a battle scene in Macy's.

By combining with the navy, permission was granted by the city to string a 200-foot banner along the rail that runs down the heart of Times Square.

A major commercial tiein that paid off was the national hookup with the Carbonated Beverage Institute. Schneider Beverages turned over five strategically placed building signs to "The Caine Mutiny" and placed supermarket counter and rack displays in addition.

Major book stores devoted considerable window and counter space to "The Caine Mutiny" film promotion, and one large chain placed special ads in the newspapers.

The national tieup with Ideal Toys on the toy destroyer resulted in major window space in Woolworth stores and other major retail outlets.

Aiding considerably were the tieups based on use of star testimonials. Ronson lighter material, featuring May Wynn and Robert Francis, was featured in 27 stores. Flex-let bracelets placed promotion material featuring the same people in over 50 stores. The Aquascutum raincoat displays featuring Humphrey Bogart appeared in several department store windows. The Lentheric lipstick tieup made available 500 lipsticks as door prizes for women on opening day.

A combination contest-stunt which had worked well for "From Here To Eternity" turned out twice as well for "The Caine Mutiny." Ten disc jockey shows ran contests based on the film, and six winners from each show were invited to a special pre-premiere breakfast to meet Miss Wynn and Francis. Then, the players, radio personalities, and contest winners entered convertibles to parade 20 blocks to the Capitol, being picked up along the way by a navy band.

Francis and Miss Wynn had been brought to town two weeks before the premiere and were placed on innumerable television and radio shows, and this activity, combined with the rest of the campaign, attracted much interest.



Mrs. Sally Engel, manager, Chieftain, Crosbyton, Tex., recently obtained a 1918 Seagraves Pumper Fire Engine relic from the local fire department to help promote her showing of U-I's "Fireman Save My Child." Nat only did the display aid the picture, but it also opened the eyes of the fire department to a good piece of equipment. After Mrs. Engel cleaned up the old engine, the department put it back into active service.

"Susan" SF Bally Includes All Angles

SAN FRANCISCO—Ingenious stunts, tieups, a saturation TV campaign, and extensive newspaper advertising will have the city wide awake for the world premiere of RKO's "Susan Slept Here" on July 14 at the Golden Gate.

Most prominent aspect of the advance campaign is a tieup with Hales Department Store, which will have a "Susan" sleeping for three days in a queen-size Simmons bed in its largest window. Prizes will be awarded to those who correctly guess the weight of the "Sleeping 'Susan' Beauty" and her bed. The department store will advertise the stunt, with credits for the picture and its premiere, via TV and local newspapers.

A 20-foot cutout of "Susan" in a reclining position has been prominently displayed above the marquee of the Golden Gate.

The San Francisco Call-Bulletin will run a week-long contest, featuring daily stills from "Susan." Comic strip-type balloons will come from the mouths of the film's stars, with prizes awarded to those filling in the best dialogue for each scene.

To capitalize on the great number of residents leaving town for the July 4 weekend, 24-sheets announcing the picture were put up all over the peninsula by July 2.

Nash Healy Cars will also sponsor special advertising for the premieres, as will the Pacific Gas and Electric Company through another tieup.

In addition to the appearance of producer Harriet Parsons, every available TV spot has been booked for advance plugging.

Radio, too, is being utilized. More than 100 commercial plugs will spearhead a three-week-long disc jockey campaign playing up the title song and "Hold My Hand." Don Cornell's Coral disc of "Hold My Hand" and Dick Powell's Bell recording of both tunes will be featured.

The Editor Speaks

THE Todd A-O process was this week given a brilliant demonstration at Metro-Goldwyn-Mayer studios. The smash Rogers and Hammerstein "Oklahoma" will be the first subject to be photographed and projected in this amazing technique, and this editor feels confident this event will mark a new era in really special motion pictures.



PAUL MANNING

USING a screen 25 feet high and 60 feet wide, with a 13-foot curvature, the test shots shown were brilliant, with a great third-dimensional feel (no glasses required). A new and fresh vitality was readily apparent on the screen.

THE WIDE ANGLE image is photographed on one strip of 65mm. film. This process requires new type cameras and also new type projectors. However, the new projectors are equipped with adaptable sprocket tracks to accommodate the regular 35mm. film.

IT WILL, of course, be some time before the impact of this process will be felt by the movie-going public, now being thrilled by the various wide-screen processes and Cinerama.

HOWEVER, the backers of the Todd A-O process have every reason to be highly enthusiastic about the future and to carefully devote every energy and talent toward making "Oklahoma" the biggest and best musical ever to hit the motion picture screen.

Paul Manning

STUDIO SURVEY oppears every fourth Wednesdoy as a regulor **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creotive ability, and physicol properties which moke up the production side of the motion picture industry. Edited from the west coost, oll information reloting to editoriol contents should be directed to Poul Monning, 304 South Commonwealth Avenue, Los Angeles 5, Colifornio. For other informotion, address MOTION PICTURE EXHIBITOR, published weekly by Joy Emanuel Publicotions, Inc. Publishing offices: 246-48 North Clarion Street, Philodelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 7, No. 7 **July 7, 1954**

STUDIO SURVEY

Motion Picture Exhibitor Laurel Awards Nominations

COLUMBIA'S

"THE CAINE MUTINY"

starring

HUMPHREY BOGART, JOSE FERRER, VAN JOHNSON, FRED MacMURRAY

and introducing

ROBERT FRANCIS, MAY WYNN

with

TOM TULLY, E. G. MARSHALL, ARTHUR FRANZ, LEE MARVIN, WARNER ANDERSON

Produced by Stanley Kramer. Directed by Edward Dmytryk.
Screen play by Stanley Roberts. Additional dialogue by Michael Blankfort.
Based upon the novel by Herman Wouk. Color by Technicolor.

WARNERS'

"RING OF FEAR"

starring

CLYDE BEATTY, PAT O'BRIEN, MICKEY SPILLANE

with

SEAN McCLORY, MARIAN CARR, JOHN BROMFIELD, GONZALEZ-GONZALEZ

and featuring the entire

CLYDE BEATTY CIRCUS

Produced by Robert M. Fellows. Directed by James Edward Grant.
A Wayne-Fellows Production. Written by Paul Fix, Philip MacDonald, and James Edward Grant. A CinemaScope production. Color by WarnerColor.

20th CENTURY-FOX'S

"THREE COINS IN THE FOUNTAIN"

with

CLIFTON WEBB, DOROTHY McGUIRE, JEAN PETERS, LOUIS JOURDAN, MAGGIE McNAMARA, ROSSANO BRAZZI

Produced by Sol C. Siegel. Directed by Jean Negulesco.
Screen play by John Patrick. From a novel by John H. Secondari.
A CinemaScope production. Color by De Luxe.



Steve Broidy, president.



Horold J. Mirisch, vice-president.

Meet The Men Who Are Leading AA's Progress Today

ALLIED Artists, now in the most solid financial position in its history, is definitely launched on a program to consistently upgrade its product. This was disclosed by Steve Broidy, who, as president, is guiding Allied Artists along its new path, a path which, it appears, is taking it to a higher peak.

BROIDY'S STATEMENT followed closely the announcement that John Huston has been signed to a producer-director-writer contract and that negotiations are underway which will shortly bring two other Academy Award winners, Billy Wilder and William Wyler, under the Allied Artists' banner. The first Huston production to launch the new association will be Rudyard Kipling's classic, "The Man Who Would Be King," the screen play having been completed by Peter Viertel. This film, for which an outstanding cast will be obtained, will be Huston's next picture when he completes his current assignment, "Moby Dick," for Moulin Productions.

Acquisition of Huston and the negotiations with Wilder and Wyler constitute the biggest step Allied Artists has taken, said Broidy, adding, "Make a list of the 12 top creators in the motion picture business, and you have to list Huston, Wilder, and Wyler among them."

THERE CAN be no question about it—Allied Artists is getting a new face, and it is moving into the big time. As it nears completion of one of its important films for release this year, "The Police Story," its sights are already turned on many upcoming large-scale films. The summer months will see the launching of "The Black Prince" before the cameras in England as a joint Allied Artists and 20th Century-Fox production, in CinemaScope, and "The Annapolis Story," in Technicolor. Each of these important films will be produced personally by Walter Mirisch, Allied Artists executive producer.

Other important films now in the blueprint stage and due to go before the cameras within the next few months include "Legionnaire," "Hold Back The Night," and "John Brown's Raiders."

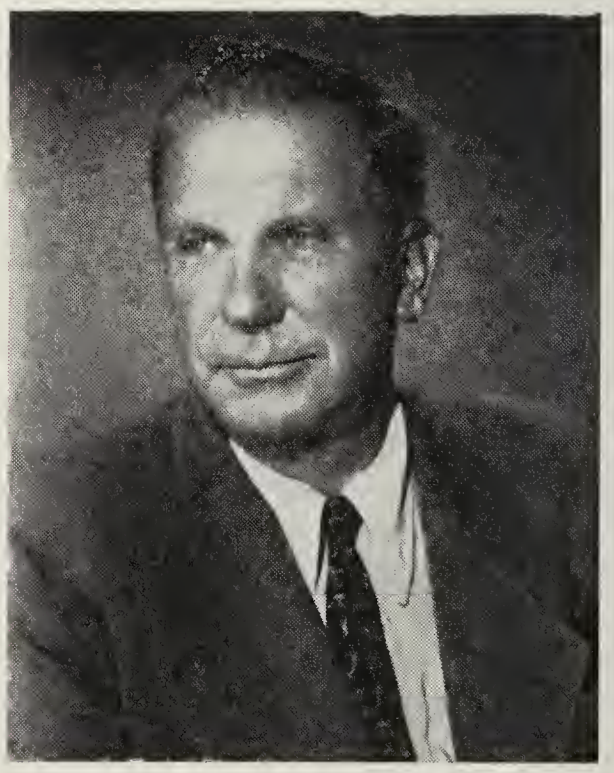
WITH ITS DECISION to increase its budgets greatly for most all of its forthcoming films, Allied Artists will no longer produce any series films except the "Bowery Boys" and the "Bombas," Broidy has pointed out. On the planning boards now are two high-budgeters which Walter Wanger will produce for Allied Artists release, in addition to the four high-scaled films which will be done by Huston, Wilder, and Wyler within the next year.

CURRENTLY, Broidy and vice-presidents Harold J. Mirisch and G. Ralph Branton are in negotiations for other top-drawer talent which, when completed, will give further strength to Allied Artists' new stature. Broidy also has said the company in no way has—nor will it—close its doors to top creative talent who would wish to engage in picture making on a generous profit-sharing basis.

"WE WILL WELCOME," he said, "any such talent who wishes to come in and sit down with us to discuss a good profit-sharing deal."—P. M.



Broidy stonds by as Bob Mothios, only two-time Olympics decothlon chompion, signs a contract to stor in "The Bob Mathios Story," produced by W. E. Selwyn ond directed by Francis D. Lyon.



G. Ralph Bronton, vice-president, hos been very important in recent Allied Artists' progress.

Director Curt Bernhardt Has A Record That Proves He Knows What The Box-Office Needs The Most

The Man Who Is Responsible For Many Money-Making Hits Benefits From Plenty Of Versatility And Showmanship In Everything That He Creates



Stewart Granger and Rosemary Harris enjoy a laugh with director Curtis Bernhardt on the set of "Beau Brummell" at MGM's London studios. Miss Harris makes her first film appearance in this picture.

A PRETTY SHOW-WISE fellow brought up a very interesting idea the other day.

He suggested that in addition to the yearly Academy Awards, that it might be a good idea for the exhibitors to set up their own academy and give citations for those Hollywoodians whose creative efforts rack up those heavy boxoffice grosses that we all so dearly love.

If this type of award was established, I'm sure that one of the first fellows to be so honored would be ace director Curtis Bernhardt.

BERNHARDT, as evinced by a top record, has directed one boxoffice hit after another, including such films as "Payment On Demand," "The Blue Veil," "The Merry Widow," and "Sadie Thompson."

What is rumored to be his best yet, MGM's "Beau Brummell," is soon expected to hit the screens to tremendous business.

Bernhardt, a man who has the unique distinction of starting out in the film industry as a director, is one of those Hollywood few who combines artistic achievement with solid commercial success.

Since coming to the United States from Europe where he was known as one of the top creators, Bernhardt has directed such stars as Joan Crawford, Barbara Stanwyck, Bette Davis, Humphrey Bogart, Robert Taylor, Lana Turner, Jane Wyman, Stewart Granger, Elizabeth Taylor, Rita Hayworth, and many others.

One of the famed director's best points is his ability to rapidly gain the confidence of his stars, a trait first evidenced in Europe where he directed Dietrich in one of her first films.

IT GOES without saying that there must be a reason for Bernhardt's success.

While certain directors excel in one field, such as a great action director or comedy megger, Bernhardt has excelled in all phases of film entertainment.

At first, he was known as a great woman's director, but as time progressed, it became apparent that this was a man who could direct comedies, women's films, and musicales, and is in complete control of all of them.

In fact, the one-time "woman's director" has just finished what will probably be his best effort to date, the Technicolor epic, "Beau Brummell," which stars three top male stars, Stewart Granger, Peter Ustinov, and Robert Morley.

It would therefore appear that Bernhardt's reason for being in demand is his great versatility and showmanship.

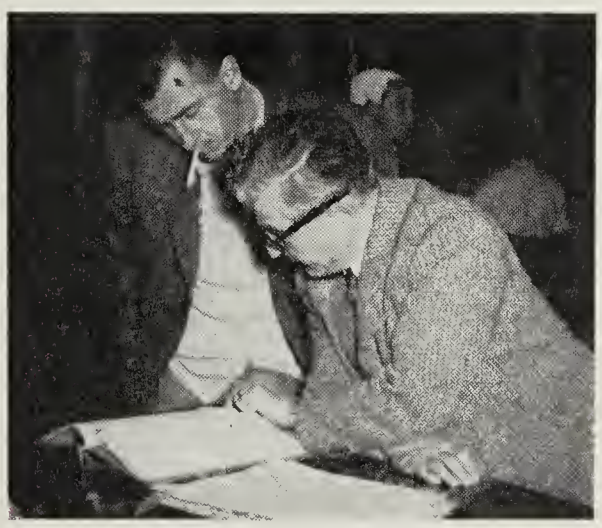
A multi-talented man like this must have had quite a background, so let's check into his past and see how it all started.

BERNHARDT was born in Germany, where at the age of 19 he first turned toward the theatre.

His first venture into the theatre was as an actor touring the provinces of Prussia, Austria and Bavaria. Then at the age of 24, he played Berlin. It was at the close of one of his performances one night that a producer, impressed with his knowledge of play production and theatre technique, asked him to make a motion picture. Thus started one of the most distinguished careers in direction in filmdom today.

IN FRANCE, he made many film successes in both English and French, including "L'or Dans la Rue," with Danielle Darrieux, and "The Beloved Vagabond," which starred Maurice Chevalier.

His reputation was growing all over Europe, and so he got an offer from England to form his own producing company. Under the banner of British Unity Pictures, Bernhardt both directed and produced many films prior to his coming to Hollywood where he achieved his greatest success.



This study period in which star Granger and director Bernhardt checked dialogue took place at MGM's London studios, where "Beau Brummell" was being made. Granger has the role of world's most famous "Dandy" in the production.

It was most interesting to get Bernhardt's observations on England and the continent after returning to film "Beau Brummell."

Bernhardt, who returned after an absence of 14 years, had some extremely interesting observations on foreign filmmaking, its technicians, and their attitude toward films and picture making in general in America.

TO SAY that the British crews are enthusiastic in their work is an understatement.

They are great workers and extremely cooperative.

Bernhardt agrees that it's cheaper to make films in England and that it was more natural to make "Beau Brummell" there. However, for the record no place beats Hollywood for superior filmmaking.

THE FAMED director is now about to start MGM's "Interrupted Melody," the biography of famed singer Marjorie Lawrence.

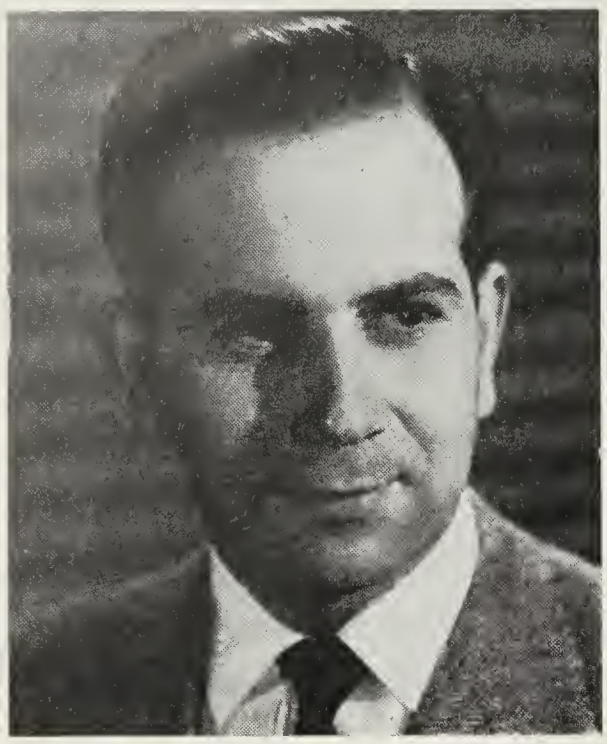
This will commence shooting around the middle of August, starring Eleanor Parker, and Metro expects it to be one of the big films of the coming year.

The picture is being produced by Jack Cummings, and will tell how the great opera star overcame polio.

IF THERE is one thing that this colorful career in filmmaking points out it is that talent is an international commodity sure to make its mark wherever the lucky possessor chooses to exercise it. Bernhardt has worked on both sides of the ocean, and his work has been appreciated and acclaimed. "Interrupted Melody" should enjoy similar success.

THEREFORE, it looks like Curt Bernhardt has another interesting assignment to put into shape for the silver screen, and chances are that the fellow who started in films as a director will have another hit to add to his distinguished list of boxoffice greats.—P. M.

Meet Walter Mirisch



Walter Mirisch, executive producer.

WALTER MIRISCH is the dynamic factor behind today's Allied Artists' production, just as he has been since President Steve Broidy elevated him to the post of executive producer in 1951. He is a forceful, shrewd executive who in the last three years by his every action has given proof that Broidy's decision to put him at the studio's production helm was a wise one.

DURING THESE three years, he has been instrumental to a great degree in lifting the production stature of Allied Artists to its present important position in the film industry. Perhaps the most active production executive in Hollywood, Mirisch annually supervises the making of more than 30 motion pictures and personally holds the production reins on no less than six each year.

KEEPING AN EYE on the windup of "The Police Story" now, he also is engrossed in the blueprints for "The Black Prince," to be done in CinemaScope, and "The Annapolis Story," in Technicolor, each of which he personally will produce this summer, as well as other stories soon to be filmed. Other ambitious productions currently requiring his attention include the forthcoming "Legionnaire," "Hold Back The Night," "John Brown's Raiders," "Wichita," "Gun Point," "Battle Star," and "Dreamland," to name a few.

MIRISCH is the type of executive who literally thrives on activity. This recently was evidenced when he appeared as a speaker at the recent meeting of the members of the board of the Theatre Owners of America. In his address, he likened his position to that of a baseball player. He said he would like to make as many as 50 pictures a year because, like the batter, the more times he is up at the plate the better his chance to hit doubles, triples, and home runs.

MIRISCH'S activities have never been confined definitely to his executive producer's duties. Busy though he is, he still finds time for off-the-lot endeavors. He is an active member of the Screen Producers Guild, which he serves both as a board member and secretary. As a member of the Independent Motion Picture Producers Association, he serves as chairman of its labor committee. He also is a member of the Permanent Charities Committee, representing the IMPPA on its board of directors.

DESPITE the many demands placed upon him by both the studio and allied interests, he still finds time to enjoy with his wife and two children when, he readily admits, he throws off all business responsibilities.

BORN IN New York City, and educated at the University of Wisconsin and Harvard, Mirisch joined Allied Artists in 1945 and soon thereafter became one of its producers. His first taste of motion picture work was as a theatre usher during a school vacation. Mirisch soon leaves Hollywood temporarily for England, where "The Black Prince" will be filmed as a joint Allied Artists and 20th Century-Fox undertaking.—P. M.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Columbia's "The Caine Mutiny"

"The Caine Mutiny" reached the motion picture screen as great as a picture as the dynamic story was as a book. Stanley Kramer has produced this best seller with firmness and decision, making for a compelling film which will hold top mass appeal.

Edward Dmytryk handled the directional reins with sensitive brilliance, and the top level cast comes through with Academy Award performances. Humphrey Bogart rises to new dramatic heights with his magnificent portrayal of "Captain Queeg," and this credit should about top the long list of splendid portrayals which Bogart has given to the screen.

Jose Ferrer, as "Lieutenant Barney Greenwald," the defending attorney; Van Johnson, as "Lieutenant Steve Maryk;" Fred MacMurray, as "Lieutenant Tom Keefer;" Robert Francis, as "Ensign Willie Keith;" and May Wynn, as "May Wynn;" all match talents to round out a superb motion picture.

Columbia Pictures, still riding the crest of the boxoffice wave with the smash hit "From Here To Eternity," is heading for the deep, deep waters of high grosses with this one. For meeting squarely and overcoming the many hazards which marked the early stages of preparation of this film, producer Stanley Kramer rates a kudo. The gentle but thoughtful manner in which the cooperation of the United States Naval Force was obtained is in itself a triumph worthy of an Oscar.—P. M.



Seen are, tap row, two scenes from Columbia's Technicolor adaptation of the best-selling novel, "The Caine Mutiny," featuring, left, Jase Ferrer, Van Jahnson, and Humphrey Bagart, and right, Fred MacMurray, Rabert Francis, Johnson, and Bogart, and bottom row, Stanley Kramer, producer, and Edward Dmytryk, the veteran director.

NEWS OF THE Territory

New York City

Crosstown

Lotte Vorchheimer, secretary to Jerry Pickman, Paramount advertising-publicity vice-president, and Helen Feibelmann, secretary to Sid Blumenstock, advertising manager, vacationed in Hollywood.

Dolph Schadler, Loew's assistant treasurer, returned from a three-week visit to the studios. . . . Charles C. Moskowitz, Loew's vice-president and treasurer, and Howard Dietz were back from a studio visit. . . . Emery Austin, MGM exploitation head, has returned from Rochester, where he conferred with Loew and MGM field men on new film openings.

Funeral services were held for Gustave Kaufman, father of H. C. Kaufman, Columbia manager of exchange operations. In addition to his son, he is survived by his wife.

Ben Cohn, assistant foreign general manager, Universal International Films, was host at a luncheon to a number of overseas supervisors, managers, distributors, and exhibitors in New York for conferences with the home office executives. Guests of honor at the luncheon were Herc McIntyre, South Pacific supervisor; Arthur Doyle, Far Eastern supervisor; Karl Jungmarker, manager for Sweden; William Hislop, manager for New Zealand; Victor Michaelides, U-I distributor for Greece; and Vernon Claustan, general manager, Kerridge Circuit, New Zealand. Present from U-I were President Milton Rackmil and Messrs. Alin, Cohn, Dana, Davis, Dobbin, Feldman, Franey, Gerard, Gluck; Jordan; Kass; Linet; Lipton; J. Livingston, Lorber, Lowe, Mazer, McCarthy; Mead; Miles; Moon, Myron, O'Connor, Schimmel, Simonelli, Sochin, Sommer; Walsh; Weiss; Baronat, and Black.



Bob Deitch set up the above eye-catching bannered truck for the recent engagement of Warners' "Dial M For Murder," which was used as street bally by the Stanley, Jersey City, N. J.; Branford, Newark, N. J., and Fabian, Paterson, N. J.



The above huge advance inner lobby display at the Paramount, New York City, recently heralded Warners' "The High and The Mighty."

Jerry Pickman, Paramount advertising-publicity vice-president, returned from Hollywood. . . . Sidney Deneau, Paramount home office sales executive, returned from St. Louis, accompanied by Dr. Charles R. Daily, VistaVision technical expert. . . . Herb Steinberg, Paramount national exploitation manager, arrived from Oklahoma City.

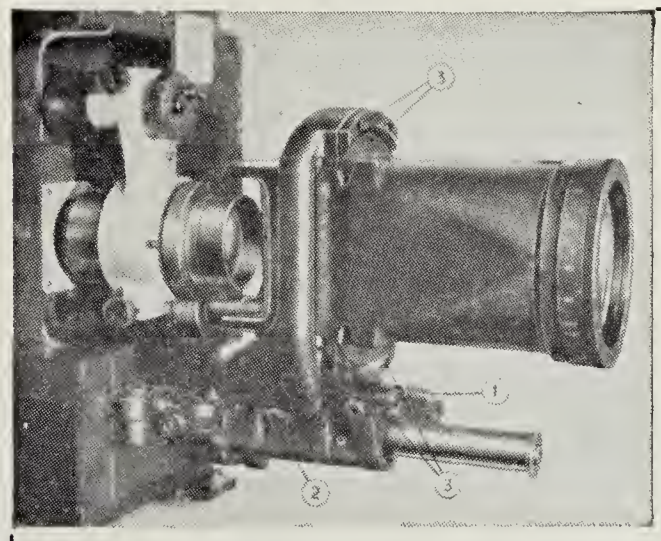
Mary Ellen Kay, who plays a gambling casino croupier and one of the four beauties in "The Long Wait," arrived for a whirlwind round of publicity appearances in behalf of the premiere of the United Artists release at the Criterion.

Edward M. Saunders, MGM assistant general sales manager, was on a motor vacation through New England and Canada. He recently became a grandfather for the sixth time when his daughter, Mrs. A. E. Rohe, Drexel Hill, Pa., gave birth to a daughter, Patricia Ann, at Mercy Hospital, Darby, Pa. This is the second child for the Rohes. . . . Chester Friedman, Canadian press representative for MGM, arrived for home office conferences with Emery Austin. . . . Ed Brinn, Dallas salesman, was in town vacationing with his wife. . . . Russell Stewart, MGM's home office publicity department, left for a southern vacation.

Westbury Drive-In, Jerico Turnpike, Long Island, opened with an array of WOR radio and television stars appearing in person. Proceeds of the event were shared by the Long Island Jewish Hospital and the North Shore Hospital, Manhasset. Operated by the Westbury Drive-In Corporation, it has room for 2000 cars. Liggett-Florin is doing the buying and booking. . . . The Strand, North Tarrytown, is now operated by the Cy-Beck Corporation. . . . The Town, New Rochelle, has a new operator, Tyler Operating Corporation. Island Theatre Circuit will do the buying and booking.

Ed Lachman, president, Lorraine Carbons, Inc., Boonton, N. J., embarked on an extended tour of the south and southwestern parts of the United States. He will call on dealers, managers, and exhibitors to discuss the newest developments and techniques for projection on ultra-large, wide-area screens.

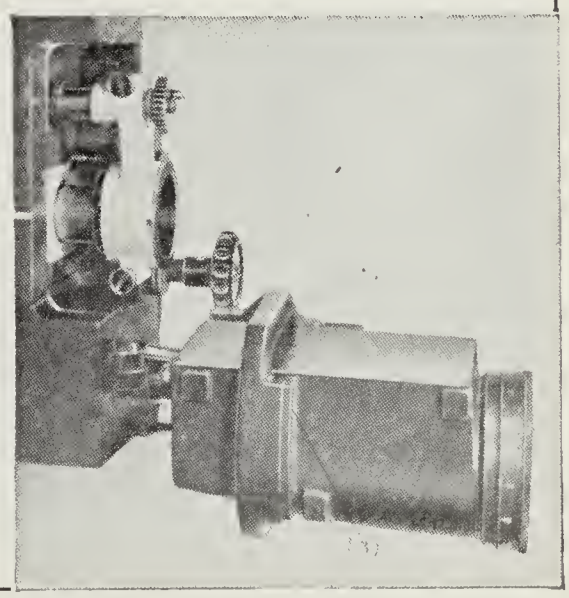
The industry presented to the state commission studying the city amuse-



ORIGINATED by Gaumont Kalee of England, the prism type Anamorphic Lens gives the truest definition across the entire width of any screen.

Delivery from stock. Prices so low, you'll be amazed.

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THEATRE SUPPLY, INC.
BUFFALO, N. Y.

In Canada: Perkins Electric Company, Ltd., Montreal, Toronto, Moncton, Vancouver.

ment tax all necessary facts and figures, and Frederick L. Bird, heading the commission, announced that his research staff would prepare a report in accordance with Governor Dewey's request that it be determined whether the state legislature should revoke the city's right to pass such a levy. Exhibitors must make quarterly returns in August, November, February, and May, and if operating more than one theatre, may file a single return for all locations. Daily records of tax returns must be made for possible inspection and preserved for three years before being destroyed without the comptroller's consent. If a service charge is made on passes, tax is computed on such charges.

U-I and the Womens' Army Corps base at Fort Jay were hosts to press, TV, syndicate, magazine, and radio representatives at an invitational preview of "Francis Joins the WACS" at the army base.

Jeff Livingston, U-I eastern advertising manager, was in Buffalo, Cleveland, and Chicago in connection with advertising and promotion plans on "Magnificent Obsession."

Walter W. Vincent, veteran industryite and president, the Actors Fund of America, and Mrs. Vincent left by plane for a vacation tour of Holland, Germany, and England.

A distinguished gathering of more than 100 film distribution and exhibition leaders honored Ernest Turnbull, managing director, Hoyt's Theatres, Limited, Australia, at a testimonial dinner held at 21 Club, and joining in the tribute to the leading theatre executive from Australia, currently in the United States on a business trip, were heads of producing - distributing companies, theatre circuits, financiers, and domestic and international sales executives.

An eight-pound son, Charles Joseph, was born in Physicians Hospital, Queens, to Mr. and Mrs. Joseph Mason. The father is a member of Columbia's purchasing department.

Rudy Berger, MGM southern sales manager with headquarters in Washington, and Jacques C. ReVille, Charlotte manager, returned to their respective



"Three Coins In The Fountain" is the center of attraction in the Fifth Avenue, New York, window of British Overseas Airways Corporation, where this display was recently devoted to the 20th-Fox CinemaScope production. Scene stills and special art of Rome highlighted the display, which credited the film's Roxy engagement.

headquarters after a brief home office visit. . . . Connie Carpou, Oklahoma City salesman for MGM, was in town on a vacation.

Sam Perloff, Atlanta office manager for MGM, was visiting with the Emery Austins while vacationing here.

A seven-and-one-half-pound son, Robert Jeffrey, was born in the Royal Hospital to Mr. and Mrs. Milton Palen. The father is a member of Columbia's exchange operations department.

Russell V. Downing, president-managing director, Radio City Music Hall, has been renamed chairman, Motion Picture Industry Scholarship Fund, Yeshiva University, it was announced by Dr. Samuel Belkin, president, Yeshiva University. In accepting the chairmanship, Downing declared that the fund will attempt to better last year's record of 53 scholarships. Downing also announced that industry leaders have joined the committee now in formation. They are honorary chairmen G. S. Eysell, Rockefeller Center, and George J. Schaefer. Committeemen are Barney Balaban, Paramount; Robert Benjamin, UA; Max B. Blackman, Warners; Nate J. Blumberg, U-I; Harry Brandt, Brandt Theatres; Leo Brecher, Brecher Theatres; Jules W. Catsiff, Skouras Theatres; Robert Christenberry, Hotel Astor; Max A. Cohen, Cinema Circuit; Jack Cohn, Columbia; George Dembow, National Screen Service; Simon H. Fabian, Stanley Warner; William Gehring, 20th-Fox; Leonard Goldenson, American Broadcasting - Paramount Theatres; Irving Greenfield, Loew's Inc.; Ben Kalminson, Warners; J. H. Lang, 20th-Fox; Al Lichtman, 20th-Fox; Nick Matsoukas, Skouras Theatres; Charles C. Moskowitz, Loew's Inc.; Burton Robbins, National Screen Service; Samuel Rosen, Fabian Theatres; Jacob Salzman, Yeshiva University; Adolph Schimel, U-I; Abe Schneider, Columbia; Sam Schneider, Warners; Alfred Schwalberg, Paramount; George P. Skouras, Skouras Theatres; Spyros P. Skouras, 20th-Fox; Spyros P. Skouras, Jr., Skouras Theatres; Robert M. Weitman, American Broadcasting-Paramount Theatres; and William Zimmerman, RKO.

Gary Cooper arrived from Hollywood in conjunction with "Garden Of Evil," Roxy.

J. Raymond Bell, Columbia public relations executive, has been elected vice-president, New York chapter, Public Relations Society of America. Bell has been a member of the board of directors of this national organization and in recent years has served as chairman of the admissions committee.

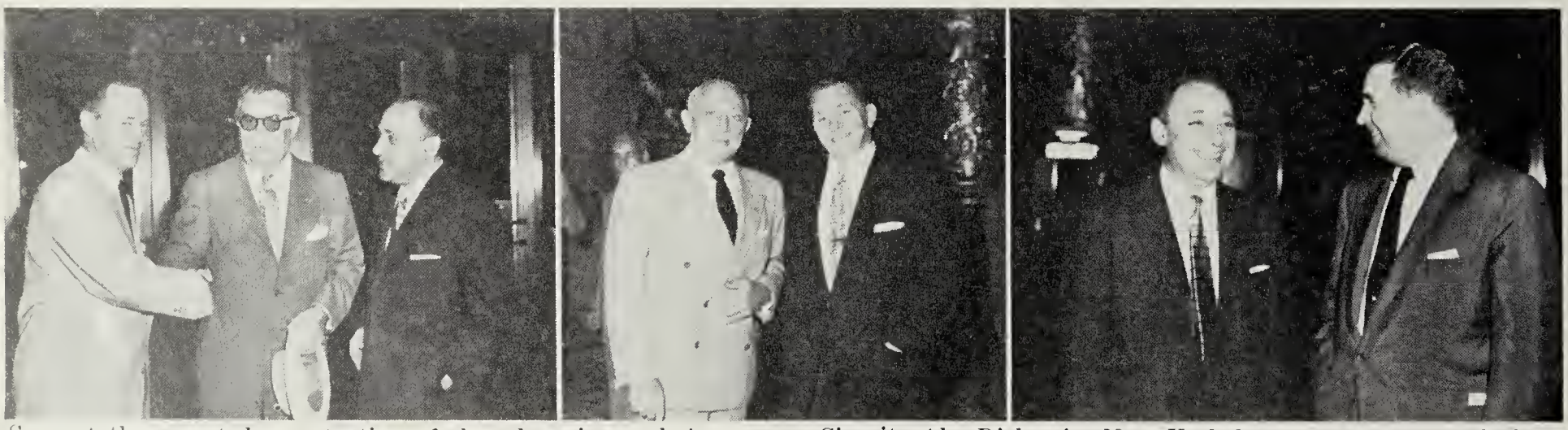
New Jersey

Newark

Jules Stark, manager, Central, was vacationing. . . . Jack Barrett, manager, Wellmont, Montclair, N. J., was vacationing. . . . Anthony Williams, district manager, Hudson County, Stanley Warner Jersey zone, and Mrs. Williams were spending a week up at Grossingers, N. Y.

Jack Springer, district manager, Essex County, Stanley Warner Jersey zone, vacationed. . . . Eleanor Bennett, secretary to Lou Dennis, Stanley Warner Jersey office, was vacationing.

The "Birthday Club" of the Stanley Warner Jersey zone held a luncheon honoring Marge Higgins and Hannah Bailin, whose birthdays fell during June. Also honored at the luncheon was Mrs. Evelyn Reardon, leaving the company to move to Philadelphia. Each guest was presented with a gift. Monthly parties will be dispensed with July and August, resuming again in September



Seen at the recent demonstration of the advancing techniques of CinemaScope held by 20th-Fox at the Roxy, New York City, were, left to right, Zeke Miller, assistant manager, Roxy; George Skouras, president, United Artists Theatre Circuit; Abe Dickstein, New York branch manager, 20th-Fox; Joseph H. Vogel, vice-president, Loew's, Inc.; Alex Arnswalder, branch manager, 20th-Fox; Dickstein; and Wilbur Snaper, veteran New Jersey exhibitor.



Charles Einfeld, vice-president, 20th-Fox, accompanied by Mrs. Einfeld and daughter, Linda, recently left New York for Europe on a six-week trip to the continent.



U-I was recently host to top ranking WACS in the New York area at a special screening of "Francis Joins The WACS." Ray Moon, center, assistant general sales manager, is here seen displaying a new "Francis" model to the girls and also seen is Foster M. Blake, western sales manager, and James J. Jordan, circuit sales manager, right.

with a dinner party honoring eight members, Ethel Oxley, Helen Knieps, Alice Backfish, Martha Bollenbacker, Eleanor Bennett, Marge Horowitz, Ann Jollett, and Helen Mulligan. Arrangements for the June party were in charge of the Misses Oxley and Knieps. The September party will be arranged by Helen Castlebaum and Cele Breitner.

Arnold Michelson, booker, Stanley Warner Jersey zone, was spending a week of his vacation down at Bradley Beach, N. J., where his family is spending the summer. . . . A CinemaScope screen has been installed in the screening room of the Stanly Warner Jersey office.

New York State

Albany

Among the guests at the marriage of Ruth Barbara Rothman, New Rochelle, to H. Simon Ullman, son of Fabian division manager Saul J. Ullman and Mrs. Ullman, in Temple Israel, White Plains, were Mr. and Mrs. S. H. Fabian, Mr. and Mrs. Samuel Rosen, Mr. and Mrs. Edward L. Fabian, and Mr. and Mrs. Eddie Lefkowitz. The Ullman and the Fabian families have been close friends for many years.

Total attendance in the local Grand and Proctor's Troy, at telecasts of the Rocky Marciano-Ezzard Charles heavyweight championship fight was reported about 2200. The Grand registered 1450 admissions, at $3.30, and Proctor's, the remainder at the same fee.

The "Cradle of the Union" celebration of the 200th anniversary of "The Albany Congress" proved to be a community triumph, but a dud for theatres.

A New York City delegation comprising S. H. Fabian, Harry Brandt, Spyros Skouras, Jr., and Herman Gelber called on Governor Thomas E. Dewey to discuss the pending bill for a five per cent amusement tax in New York City. Charles A. Smakwitz, Stanley Warner zone manager, arranged the conference with the governor and accompanied the party to the Capitol.

Industryites returned to their respective points of duty throughout the exchange district deeply impressed with 20th Century-Fox's demonstration at Schine's Rialto, Amsterdam, of the advancing techniques for CinemaScope and the display of sequences from coming releases. About 100 were in attendance. As the audience dispersed, several of its leading members stepped up to WCSS microphone in the outer lobby and voiced enthusiastic comments. Others, gathered in small groups, echoed the same sentiments. Saul J. Ullman, Fabian Circuit division manager, Albany, aptly phrased it that "CinemaScope, as shown inside, improves motion pictures 100 per cent." Donald G. Schine, Schine Circuit; Mrs. Hazel Smalley, Smalley Theatres; Nat C. Rosen, 20th-Fox Albany branch manager; and Ullman also broadcast their reactions, along with Mayors Burt Deal, Amsterdam, and John Mansfield, Johnstown. Twelve speakers, placed about the two floors of the Rialto, functioned splendidly. J. D. Lederer, Schine chief of maintenance, was responsible for the arrangements with James M. Connolly, 20th-Fox division manager; Rosen; and Frank Lesley and George Stein, traveling engineers. They held a dress rehearsal the night before. Fielding O'Kelly, Schine city manager, coordinated the details. Connolly, who had been in New Haven the prior day, expressed satisfaction with the number of Rialto guests and the smoothness of the presentation. Others in attendance included George Lynch, Schine chief buyer; Bill Kraemer, chief booker; Bernard Diamond, director of personnel; Mrs. Florence Thompson Torrey, office manager; Sy Evans, assistant publicity director; John Scerba, Lederer's assistant; Bob Griffith, manager, Schine's Mohawk, Amsterdam; Phil Ritson, assistant manager, Rialto; John Corbett, manager, Glove, Gloversville; George Pugh, manager, Rialto, Glenn Falls; Nick Kaufman, Schine Little Falls manager; Jake Weber, Herkimer manager; Harry Dorish, Ilion manager; Sid Kallet, chief buyer, Kallet Theatres, Oneida; Frank Williams, booker, and Harry Burke, city manager, Benton Theatres, Saratoga; Frank Wieting, Park, Cobleskill; Charles Gordon, Olympic, Utica; Mr. and Mrs. George Smith, Gordon's son-in-law and daughter; Leonard L. Rosenthal, counsel, Upstate Theatres, Inc., Albany; E. Chase Hathaway, Hoosick Drive-In, North Hoosick; Haven, Haven, Vt., and Fort Warren Drive-In, Castleton, Vt.; Donald Gilson, owner of drive-ins at Alexandria Bay, Canton, and Massena and a conventional in Alexandria Bay; Albany branch managers Norm Jackter, Columbia; Jack Goldberg, Metro; Ray Smith, Warners; Leo Greenfield, Universal-International; and Dan Houlihan, Paramount; 20th-Fox staffers John Wilhelm, John Sharpe, Clayton Pantages, Fred Sliter, Winifred Allen, Elaine Bigsbee, and Estelle Yudez; Jack McGrath, Albany Theatre Supply Company; Edgar S. Van Olinda, critic, The Albany Times-Union; and Joe Lebworth, 20th Century-Fox exploiteer. 20th-Fox generously supplied cars for non-drivers on the 60-mile round trip through the



Employing the theme that 20th-Fox's "Three Coins In The Fountain" provides good entertainment and three pennies a day provides good protection, the Franklin Savings Bank, New York City, recently devoted a window display to the film, giving full credits to the Roxy.

Ballantyne's Step No. 1 to CinemaScope—Sound
THE BEST AT ONLY $1259
BALLANTYNE PENTHOUSES
Easiest to Buy, Pay For, Service
Use with 1-3-4 Track or Optical
Connecticut - New Jersey - New York
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Robert Shapiro, center, executive manager, New York Paramount, recently pinned buttons on members of the staff for Warners' "Them."

beautiful Mohawk Valley. Immediately following his return, Wilhelm entered St. Peter's Hospital for a tonsillectomy.

Gordon W. Bugie, salesman at the local branch, was among the 17 distribution employees in Paramount's five divisions inducted into the company's "100 Per Cent Club," the highest honor that can be bestowed on Paramount distribution personnel, A. W. Schwalberg, president, Paramount Film Distributing Corporation, announced.

Buffalo

William Charles Marcus, son of Nat Marcus, Warners' branch manager, received his Master's degree in the School of Journalism and Political Science at the University of Minnesota. He was also commissioned as a second lieutenant in the Transportation Corps, Reserve Officers. At the present time, he is employed as a reporter at The Buffalo Courier Express.

Herb Gaines, Warner salesman, and Debby Adverse were married in New York City and were honeymooning in Mexico.

Mary Golibersuch, Metro, was vacationing in Portland, Me. . . . Rudolph Inderbitzen, MGM head shipper, was honored by employees at a farewell party held in the office upon his retirement after 33 years of service. A gift was presented.

Anthony Mercurio, office manager-head booker, was among the 17 distribution employees in Paramount's five divisions inducted into the company's "100 Per Cent Club," the highest honor that can be bestowed on Paramount distribution personnel, A. W. Schwalberg, president, Paramount Film Distributing Corporation, announced.

Minna and Dave Zackem held "open house" upon the graduation of daughter Tish from Bennett High School. . . . Bill Colson, manager, Niagara, reported that burglars broke into the theatre and damaged the combination on the safe, but were unable to open the strongbox. Colson's new daughter is now at home doing well after being hospitalized.

Moe Balsam, former conductor, Shea's Buffalo and Paramount orchestras, conducted the orchestra at the Funorama in the Buffalo Civic Stadium for the benefit of the Police Death and Pension Fund.

Eddie Meade, publicity director, and Carl Rindcen, manager, Shea's Buffalo, were endeavoring to locate young persons named Rhett and Scarlett in connection with "Gone With The Wind."

Leon Serin, manager, Center, reports that the latest model Astrolite screen manufactured by the Glowmeter Corporation has been installed in the Center.

—Mrs. Nedra Gray

EYEING THE Exchanges

New York—A charity auction was held on the stage of the Boulevard, Jackson Heights, for the benefit of the Coordinating Council, 110, Police Precinct. The proceeds have been set aside to fight juvenile delinquincy, said U-I salesman Fred Mayer, chairman of the affair.

Paramount — Ledger clerk Eileen Friedenthal was sick. . . . Johnny Spatidol (Johnny Stevens) will appear on the Ted Mack amateur hour soon. . . . Connie Fucci resigned. . . . Switchboard gal Pearl Affissio returned from her respite. . . . The film room's Fred Braun was vacationing.

20th-Fox—Ann Jones, secretary to the branch manager, spent the holiday weekend in the Berkshires. . . . Newsbooker Henry Unger was on the sick list. . . . Secretary Hanna H. Zimmerman was vacationing.

Bonded—Ben De Augusta, traffic department, spent his vacation relaxing in his Bergenfield, N. J., home. . . . Controller Jack Isaacoff vacationed. . . . The office Play Of The Month Club saw "The Teahouse of The August Moon."

MGM—Newlywed Joyce Cohen, contract department, walked home loaded down with gifts from the office and her colleagues. . . . Josie Radice was vacationing. . . . Sam Congiani, cashier's department, had a vacation fishing and swimming. . . . Barbara Schwartz, booker's assistant, took off for a North Carolina vacation.

U-I — Booker Marvin Friedlander's brother Alan graduated from junior high school. . . . Print booker Dick Feinstein is spending his vacation in army reserve training. . . . Booker's assistant Helen Shack is from Miami University.

Republic—A weekend at Peekskill was in the offing for biller Myra Lerner. . . . Booker Dave Bass was on his annual. . . . Switchboard gal Irene Anastasiou was enjoying the Catskill mountain greenery.

Columbia—Office manager's secretary Sondra Resnick had sister Faith visiting after graduating from junior high school. . . . Switchboard operator Swanee Jacobsen is back after illness. . . . Contract clerk Frances Taylor brought some taffy back after a weekend at Atlantic City. . . . Gene Daily, boxoffice department, weekended at Euland.

United Artists—Officeites had word from bookker Buddy Muchnick, enjoying a Caribbean cruise. . . . Branch manager Joe Sugar is on vacation. . . . Secretaries Joyce Gallione and Frances Franc attended a luncheon in honor of Florence Abramson, secretary to Arthur Krim. She left for a European vacation. . . . Harvey Felsenthal enjoyed a weekend. . . . Booker's secretary Harriet Handler weekended. . . . Mike Mansdorf left.

RKO— Phil Heydeck, boxoffice department, was vacationing in Washington, D. C. . . . Singer Danny Capri, a friend of office manager Frank Drum, was visiting. . . . Boxoffice clerk Bud Giles went to North Pole for the weekend. . . . Bookkeeping machine operator Sadie Castanza was a bridesmaid. . . . Booker Tippy Sperti took off for the Poconos.

Warners—Shipper Edward Greenberg lost his father. . . . Office manager Cal Leeder was recuperating from minor surgery at New York Hospital. . . . Lillian Weinberger, booking clerk, was on the vacation trail to Canada. . . . Booking clerk Bernice Kaplinsky spent her vacation in Washington and motoring through New England. . . . Salesman Lee Mayer was on jury duty. . . . Bernice Kaplinsky's son Allen graduated from grammar school with honors. . . . District manager Norman Ayers returned from a Buffalo trip.

Allied Artists—Switchboard operator Doris Baruch returned from an illness in time to receive birthday greetings. . . . Salesman Meyer Solomon's wife was enjoying the Florida sunshine.

Ramblin' 'Round—Al O. Bondy, on his way back from a California business trip, made stopovers at Milwaukee, Chicago, and Detroit. . . . In visiting Realart were the franchise owner from Dallas, Harold Schwartz, and Max Roth, Chicago. . . . Paul Broder, Detroit theatre operator and brother of Jack Broder, was visiting. . . . Ben Levine's century-and-a-quarter club was testing the new Utica Thruway via a bike. . . . Favorite bookkeeper Dorris Topal became a member of the Shorehaven Beach Club. . . . Sign painter Jack Epstein's daughter Judith graduated from junior high, celebrating with dinner and a show with her parents.

—J. A. D.

Gloversville

Seymour L. Morris, Schine Circuit director of publicity-exploitation, sent word to industry friends that he expected to be back at his desk soon. He was a patient at Littauer Hospital.

Greenville

Harry Lamont installed, with the aid of his brother, Bob, and manager Arthur Willig, a wide-screen and anamorphic lenses in the Vanderbilt.

Aug16 54

MOTION PICTURE EXHIBITOR

JULY 7, 1954 SPECIAL SECTION THREE

A PERIODIC SERVICE TO ALL THEATRE SUBSCRIBERS

The 1954 CHECK-LIST of Feature Motion Pictures in T-V Channels

Completely Revised and Nationally Re-Edited

First published in MOTION PICTURE EXHIBITOR issue of April 7, 1954 as the only such compilation ever assembled, new national listening posts have turned up so many additional hundreds of titles that revision and republication is deemed advisable.

AN EXPLANATION •

This greatly enlarged revision of the 1954 CHECK-LIST, containing more than 3500 titles, will be recognized by most theatremen as a necessary record for careful theatre booking. Fulfilling the promise of our April effort, annual saveable sections such as this will be published in July of each subsequent year, with quarterly interim supplements published in the regular yellow CHECK-UP. The April section should now be discarded.

Certain it is that paid admissioned theatres cannot compete with the same picture played in their areas on free TV. It would be silly to try! Only by avoiding such features as are available to TV can this hazard be eliminated.

●

MOTION PICTURE EXHIBITOR

Always FIRST... with the BEST

... in theatre-wise theatre services!

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The 1954 CHECK-LIST of Feature Motion Pictures in TV Channels

The following 2662 Titles have been checked and completed. An additional 836 Titles, uncompleted due to name changes, etc., start on Page 17 of this section.

A

Ab—

Be—

ABDUL THE DAMNED—MD—Alliance—Fritz Kortner, Nils Asther, Esme Percy—(English-made)—1935

ABIE'S IRISH ROSE—CD—United Artists—Joanne Dru, Richard Norris, Michael Chekhov—1946

ABILENE TOWN—WMDMU—United Artists—Randolph Scott, Ann Dvorak, Rhonda Fleming—1946

ABOUT FACE—C—United Artists—William Tracy, Joe Sawyer, Jean Porter, Marjorie Lord—1942

ABROAD WITH TWO YANKS—C—United Artists—William Bendix, Dennis O'Keefe, John Loder—1944

ACCOMPLICE — MYMD — PRC — Richard Arlen, Veda Ann Borg, Tom Dugan, Michael Brandon—1946

ACES AND EIGHTS—W—Puritan—Tim McCoy, Luana Walters, Rex Lease, Wheeler Oakman—1936

ACES WILD—W—Commodore—Harry Carey, Gertrude Messinger, Phil Dunham, Ed Cassidy—1937

ACCUSED—D—United Artists—Douglas Fairbanks, Jr., Dolores Del Rio, Florence Desmond, Basil Sidney—(English-made)—1936

ACTION FOR SLANDER—MD—United Artists—Clive Brook, Ann Todd, Margaretta Scott, Arthur Margetson—(English-made)—1938

ACROSS THE PLAINS—W—Monogram—Jack Randall, Frank Yaconelli, Joyce Bryant, Hal Price—1939

ADMIRAL WAS A LADY, THE—C—United Artists—Edmond O'Brien, Wanda Hendrix, Rudy Vallee—1950

ADVENTURE IN BLACKMAIL—D—English Films—Clive Brook, Judy Campbell—(English-made)—1943

ADVENTURES OF CASANOVA—AD—Eagle Lion—Arturo de Cordova, Lucille Bremer, Turhan Bey—1948

ADVENTURES OF CHICO, THE—C—Woodward—Native Mexican cast—1938

ADVENTURES OF DON COYOTE—W—United Artists—Richard Martin, Frances Rafferty—1947

ADVENTURES OF KITTY O'DAY, THE—C—Monogram—Jean Parker, Peter Cookson, Tim Ryan—1944

ADVENTURES OF MARTIN EDEN, THE—MD—Columbia—Glenn Ford, Claire Trevor, Evelyn Keyes—1942

ADVENTURES OF THE MASKED PHANTOM—W—Equity—Monte Rawlins, Larry Mason—1939

ADVENTUROUS KNIGHTS—CD—Ajax—David Sharpe, May Kornman, Mickey Daniels—1935

AFFAIRS OF GERALDINE—C—Republic—Jane Withers, Raymond Walburn, Donald Meek—1946

AFFAIRS OF JIMMY VALENTINE — MD — Republic — Dennis O'Keefe, Ruth Terry, Gloria Dickson—1942

AGAINST THE WIND—MD—Eagle Lion—Simone Signoret, Robert Beatty, Jack Warner, Giselle Preville—(English-made)—1949

AGITATOR, THE—D—Four Continents—Mary Morris, William Hartnell, John Laurie—(English-made)—1949

ALASKA—MDMU—Monogram—Kent Taylor, Margaret Lindsay, John Caradine, Dean Jagger—1944

ALASKA PATROL — MYD — Film Classics — Richard Travis, Helen Westcott, Emory Parnell—1949

ALIAS BILLY THE KID—W—Republic—Sunset Carson, Peggy Stewart, Tom London, Tex Terry—1946

ALIAS MARY SMITH — AD — Mayfair — John Darrow, Gwen Lee, Raymond Hatton, Alec B. Francis—1932

ALIAS THE BAD MAN—W—Tiffany—Ken Maynard, Virginia Browne Faire, Frank Mayo—1931

ALICE IN WONDERLAND—F—Souvaine—Bunin puppets, Stephen Murray, Pamela Brown, Felix Aylmer—(English-made)—1951

ALL THAT MONEY CAN BUY (Devil And Daniel Webster, The) and (Here Is A Man)—D—RKO—James Craig, Simone Simon, Edward Arnold—1941

ALL-AMERICAN CO-ED — C — United Artists — Frances Langford, Marjorie Woodworth, Noah Beery—1941

ALLOTMENT WIVES — D — Monogram — Kay Francis, Paul Kelly, Otto Kruger, Gertrude Michael—1945

AMATEUR CROOK—CD—Victory—Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall—1938

AMATEUR GENTLEMAN, THE—CD—United Artists—Douglas Fairbanks, Jr., Elissa Landi, Gordon Harker, Basil Sydney—(English-made)—1936

AMAZON QUEST—MD—Film Classics—Tom Neal, Carole Mathews, Carole Donne, Joe Crehan—1949

AMBUSH TRAIL—W—PRC—Bob Steele, Syd Saylor, I. Stanford Jolley, Lorraine Miller—1946

AMBUSH VALLEY—W—Reliable—Bob Custer—Victoria Vinton, John Elliott, Eddie Phillips—1936

AMERICAN EMPIRE—AD—United Artists—Richard Dix, Leo Carrillo, Preston Foster, Frances Gifford—1942

AND THEN THERE WERE NONE—MY—20th-Fox—Barry Fitzgerald, Louis Hayward, Walter Huston—1945

ANGEL COMES TO BROOKLYN, AN—MC—Republic—Kaye Dowd, Robert Duke, David Street—1945

ANGEL ON MY SHOULDER—DF—United Artists—Paul Muni, Anne Baxter, Claude Rains—1946

ANGEL STREET—MD—Anton Walbrook, Diana Wynyard, Frank Pettingell, Cathleen Cordell—(English-made)—1952

ANGEL WITH A TRUMPET—D—Snader—Eileen Herlie, Basil Sydney, Norman Woodland, Anthony Bushell—(English-made)—1952

ANGELS WITH BROKEN WINGS—CD—Republic—Binnie Barnes, Gilbert Roland, Billy Gilbert—1941

ANNA KARENINA—D—20th-Fox—Vivien Leigh, Ralph Richardson, Kieron Moore—(English-made)—1948

ANOTHER MAN'S POISON — MD — United Artists—Bette Davis, Gary Merrill—(English-made)—1952

ANYTHING FOR A THRILL—AD—Conn—Frankie Darro, Kane Richmond, June Johnson, Ann Evers—1937

APACHE CHIEF—W—Lippert—Alan Curtis, Tom Neal, Carol Thurston, Russell Hayden—1949

APACHE KID, THE—W—Republic—Don "Red" Barry, Lynn Merrick, Leroy Mason, Robert Fiske—1941

APE, THE—MD—Monogram—Boris Karloff, Getrude Hoffman, Henry Hal, Gene O'Donnell—1940

APE MAN, THE—MD—Monogram—Bela Lugosi, Wallace Ford, Louise Currie, Minerva Urecal—1943

APOLOGY FOR MURDER — MD — PRC—Ann Savage, Hugh Beaumont, Charles D. Brown—1945

APPOINTMENT WITH MURDER—MD—Film Classics—John Calvert, Catherine Craig, Lyle Talbot—1948

ARCH OF TRIUMPH—D—United Artists—Charles Boyer, Ingrid Bergman, Charles Laughton—1948

ARE THESE OUR PARENTS?—MD—Monogram—Helen Vinson, Lyle Talbot, Richard Byron—1944

ARGYLE SECRETS, THE—MD—Film Classics—William Gargan, Marjorie Lord, Ralph Byrd—1948

ARIZONA BOUND—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Luana Walters—1941

ARIZONA DAYS — W — Grand National — Tex Ritter, Ethelind Terry, Syd Saylor—1937

ARIZONA FRONTIER—W—Monogram—Tex Ritter, Slim Andrews, Evelyn Finley, Frank La Rue—1940

ARIZONA GUN BUSTERS — W — PRC — Tim McCoy, Pauline Haddon, Lew Fulton, Forrest Taylor—1940

ARIZONA GUNFIGHTER—W—Republic—Bob Steele, Joan Carmen, Ted Adams, Ernie Adams—1937

ARIZONA ROUNDUP — W — Monogram—Tom Keene, Frank Yaconelli, Sugar Dawn, Jack Ingram—1942

ARIZONA STAGE COACH — W — Monogram — Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune—1942

ARIZONA TERRORS—W—Republic—Don "Red" Barry, Lynn Merrick, Al St. John, Reed Hadley—1942

ARIZONA WHIRLWIND—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Ian Keith—1944

ARKANSAS JUDGE, THE—C—Republic—Leon Weaver, Frank Weaver, June Weaver, Roy Rogers—1941

ARMY GIRL—MD—Republic—Madge Evans, Preston Foster, James Gleason, H. G. Warner—1938

ARMY WIVES—CD—Monogram—Elyse Knox, Marjorie Rambeau, Rich Vallin, Dorothea Kent—1944

ARSON, INC.—MD—Screen Guild—Robert Lowery, Ann Gwynne, Douglas Fowley—1949

ARSON RACKET SQUAD—MD—Republic—Bob Livingston, Rosalind Keith, Jack LaRue—1938

ARSON SQUAD—MD—PRC—Frank Albertson, Robert Armstrong, Grace Gillern, Byron Foulger—1945

ARTHUR TAKES OVER—C—20th-Fox—Lois Collier, Jerome Cowan, Richard Crane—1948

AS YOU LIKE IT—C—20th-Fox—Elizabeth Bergner, Laurence Olivier, Henry Ainley, Sophie Stewart—(English-made)—1936

AS YOU WERE—C—Lippert—William Tracy, Joe Sawyer, Russell Hicks, John Ridgeby—1951

ASSASSIN FOR HIRE — MYMD — Horne-Dietz — Sidney Tafler, Ronald Howard, Katharine Blake, June Rodney—(English-made)—1951

ASSIGNED TO DANGER—MD—Eagle Lion—Gene Raymond, Noreen Nash, Martin Koslick—1948

ATLANTIC CITY—CDMU—Republic—Constance Moore, Brad Taylor, Jerry Colonna, Harry Tylor—1944

ATLANTIC FLIGHT—AD—Monogram—Dick Merrill, Jack Lamble, Paula Stone, Weldon Heyburn—1937

AUGUST WEEKEND—D—Chesterfield—Valerie Hobson, Paul Harvey, Betty Compson—1936

AVALANCHE—MD—PRC—Bruce Cabot, Roscoe Karns, Helen Mowery, Veda Ann Borg—1946

KEY

Abbreviations following titles indicate type of picture.

A—Adventure	MYC—Mystery Comedy
ACD—Action Drama	MDMU—Melodrama with Music
ACMD—Action Melodrama	MYD—Mystery Drama
AD—Adventure Drama	MY—Mystery
ADCOSD—Adult Costume Drama	MU—Musical
ADMY—Adult Mystery	MC or MUC—Musical Comedy
ADMD—Adult Melodrama	MUCD—Musical Comedy Drama
ADD—Adult Drama	MUW—Musical Western
AMD—Adult Melodrama	MUD—Musical Drama
AT—Adventure Travel	MUMD—Musical Melodrama
AUTOMD—Autobiographical Melodrama	MMD—Murder Melodrama
AF—Adventure Fantasy	MMY—Murder Mystery
C—Comedy	MUBIO—Musical Biography
CD—Comedy Drama	N or NOV—Novelty
CDMU—Comedy Drama with Music	OAD—Outdoor Action Drama
CMD—Comedy Melodrama	OD—Outdoor Drama
CMU—Comedy Musical	OMD—Outdoor Melodrama
CMY—Comedy Mystery	PSYD—Pyschological Drama
CMYMU—Comedy Mystery Musical	PSYMD—Pyschological Melodrama
COSD—Costume Drama	RAD—Romantic Adventure Drama
D—Drama	RC—Romantic Comedy
DF—Drama Fantasy	RD—Romantic Drama
DO—Documentary	RE—Religious Film
DOD—Documentary Drama	RCMU—Romantic Comedy Musical
DMU—Drama with Music	RMU—Romantic Musical
DOTMD—Documentary Type Melodrama	S—Spectacle
F—Farce	SF—Satirical Farce
GEDMU—Geographical Drama with Music	SD—Spy Drama
HD—Historical Drama	W—Western
HMD—Historical Melodrama	WC—Western Comedy
MD—Melodrama	WD—War Drama
MYMD—Mstery Melodrama	WMD—Western Melodrama
	WMDMU—Western Melodrama with Music
	WMU—Western Musical

B

BABY FACE MORGAN—CMD—PRC—Mary Carlisle, Richard Cromwell, Robert Armstrong—1942

BACHELOR'S DAUGHTERS—C—United Artists—Gail Russell, Claire Trevor, Adolphe Menjou—1946

BACKLASH—MD—20th-Fox—Jean Rogers, John Eldredge, Richard Travis, Larry Blake—1947

BACK PAGE—AD—General—Peggy Shannon, Russell Hopton, Edwin Maxwell, Sterling Holloway—1934

BACK TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton, Mildred Coles—1948

BAD BOY—D—Atlas—Johnny Downs, Rosalind Keith, Helen MacKellar, Spencer Williams, Jr.—1939

BADGE OF HONOR—AD—Mayfair, Buster Crabbe, Ralph Lewis, Betty Blythe, John Trent—1934

BADMAN'S GOLD—W—United Artists—Johnny Carpenter, Alyn Lockwood, Troy Tarrell—1951

BANDIT QUEEN—MD—Lippert—Barbara Britton, Willard Parker, Philip Reed, Barton MacLane—1950

BANDITS OF THE BADLANDS—W—Republic—Sunset Carson, Peggy Stewart, Si Jenks—1945

BANK ALARM—MD—Grand National—Conrad Nagel, Eleanor Hunt, Vince Barnett, Wilma Francis—1937

BANNERLINE (Young Lovers)—D—Metro—Keefe Brasselle, Sally Forrest, Lionel Barrymore—1951

BARBER OF SEVILLE, THE—MU—Excelsior—Ferruclo Tagliavini, Tito Gobbi, Nelly Corradi, Vito de Farranto—(Italian-made) (English titles)—1947

BAREFOOT BOY — FMD — Monogram—Jackie Moran, Marcia Mae Jones, Ralph Morgan—1938

BARON OF ARIZONA, THE — HD — Lippert — Vincent Price, Ellen Drew, Beulah Bondi—1950

BAR 20 — W — United Artists — William Boyd, Andy Clyde, George Reeves, Dustin Farnum—1943

BAR 20 JUSTICE—FW—Paramount—William Boyd, George "Gabby" Hayes, Russell Hayden—1938

BAR 20 RIDES AGAIN — W — Paramount — William Boyd, Jimmy Ellison, Jean Rouverol, George "Gabby" Hayes—1935

BAR Z BAD MEN—W—Republic—Johnny Mack Brown, Lois January, Tom London, Frank LaRue—1937

BASHFUL BACHELOR, THE—C—RKO—Lum and Abner (Chester Lauch and Norris Goff), Zazu Pitts—1942

BASKETBALL FIX, THE—D—Realart—John Ireland, Vanessa Brown, Marshall Thompson—1951

BARNYARD FOLLIES—MU—Republic—Mary Lee, Rufe Davis, June Storey, Jed Prouty—1940

BATTLE, THE (Sea Battle) and (Thunder in The East)—D—Leon Garganoff—Charles Boyer, Merle Oberon, John Loder—(French-made)—1934

BATTLE OF GREED—W—Crescent—Tom Keene, Gwynne Shipman, James Bush, Jimmy Butler—1937

BATTLE OF THE RAILS—DOC—Mayer-Burstyn—Clarieux Darrand, Desagneaux—(French-made)—1949

BATTLING HOOFER (Something to Sing About)—FCMU—Grand National—James Cagney, Evelyn Daw, William Frawley, Mona Barrie—1937

BATTLING MARSHALL—W—Astor—Sunset Carson, Pat Starling—1950

BEACHCOMBER, THE—AMD—Paramount—Charles Laughton, Elsa Lanchester, Tyrone Guthrie, Robert Newton—(English-made)—1938

BEAUTY PARLOR — D — Chesterfield — Barbara Kent, Joyce Compton, John Harron, Mischa Auer—1932

BECKY SHARP—D—RKO—Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke—1935

BEDSIDE MANNER—C—United Artists—Ruth Hussey, John Carroll, Ann Rutherford—1945

BEFORE MORNING—D—Greenblatt—Leo Carrillo, Taylor Holmes, Lora Baxter, Louise Prussing—1933

BEGGAR'S HOLIDAY—D—Tower—Hardie Albright, J. Farrell MacDonald, Sally O'Neil—1934

BEGGARS IN ERMINE—D—Monogram—Lionel Atwill, H. B. Walthall, Betty Furness—1934

BEHIND CITY LIGHTS—D—Republic—Lynne Roberts, Peter Cookson, Jerome Cowan, Esther Dale—1945

BEHIND GREEN LIGHTS—D—Mascot—Sidney Blackmer, Norman Foster—1935

BEHIND LOCKER DOORS—MD—Eagle Lion—Lucille Bremer, Richard Carlson, Douglas Fowley—1948

BEHIND PRISON BARS (Outer Gate)—MD—Monogram—Ralph Morgan, Kay Linaker, Ben Alexander—1937

BEHIND PRISON WALLS—CD—PRC—Alan Baxter, Gertrude Michael, Tully Marshall—1943

BEHIND STONE WALLS—MD—Mayfair—Robert Elliott, Eddie Nugent, Priscilla Dean, Ann Christy—1932

BEHIND THE MASK—MYMD—Monogram—Kane Richmond, Barbara Reed, George Chandler—1946

BELA LUGOSI MEETS THE BROOKLYN GORILLA (Boys From Brooklyn)—CMD—Realart—Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charlita—1952

BELLS OF SAN FERNANDO—MD—Screen Guild—Donald Woods, Gloria Warren, Shirley O'Hara—1947

BELOW THE BORDER—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Linda Brent—1942

BELOW THE DEADLINE—MD—Monogram—Warren Douglas, Ramsay Ames, Jan Wiley—1946
BENEATH WESTERN SKIES—W—Republic—Bob Livingston, Smiley Burnette, Tom London—1944
BETRAYED (When Strangers Marry)—MYD—Monogram—Dean Jagger, Kim Hunter, Robert Mitchum—1947
BETWEEN FIGHTING MEN—W—World Wide—Ken Maynard, Ruth Hall, Josephine Dunn—1933
BETWEEN MEN—W—Supreme—Johnny Mack Brown, Beth Marion, William Farnum, Earl Dwire—1935
BEWARE OF LADIES—MD—Republic—Donald Cook, Judith Allen, George Meeker, Dwight Fyre—1937
BE YOURSELF—CDMU—United Artists—Fanny Brice, Harry Green, Robert Armstrong—1930
BEYOND BENGAL—ADP—Showmen's—1934
BEYOND THE LAST FRONTIER—W—Republic—Eddie Dew, Smiley Burnette, Robert Mitchum—1943
BEYOND TOMORROW—FDR—RKO—Harry Carey, Aubrey Smith, Charles Winninger—1940
BICYCLE THIEF, THE—D—Mayer-Burstyn—Lamberto Maggiorani, Lianella Carell, Enzo Staivla, Eleva Altieri—(Italian-made) (English titles)—1949
BIG BLUFF, THE—CD—Tower—Reginald Denny, Claudia Dell, Donald Keith, Jed Prouty—1933
BIG BOY RIDES AGAIN—W—First Division—Guinn Williams—1935
BIG FIX, THE—MD—PRC—James Brown, Sheila Ryan, Noreen Nash, Regis Toomey—1947
BIG NEWS—ACD—Pathe—Carole Lombard, Robert Armstrong, Tom Kennedy, Warner Richmond—1929
BIG SHOW-OFF, THE—CDMU—Republic—Arthur Lake, Dale Evans, Lionel Stander, George Meeker—1945
BIG TIMBER—MD—Monogram—Roddy McDowell, Jeff Donnell, Lynn Thomas, Gordon Jones—1950
BIG TIME OR BUST—D—Tower—Regis Toomey, Gloria Shea, Walter Byron, Nat Carr—1934
BIG WHEEL, THE—ACD—United Artists—Mickey Rooney, Thomas Mitchell, Michael O'Shea—1949
BILL CRACKS DOWN—ACD—Republic—Grant Withers, Beatrice Roberts, Judith Allen, Harry Depp—1937
BILLY THE KID'S FIGHTING PALS—W—PRC—Bob Steele, Al "Fuzzy" St. John, Phyllis Adair—1944
BILLY THE KID'S GUN JUSTICE—W—PRC—Bob Steele, Louise Currie, Al "Fuzzy" St. John—1944
BILLY THE KID IN LAW AND ORDER—W—PRC—Buster Crabbe, Al "Fuzzy" St. John—1942
BILLY THE KID IN SANTA FE—W—PRC—Bob Steele, Al "Fuzzy" St. John, Rex Lease, Marin Sais—1941
BILLY THE KID IN TEXAS—W—PRC—Bob Steele, Terry Walker, Al "Fuzzy" St. John, Carleton Young—1940
BILLY THE KID IN THE MYSTERIOUS RIDER—W—PRC—Buster Crabbe, Al St. John, Caroline Burke—1942
BILLY THE KID OUTLAWED—W—PRC—Bob Steele, Al "Fuzzy" St. John, Louise Curry—1940
BILLY THE KID'S RANGE WAR—W—PRC—Bob Steele, Joan Barclay, Al "Fuzzy" St. John—1941
BILLY THE KID'S ROUNDUP—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Carleton Young—1941
BILLY THE KID, SHERIFF OF SAGE VALLEY—W—PRC—Buster Crabbe, Dave O'Brien, Al "Fuzzy" St. John, Maxine Leslie—1942
BILLY THE KID'S SMOKING GUNS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Joan Barclay—1942
BILLY THE KID TRAPPED—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Ann Jeffreys—1942
BILLY THE KID WANTED—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Dave O'Brien—1941
BLACK BOOK, THE—MD—Eagle Lion—Robert Cummings, Arlene Dahl, Richard Basehart—1949
BLACK DOLL, THE—MYD—Universal—Donald Woods, Nan Grey, Edgar Kennedy—1938
BLACK DRAGONS—MD—Monogram—Bela Lugosi, Joan Barclay, George Pembroke—1942
BLACK GOLD—MD—Monogram—Anthony Quinn, Katherine DeMille, Elyse Knox, Ducky Louis—1947
BLACK HILLS—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Shirley Patterson, Terry Frost—1948
BLACK LIMELIGHT—MYD—Alliance—Raymond Massey, Joan Marion, Walter Hudd—(English-made)—1939
BLACK MAGIC—MY—Monogram—Sidney Toler, Mantan Moreland, Frances Chan, Joe Crehan—1944
BLACK MARKET BABIES—MD—Monogram—Ralph Morgan, Kane Richmond, Thala Loring—1945
BLACK MARKET RUSTLERS—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943
BLACK MIDNIGHT—OD—Monogram—Roddy McDowell, Lynn Thomas, Kirby Grant, Damian O'Flynn—1949
BLACK RAVEN, THE—MD—PRC—George Zucco, Wanda McKay, Noel Madison, Bob Randall—1943
BLACKMAIL—MY—Republic—William Marshall, Adele Mara, Ricardo Cortez, Grant Withers—1947
BLACKOUT—MD—United Artists—Conrad Veidt, Valerie Hobson, Hay Petrie—(English-made)—1940
BLAZING ARROWS (Fighting Caravans)—W—Paramount—Gary Cooper, Lily Damita—1931
BLAZING BARRIERS—FACD—Monogram—Frank "Jr." Coghlan, Florine McKinney, Edw. Arnold, Jr.—1937
BLAZING GUNS—W—Monogram—Ken Maynard, Hoot Gibson, LeRoy Mason, Emmett Lynn—1943
BLAZING JUSTICE—W—Spectrum—Bill Cody, Gertrude Messinger, Gordon Griffith, Milt Moranti—1936
BLIND GODDESS, THE—D—J. Arthur Rank Organization—Eric Portman, Anne Crawford, Hugh Williams, Michael Denison—(English-made)—1949
BLOCK BUSTERS—C—Monogram—East Side Kids, Billy Benedict, Jimmy Strand, Bill Chaney—1944
BLOCKADE—AMD—United Artists—Madeleine Carroll, Henry Fonda, Leo Carrillo—1938
BLOCKHEADS—FC—Metro—Stan Laurel, Oliver Hardy, Patricia Ellis, Jimmy Finlayson—1938
BLONDE COMET—MD—PRC—Virginia Vale, Robert Kent, Barney Oldfield, Vince Barnett—1941
BLONDE FOR A DAY—MY—PRC—Hugh Beaumont, Kathryn Adams, Cy Kendall—1946
BLONDE ICE—MD—Film Classics—Robert Paige, Leslie Brooks, Russ Vincent, Michael Whalen—1948
BLONDE SAVAGE—OMD—Eagle Lion—Leif Erickson, Gale Sherwood, Veda Ann Borg—1947
BLOOD ON THE SUN—MD—United Artists—James Cagney, Sylvia Sidney, Wallace Ford—1945
BLUE STEEL—W—Monogram—John Wayne, Eleanor Hunt, George Hayes, Ed Peil—1934
BLUEBEARD—MYMD—PRC—John Carradine, Jean Parker, Nils Asther, Ludwig Stossel—1944
BODY AND SOUL—D—United Artists—John Garfield, Lilli Palmer, Hazel Brooks, Anne Revere—1947
BOHEMIAN GIRL, THE—MU—Metro—Stan Laurel, Oliver Hardy, Thelma Todd, Antonio Moreno—1936
BOILING POINT, THE—W—Allied—Hoot Gibson, Helen Foster, Wheeler Oakman, Bill Robbins—1932
BOLD CABALLERO, THE—AD—Republic—Robert Livingston, Heather Angel, Sig Rumann—1936
BOMBAY WATERFRONT—MD—Union—John Bentley, Patricia Dainton, Peter Grawthorn, Grey Blake—(English-made)—1954
BOMBS OVER BURMA—MD—PRC—Anna May Wong, Noel Madison, Leslie Denison—1942
BONNIE PRINCE CHARLIE—HD—London—David Niven, Margaret Leighton, Morland Graham, John Laurie—(English-made)—1952
BONNIE SCOTLAND—C—Metro—Laurel and Hardy—1935
BOOTHILL BANDITS—W—Monogram—Ray Corrigan, John King, Max Terhune, Jean Brooks—1942
BOOTHILL BRIGADE—W—Republic—Johnny Mack Brown, Claire Rochelle, Frank LaRue—1937
BOOTS OF DESTINY—W—Grand National—Ken Maynard, Claudia Dell, Vince Barnett—1938
BORDER BADMEN—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Lorraine Miller—1945
BORDER BANDITS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Riley Hill—1946
BORDER BUCKAROOS—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Christine McIntyre—1943
BORDER CABALLERO—W—Puritan—Tim McCoy, Lois January, Ted Adams, J. Frank Glendon—1936
BORDER DEVILS—AD—Artclass—Harry Carey, Kathleen Collins, Niles Welsh—1932
BORDER FEUD—W—PRC—Marshall "Lash" LaRue, Al "Fuzzy" St. John, Bob Duncan, Brad Slavin—1947
BORDER OUTLAWS—W—Eagle Lion—Spade Cooley, Maria Hart, Bill Edwards, Bill Kennedy—1950
BORDER PATROL—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, Russell Simpson—1943
BORDER PATROLMEN, THE—AD—20th-Fox—George O'Brien, Polly Ann Young, Smiley Burnette—1936
BORDER PHANTOM—W—Republic—Bob Steele, Harley Wood, Don Barclay, Frank Ball—1937
BORDER RANGERS—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Pamela Blake—1950
BORDER ROMANCE—W—Tiffany—Armida, Don Terry, Marge Kane, Victor Potel—1930
BORDER VIGILANTES—W—Paramount—William Boyd, Russell Hayden, Andy Clyde—1941
BORDERLAND—W—Paramount—William Boyd, James Ellison, George "Gabby" Hayes—1937
BORN TO BE WILD—ACD—Republic—Ralph Byrd, Doris Weston, Ward Bond, Bentley Hulett—1938
BORN TO FIGHT—AD—Conn—Frankie Darro, Kane Richmond, Jack LaRue, Frances Grant—1936
BORN TO GAMBLE—D—Republic—Onslow Stevens, H. B. Warner, Maxine Doyle—1935
BORN TO SPEED—MD—PRC—Johnny Sands, Terry Austin, Don Castle, Frank Orth—1947
BORROWED HERO—MD—Monogram—Alan Baxter, Florence Rice, John Hamilton—1941
BORROWED WIVES—D—Tiffany—Rex Lease, Vera Reynolds, Nita Morton, Paul Hurst—1930
BOSS OF BIG TOWN (Boss Of The City)—MD—PRC—John Litel, Florence Rice, H. B. Warner, Jean Brooks—1942
BOSS OF RAWHIDE—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Neil O'Day—1943
BOSS OF THE CITY (Boss Of Big Town)—MD—PRC—John Litel, Florence Rice, H. B. Warner—1942
BOWERY AT MIDNIGHT—MD—Monogram—Bela Lugosi, John Archer, Wanda McKay, Tom Neal—1942
BOWERY BLITZKRIEG—ACD—Monogram—East Side Kids, Leo Gorcey, Bobby Jordan, Warren Hull, Bobby Stone—1941
BOWERY BOY—MD—Republic—Dennis O'Keefe, Louise Campbell, Jimmy Lydon, Helen Vinson—1941
BOWERY CHAMPS—CMD—Monogram—East Side Kids, Anne Sterling, Gabriel Dell, Frank Jaquet—1944
BOY, A GIRL, AND A DOG, A—CD—Frank—Sharyn Moffet, Jerry Hunter, Lionel Stander—1945
BOY OF THE STREETS—MD—Monogram—Jackie Cooper, Maureen O'Connor, Kathleen Burke—1937
BOYS OF THE CITY—MYD—Monogram—East Side Kids, Bobby Jordan, Leo Gorcey—1940
BOYS FROM BROOKLYN (Bela Lugosi Meets the Brooklyn Gorilla)—CMD—Realart—Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charlita—1952
BOY'S REFORMATORY—MD—Monogram—Frankie Darro, Grant Withers, David Durand—1939
BRAND OF FEAR—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Tom London—1949
BRAND OF HATE—W—William Steiner—Bob Steele, Lucille Brown, George Hayes, Archie Ricks—1934
BRANDED MEN—W—Tiffany—Ken Maynard, June Clyde, Irving Bacon, Billy Bletcher—1931
BREAKING THE ICE—CD—RKO—Bobby Breen, Charley Ruggles, Dolores Costello, Irene Dare—1938
BREED OF THE BORDER—W—Monogram—Bob Steele, Marion Byron, Ernie Adams, Wilfred Lucas—1933
BREWSTER'S MILLIONS—C—United Artists—Dennis O'Keefe, Helen Walker, Eddie "Rochester" Anderson, June Havoc—1945
BRIDE OF THE GORILLA—MD—Realart—Lon Chaney, Barbara Payton, Tom Conway—1951
BRIDE FOR HENRY, A—C—Monogram—Anne Nagel, Warren Hull, Henry Mollison, Claudia Dell—1937
BRIDGE OF SAN LUIS REY, THE—D—United Artists—Lynn Bari, Akim Tamiroff, Francis Lederer—1944
BRIDGE OF SIGHS—D—Invincible—Jack LaRue, Onslow Stevens, Dorothy Tree, Walter Byron—1936
BRILLIANT MARRIAGE—D—Invincible—Joan Marsh, Lawson Trent, Ray Walker, Inez Courtney—1936
BROADWAY BIG SHOT, THE—CD—PRC—Ralph Byrd, Virginia Vale, William Harrigan, Dick Rush—1942
BROADWAY LIMITED—C—United Artists—Victor McLaglen, Dennis O'Keefe, Patsy Kelly—1941
BROKEN DREAMS—D—Monogram—Randolph Scott, Martha Sleeper, Beryl Mercer—1933
BROKEN MELODY—DMU—Olympic—John Garrick, Merle Oberon—(English-made)—1934
BROKEN STRINGS—CD—International Road Shows—Clarence Muse, Cyril Lewis, Tommie Moore—1940
BROOKLYN ORCHID—C—United Artists—William Bendix, Joe Sawyer, Marjorie Woodworth—1942
BROTHERS, THE—D—Universal—Patricia Roc, Will Fyffe, Maxwell Reed—(English-made)—1948
BRUTE MAN, THE—MD—PRC—Tom Neal, Jane Adams, Peter Whitney, Jan Wiley—1946
BUCKSKIN FRONTIER—W—United Artists—Richard Dix, Jane Wyott, Lee J. Cobb—1943
BUFFALO BILL RIDES AGAIN—W—Screen Guild—Richard Arlen, Jennifer Holt, Gil Patrick—1947
BULLDOG EDITION—ACD—Republic—Ray Walker, Evalyn Knapp, Regis Toomey, Cy Kendall—1936
BULLETS AND SADDLES—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943
BUNGALOW 13—MYD—20th-Fox—Tom Conway, Margaret Hamilton, Richard Cromwell—1948
BURIED ALIVE—HMD—Casolaro—Milly Vitale, Paul Muller, Evi Maltagliati, Tina Lattanzi—(Italian-made) (English titles)—1951
BURIED ALIVE—DOMD—PRC—Beverly Roberts, Robert Wilcox, George Penbroke, Ted Osborn—1939
BURMA VICTORY—DO—WB—(English-made)—1945
BURN 'EM UP BARNES—AD—Mascot—Frankie Darro, Jask Mulhall, Lola Lane, Julian Rivero—1935
BURNING CROSS, THE—MD—Screen Guild—Hank Daniels, Virginia Patton, Raymond Bond—1947
BURNING GOLD—AD—Republic—William Boyd, Judith Allen, Lloyd Ingraham, Fern Emmett—1936
BURY ME DEAD—MYC—PRC—Cathy O'Donnell, June Lockhart, Hugh Beaumont, Mark Daniels—1947
BUSH CHRISTMAS—MD—Universal—Chips Rafferty, John Fernside—(Australian-made)—1947
BUSH PILOT—MD—Screen Guild—Rochelle Hudson, Jack LaRue, Austice Willis, Frank Perry—1947
BUSHWACKERS, THE—OMD—Realart—John Ireland, Wayne Morris, Lawrence Tierney, Lon Chaney—1952
BY APPOINTMENT ONLY—D—Invincible—Lew Cody, Sally O'Neill, Aileen Pringle, Marceline Day—1933

C

CAGED FURY—MD—Paramount—Richard Denning, Sheila Ryan, Mary Beth Hughes—1948
CALABOOSE—WC—United Artists—Jimmy Rogers, Noah Beery, Jr., Mary Brian, Bill Henry—1943
CALIFORNIA GOLD RUSH—W—Republic—Wild Bill Elliott, Bobby Blake, Alice Fleming—1946
CALIFORNIAN, THE (Gentlemen From California)—W—Fox—Ricardo Cortez, Marjorie Weaver—1937
CALL OF THE FOREST—OAD—Lippert—Robert Lowery, Ken Curtis, Charlie Hughes, Tom Hanly—1950
CALL OF THE JUNGLE—MD—Monogram—Ann Corio, James Bush, John Davidson, Claudin Dell—1944
CALL OF THE KLONDIKE—MD—Monogram—Kirby Grant, Anne Gwynne, Tom Neal, Chinook—1950
CALL OF THE MESQUITEERS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938
CALL OF THE PRAIRIE—W—Paramount—William Boyd, Jimmy Ellison, George "Gabby" Hayes—1936
CALL OF THE SOUTH SEAS—MD—Republic—Janet Martin, Allan Lane, Adele Mara—1944
CALLING ALL CARS—AD—Empire—Jack LaRue, Lillian Miles, Jack Morton, Harry Holman—1935
CALLING ALL MARINES—MD—Republic—Donald Barry, Helen Mack, Warren Hymer, Robert Kent—1939
CAMPUS RHYTHM—MC—Monogram—Gale Storm, Johnny Downs, Robert Lowery, Daug Leavitt—1943
CAMPUS SLEUTH—MYC—Monogram—Freddie Stewart, June Preisser, Warren Mills, Noel Neill—1948
CANNONBALL EXPRESS—ACD—Sono Art-World Wide—Rex Lease, Tom Moore, Lucille Browne—1932
CANTERVILLE GHOST, THE—Metro—Charles Laughton, Robert Young, Margaret O'Brien—1944
CAPTAIN CALAMITY—AD—Regal—George Houston, Marian Nixon, Vince Barnett, Jean Torena—1936
CAPTAIN CAUTION—MD—United Artists—Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot—1940
CAPTAIN FURY—MD—United Artists—Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—1939
CAPTAIN MOONLIGHT—MD—(No production credit)—John Garrick, Winifred Shotter, Stanley Holloway, John Stuart—(English-made)—1940
CAPTAIN SIROCCO (Pirates of Capri, The)—RAD—Film Classics—Louis Hayward, Binnie Barnes—1949
CAPTAIN TUGBOAT ANNIE—CMD—Republic—Jane Darwell, Edgar Kennedy, Charles Gordon—1945
CAPTURED IN CHINATOWN—ACD—Superior—Marlon Shilling, Charles Delaney, Paul Ellis—1935
CARAVAN TRAIL, THE—MUW—PRC—Eddie Dean, Al LaRue, Emmett Lyna, Jean Carlin—1946
CAREER GIRL—DMU—PRC—Frances Langford, Edward Norris, Iris Adrian, Craig Wood—1943
CARETAKER'S DAUGHTER, THE—F—Beverly—Hugh Wakefield, Derek Bond—(English-made)—1953
CARMEN—MD—Superfilm—Viviane Romance, Jean Marais, Lucien Coedel—(French-made)—1946
CARNEGIE HALL—DMU—United Artists—Marsha Hunt, William Prince, Frank McHugh—1947
CARNIVAL LADY—AD—Goldsmith—Boots Mallory, Allen Vincent, Donald Kerr, Rollo Lloyd—1933
CARYL OF THE MOUNTAINS—OD—Reliable—Rin Tin Tin, Jr., Francis X. Bushman, Jr., Lois Wilde—1936
CASANOVA IN BURLESQUE—CMU—Republic—Joe E. Brown, June Havoc, Dale Evans, Ian Keith—1944
CASBAH—RDMU—Universal—Yvonne De Carlo, Tony Martin, Peter Lorre, Marta Toren—1948
CASE OF THE BABY SITTER—CD—Screen Guild—Tom Neil, Allen Jenkins, Pamela Blake—1947
CASTAWAYS, THE (The Cheaters)—CD—Republic—Joseph Schildkraut, Billie Burke, Eugene Pallette—1945
CATHERINE THE GREAT—D—United Artists—Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Gerald duMaurier—(English-made)—1934

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CATMAN OF PARIS, THE—MY—Republic—Carl Esmond, Leonore Aubert, Adele Mara—1946
CATTLE QUEEN, THE—W—Eagle-Lion—Maria Hart, Drake Smith, William Fawcett—1951
CATTLE STAMPEDE — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Reed Howes, Ed Cassidy—1943
CAUGHT—PSYD—Metro—James Mason, Barbara Bel Geddes, Robert Ryan, Ruth Brady—1949
CAUGHT CHEATING — C — Tiffany — Charlie Murray, George Sidney, Nita Mortan, Robert Ellis—1931
CAUGHT IN THE ACT—C—PRC—Henry Armetta, Iris Meredith, Robert Baldwin, Charles Miller—1941
CAVALCADE OF THE WEST—W—Diversion—Hoot Gibson, Rex Lease, Marion Shilling—1936
CAVALIER OF THE WEST—W—Artclass—Harry Carey, Kane Richmond, George "Gabby" Hayes—1931
CAVALRY—W—Republic—Bob Steele, Frances Grant, Karl Hackett, Hal Price—1936
CHALLENGE, THE—OD—Film Alliance—Robert Douglas, Luis Trenker—(Foreign-made)—1939
CHAMPAGNE FOR CAESAR—C—United Artists—Ronald Coleman, Celeste Holm, Vincent Price—1950
CHANDU THE MAGICIAN — MD — 20th-Fox — Edmond Lowe, Irene Ware, Bela Lugosi—1932
CHARLIE CHAN AT MONTE CARLO—MY—20th-Fox—Warner Oland, Keye Luke, Virginia Field—1937
CHARLIE CHAN AT THE CIRCUS—MY—20th-Fox—Warner Oland, Keye Luke, George Brasno—1936
CHARLIE CHAN AT THE OLYMPICS—MYD—20th-Fox—Warner Oland, Allan Lane, Keye Luke—1937
CHARLIE CHAN AT THE OPERA—MY—20th-Fox—Warner Oland, Boris Karloff, Keye Luke—1936
CHARLIE CHAN AT THE RACE TRACK—MY—20th-Fox—Warner Oland, Keye Luke, Helen Wood—1936
CHARLIE CHAN AT THE WAX MUSEUM—MD—20th-Fox—Sidney Toler, Sen Yung, Joan Valerie—1940
CHARLIE CHAN AT TREASURE ISLAND—MYD—20th-Fox—Sidney Toler, Cesar Romero, Sen Yung—1939
CHARLIE CHAN IN CASTLE IN THE DESERT—MD—20th-Fox—Sidney Toler, Arleen Whelan—1942
CHARLIE CHAN IN DEAD MEN TELL—MY—20th-Fox—Sidney Toler, Sheila Ryan, Sen Yung—1941
CHARLIE CHAN IN HONOLULU—MY—20th-Fox—Sidney Toler, Phyllis Brooks, Sen Yung—1938
CHARLIE CHAN IN LONDON—MY—20th-Fox—Warner Oland, Drue Leyton, Raymond Miliand—1934
CHARLIE CHAN IN MURDER OVER NEW YORK—MYD—20th-Fox—Sidney Toler, Marjorie Weaver, Robert Lowery, Ricardo Cortez—1940
CHARLIE CHAN IN PANAMA—MD—20th-Fox—Sidney Toler, Jean Rogers, Lionel Atwill—1940
CHARLIE CHAN IN PARIS—MY—20th-Fox—Warner Oland, Mary Brian, Thomas Beck—1935
CHARLIE CHAN IN RENO—MYD—20th-Fox—Sidney Toler, Ricardo Cortez, Phyllis Brooks—1939
CHARLIE CHAN IN RIO—MD—20th-Fox—Sidney Toler, Mary Beth Hughes, Ted North, Victor Jory—1941
CHARLIE CHAN IN SHANGHAI—MY—20th-Fox—Warner Oland, Irene Hervey, Charles Locher—1935
CHARLIE CHAN IN THE BLACK CAMEL—MY—20th-Fox—Warner Oland, Sally Ellers, Bela Lugosi, Robert Young—1931
CHARLIE CHAN IN THE CITY OF DARKNESS—MD—20th-Fox—Sidney Toler, Lynn Bari—1939
CHARLIE CHAN IN THE SECRET SERVICE—MY—Monogram—Sidney Toler, Gwen Kenyon—1943
CHARLIE CHAN ON BROADWAY—MY—20th-Fox—Warner Oland, Keye Luke, Joan Marsh—1937
CHARLIE CHAN'S MURDER CRUISE—MD—20th-Fox—Sidney Toler, Morlorie Weaver, Sen Yung—1940
CHARLIE CHAN'S SECRET — MY — 20th-Fox—Warner Oland, Rosina Lawrence, Charlie Quigley—1936
CHASE, THE—MD—United Artists—Robert Cummings, Michele Morgan, Peter Lorre, Steve Cockran—1946
CHASING TROUBLES—MD—Monogram—Frankie Darro, Marjorie Reynolds—1940
CHEATERS, THE (The Castoways)—CD—Republic—Joseph Schildkraut, Billie Burke, Eugene Pallette, Ona Munson—1945
CHEATING BLONDES — CD — Capitol — Thelma Todd, Ralf Harolde, Inez Courtney, Milton Wallis—1933
CHECK YOUR GUNS—WMU—Eagle Lion—Eddie Deon, Roscoe Ates, Nancy Gates—1947
CHECKERED COAT, THE—MD—20th-Fox—Tom Conway, Hurd Hatfield, Noreen Nash, James Seay—1948
CHEERS FOR MISS BISHOP—D—United Artists—Martha Scott, William Gargan, Sterling Holloway—1941
CHEERS OF THE CROWD—AD—Republic—Russell Hopton, Irene Ware, Bradley Page—1935
CHEROKEE FLASH, THE—W—Republic—Sunset Carson, Linda Sterling, Tom London, Roy Barcroft—1945
CHEYENNE KID—W—Monogram—Jack Randall, Louise Stanley, Kenneth Duncan, Frank Yaconelli—1940
CHEYENNE TAKES OVER—W—Eagle Lion—Lash LaRue, Al "Fuzzy" St. John, Nancy Gates—1947
CHEYENNE WILDCAT—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Francis McDonold—1944
CHICAGO KID, THE—MD—Republic—Don Barry, Otto Kruger, Tom Powers, Lynne Roberts—1945
CHILDREN OF THE WILD — MD — Pennant — Helen Hughes, James Bush, Leroy Mason—1939
CHILDREN ON TRIAL—D—English Films—Non-professionals—(English-made)—1947
CHINA'S LITTLE DEVILS — MD — Monogram — Harry Carey, Paul Kelly, Ducky L. Louie—1945
CHINATOWN AFTER DARK—AD—Rex Lease, Barbara Kent, Edmund Breese, Carmel Myers—1931
CHINESE BUNGALOW (The Chinese Den)—MD—Film Alliance—Paul Lukas, Jane Baxter, Kay Walsh, Robert Douglas—(English-made)—1941
CHINESE CAT, THE—MY—Monogram—Sidney Toler, Benson Fong, Mantan Moreland—1944
CHINESE DEN, THE (Chinese Bungolow)—MD—Film Alliance—Paul Lukas, Jane Baxter, Kay Walsh, Robert Douglas—(English-made)—1941
CHINESE RING, THE — MYMD — Monogram — Roland Winters, Mantan Moreland, Warren Douglas—1947
CHRISTMAS EVE (Sinners' Holiday)—CD—United Artists—George Brent, Randolph Scott, George Raft, Joan Blondell—1947
CHUMP AT OXFORD, A — C — United Artists — Stan Laurel, Oliver Hardy—(English-made)—1940
CINDERELLA SWINGS IT—C—RKO—Guy Kibbe, Gloria Warren, Helen Parrish, Dick Hogan—1943
CIPHER BUREAU—MD—Grand National—Leon Ames, Charlotte Wynters, Don Dillaway—1938
CIRCUMSTANTIAL EVIDENCE—MD—20th-Fox—Michael O'Shea, Lloyd Nolon, Trudy Marshall—1945
CIRCUS GIRL — AD — Republic — June Travis, Robert Livingston, Donald Cook, Betty Compson—1937
CIRCUS SHADOWS — AD — Peerless — Dorothy Wilson, Kane Richmond, Russell Hopton—1935
CITADEL OF CRIME—MD—Republic—Bob Armstrong, Frank Albertson, Linda Hayes, Paul Fix—1941
CITY LIMITS—CD—Monogram—Frank Craven, Sally Blane, Ray Walker, Claude Gillingwater—1934
CITY LIMITS—CD—Monogram—Frank Albertson, Jed Prouty, Lorna Gray, Kathryn Sheldon—1941
CITY OF MISSING GIRLS—MD—Screen Guild—John Archer, H. B. Warner, Astrid Allwyn—1941
CITY OF SILENT MEN—MD—PRC—Frank Albertson, June Lang, Jan Wiley, Richard Clark—1942
CITY PARK—D—Chesterfield—Sally Blaine, Hale Hamilton, Matty Kemp, John Harron—1934
CITY WITHOUT MEN—MD—Columbia—Linda Darnell, Michael Duane, Edgar Buchanan—1943
CLANCY STREET BOYS—CD—Monogram—East Side Kids, Noah Beery, Lita Ward, Ric Vallin—1943
CLEARING THE RANGE—W—Capitol—Hoot Gibson, Sally Ellers, Hopper Atchley—1931
CLOISTERED—RE—Best—Foreign-made—1936
CLUB HAVANA—MDMU—PRC—Tom Neal, Margaret Lindsay, Don Douglas, Isabelita—1945
CLUTCHING HAND, THE—MD—Stage and Screen—Jack Mulhall, Marion Shilling—1936
C-MAN—MD—Film Classics—Dean Jagger, John Carradine, Lotti Elwen, Harry Landers—1949
COASTAL COMMAND — DOCD — RKO — (English-made)—1943
COBRA STRIKES, THE—MD—Eagle Lion—Sheila Ryan, Richard Fraser, Leslie Brooks, Herbert Heyes—1948
CODE OF THE CACTUS—W—Victory—Tim McCoy, Ben Corbett, Dorothy Short, Ted Adams—1939
CODE OF THE FEARLESS—W—Spectrum—Fred Scott, Claire Rochelle, John Merton—1939
CODE OF THE MOUNTED—W—Ambassador—Kermit Maynard, Robert Warwick, Jim Thorpe—1935
CODE OF THE RANGERS—W—Monogram—Tim McCoy, Rex Lease, Judith Ford, Frank LaRue—1938
CODE OF THE SADDLE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Riley Hill—1947
COLORADO KID, THE — W — Republic — Bob Steele, Marion Weldon, Karl Hackett, Ted Adams—1937
COLORADO PIONEERS — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft—1945
COLORADO SERENADE — WMU — PRC — Eddie Dean, David Sharpe, Roscoe Ates, Mary Kenyon—1946
COLT COMRADES—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, George Reeves—1943
COME ON, COWBOYS!—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Willie Fung—1937
COME OUT FIGHTING—C—Monogram—Leo Gorcey, Huntz Hall, Bill Benedict, Gabriel Dell—1945
COMMAND PERFORMANCE—D—Tiffany—Neil Hamilton, Una Merkel, Helen Ware, Albert Gran—1931
CONFIDENTIAL—AD—Mascot—Donald Cook, Evalyn Knapp, Warren Hymer, J. Carrol Naish—1935
CONQUEST OF CHEYENNE—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1946
CONTENDER, THE—MD—PRC—Buster Crabbe, Arline Judge, Julie Gibson, Donald Mayo—1944
CONVICTED—MD—Artclass—Jameson Thomas, Aileen Pringle, Harry Meyers, Dorothy Christy—1931
CONVICT'S CODE, THE — FMD — Monogram — Robert Kent, Anne Nagel, Sidney Blackmer—1935
CONVICTS AT LARGE—MD—Principal—Ralph Forbes, Paula Stone, William Royle, John Kelly—1938
CONVOY—ACD—RKO—Clive Brook, John Clements, Edward Chapman—(English-made)—1941
COPACABANA — CMU — UA — Groucho Marx, Carmen Miranda, Steve Cochran, Andy Russell—1947
CORPSE VANISHES, THE — MD — Monogram — Bela Lugosi, Luana Walters, Tristram Coffin—1942
CORREGIDOR—MD—PRC—Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks—1943
CORRIDOR OF MIRRORS—D—Universal—Eric Portman Edna Romney—(English-made)—1948
CORSAIR—MD—United Artists—Chester Morris, Alison Lloyd, William Austin, Frank McHugh—1931
CORSICAN BROTHERS, THE—MD—United Artists—Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff, J. Carrol Naish—1941
COSMO JONES IN THE CRIME SMASHER—CMD—Frank Graham, Gale Storm, Edgar Kennedy—1943
COUNTERFEITERS, THE—MYMD—20th-Fox—John Sutton, Doris Merrick, Lon Chaney—1948
COUNT OF MONTE CRISTO, THE—MD—United Artists—Robert Donat, Elissa Landi, Louis Calhern—1938
COUNTESS OF MONTE CRISTO, THE—CMU—Universal—Sonja Henie, Olga San Juan, Dorothy Hart—1948
COUNTRY FAIR—MUC—Republic—Eddie Foy, Jr., June Clyde, Guinn Williams, William Demarest—1941
COUNTRY GENTLEMEN—C—Republic—Ole Olsen, Chic Johnson, Joyce Compton, Lila Lee—1941
COUNTY FAIR—D—Monogram—Rory Calhoun, Jane Nigh, Florence Bates, Warren Douglas—1950
COURAGEOUS AVENGER—W—Supreme—Johnny Mack Brown, Helen Erickson—1935
COURAGEOUS DR. CHRISTIAN, THE—MD—RKO—Jean Hersholt, Dorothy Lovett, Tom Neal—1940
COURAGEOUS MR. PENN — HD — Hoffberg — Clifford Evans, Deborah Kerr—(English-made)—1943
COURTIN' TROUBLE—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont—1949
COURTNEY AFFAIR, THE—D—Snader—Anna Neagle, Michael Wilding—(English-made)—1952
COVER UP—MD—United Artists—William Bendix, Dennis O'Keefe, Barbara Britton, Art Baker—1949
COVERED TRAILER, THE—CD—Republic—James Gleason, Lucile Gleason, Russell Gleason—1939
COVERED WAGON DAYS—W—Republic—Robert Livingston, Raymond Hatton, Duncan Renaldo—1940
COWBOY COMMANDOS, THE—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1946
COWBOY COUNSELLOR, THE—W—Allied—Hoot Gibson, Sheila Monners, "Bill" Robbins—1931
COWBOY FROM SUNDOWN — W — Monogram — Tex Ritter, Pauline Haddon, Roscoe Ates—1940
COWBOY HOLIDAY—W—Beacon—Big Boy Williams Janet Chandler, Dick Alexander—1934
COWBOY MILLIONAIRE, THE—W—20th-Fox—George O'Brien, Evalyn Bostock, Edgar Kennedy—1935
COWBOYS FROM TEXAS—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1939
CRASHING THRU — ACD — Monogram — James Newill, Warren Hull, Jean Carmen, Milburn Stone—1939
CRASHING THRU—W—Monogram—Whip Wilson, Andy Clyde, Christine Larson, Tristam Coffin—1949
CRASHIN' THROUGH DANGER — ACD — Excelsior — Ray Walker, Big Boy Williams—1938
CRIME, INC.—MD—PRC—Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill—1945
CRIME OF DR. CRESPI, THE—MD—Republic—Eric von Stroheim, Dwight Frye, Paul Guilfoyle—1935
CRIME OF THE CENTURY — MD — Republic — Michael Browne, Martin Kosleck, Betty Shaw—1946
CRIME ON THE HILL—MD—BID—Sally Blane, Sir Niael Playfair—(Enalish-made)—1934
CRIME OVER LONDON — ACD — Gaumont-British — Margot Grahame, Paul Cavanaugh, Basil Sidney, Joseph Cawthorn—(English-made)—1938
CRIME PATROL, THE — AD — Empire — Ray Walker, Geneva Mitchell, Herbert Corthell—1936
CRIMES AT THE DARK HOUSE—HOMD—Times—Tod Slaughter, Sylvia Marriott—(English-made)—1942
CRIMINAL INVESTIGATOR—MD—Monogram — Robert Lowery, Edith Fellowes, John Miljan—1942
CRIMINALS WITHIN—MY—PRC—Eric Linden, Ann Doran, Constance Worth, Donald Curtis—1941
CRIMSON CIRCLE, THE—MD—Duworld—Hugh Wakefield, Alfred Drayton, Noah Beery—1936
CRIMSON KEY, THE—MYD—20th-Fox—Kent Taylor, Doris Dowling. Dennis Hoey, Louise Currie—1947
CRIMSON ROMANCE—MD—Mascot—Ben Lyon, Sari Maritza, Eric Von Stroheim, James Bush—1934
CROOKED CIRCLE, THE — MYD — World Wide — Ben Lyon, Zasu Pitts, James Gleason—1932
CROOKED ROAD, THE—MD—Republic—Edmund Lowe, Irene Hervey, Henry Wilcoxon, Paul Rix—1940
CROOKED WAY, THE—D—United Artists—John Payne, Sonny Tufts, Ellen Drew, Rhys Williams—1949
CROSS EXAMINATION—MD—Artclass—Sally Blane, H. B. Warner, Natalie Moorhead—1932
CROSS STREETS—D—Chesterfield—Anita Louise, Johnny Mack Brown, Claire Windsor, Niles Welch—1934
CROSSED TRAILS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Lynne Corner—1948
CRUSADER, THE—MD—Majestic—Evelyn Brent, H. B. Warner, Lew Cody, Ned Sparks—1932
CRYSTAL BALL, THE—C—United Artists—Paulette Goddard, Ray Milland, Virginia Field—1943
CURLEY—C—United Artists—Frances Rafferty, Larry Olson, Eilene Janssen, Dala Belding—1947
CURTAIN AT EIGHT—D—Majestic—Dorothy Mackaill, C. Aubrey Smith, Paul Cavanaugh—1934
CURTAIN FALLS—D—Chesterfield—Henrietta Grosman, Dorothy Lee, Holmes Herbert, John Darrow—1934
CUSTER'S LAST STAND—W—Stage and Screen—Rex Lease, William Farnum, Jack Mulhall—1936
CYCLONE RANGER—W—Spectrum—Bill Cody, Nena Quartaro, Eddie Gribbon, Jerry Ellis—1935

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D.O.A. — MYMD — United Artists — Edmond O'Brien, Pamela Britton, Luther Adler—1950
DALTON GANG, THE—W—Lippert—Don Barry, Robert Lowery, James Millican, Betty Adams—1949
DANCE, GIRL, DANCE—D—Invincible—Alan Dinehart, Evalyn Knapp, Edword Nugent, Gloria Shea—1933
DANCING FEET — MD — Republic — Ben Lyon, Joan Mdrsh, Eddie Nugent, Isabell Jewell—1936
DANCING MAN—CD—Pyramid—Judith Allen, Reginald Denny, Edmund Breese, Natalie Moorhead—1934
DANCING PIRATE—CD—RKO—Frank Morgan, Steffi Duna, Louis Alberni, Charles Collins—1936
DANGER AHEAD — AD — Monogram — James Newill, Dorothea Kent, Dave O'Brien, John Dilson—1940
DANGER FLIGHT—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone—1939
DANGER ON THE AIR—MY—Universal—Donald Words, Nan Gray, William Lundigan—1938
DANGER TRAILS—W—First Division—Big Boy Williams—1935
DANGER VALLEY—W—Monogram—Jack Randall, Louis Wilde, Charles King, Earl Dwire—1937
DANGERI WOMEN AT WORK—C—PRC—Patsy Kelly, Mary Brian, Isabel Jewell, Wanda McKay—1943
DANGER ZONE—MD—Lippert—Hugh Beaumont, Edward Brophy, Richard Travis, Tom Neal—1951
DANGEROUS CARGO (Hell's Corgo)—MD—Times—Robert Newton, Walter Rilla—(English-made)—1940
DANGEROUS HOLIDAY — OD — Republic — Ray Hould, Hedda Hopper, Jack LaRue, Lynn Roberts—1937
DANGEROUS INTRUDER — MD — PRC — Charles Arnt, Veda Ann Borg, Richard Powers—1945
DANGEROUS LADY—ACD—PRC—June Storey, Nell Hamilton, Douglas Fowley, John Holland—1941
DANGEROUS MILLIONS—MYMD—20th-Fox—Kent Taylor, Dona Drake, Tala Birell—1946
DANGEROUS MONEY — MYMD — Monogram — Sidney Toler, Gloria Warren, Victor Sen Young—1946
DANGEROUS PASSAGE — MD — Paramount — Robert Lowery, Phyllis Brooks, Charles Arnt—1944
DANGEROUS YEARS—D—20th-Fox—Marilyn Monroe, Jerome Cowan, Jean Rogers—1947
DANIEL BOONE—AD—RKO—George O'Brien, Heather Angel, John Carradine, Ralph Forbes—1936
DANNY BOY—D—PRC—Robert "Buzzy" Henry, Ralph Lewis, Sybil Merritt, Helen Brown—1945
DAREDEVILS OF THE CLOUDS—MD—Republic—Bob Livingston, Mae Clark, Grant Withers—1948
DARING DAUGHTERS — D — Capitol — Marian Marsh, Kenneth Thompson, Joan Marsh—1933

DARK ALIBI—MY—Monogram—Sidney Toler, Mantan Moreland, Ben Carter, Benson Fong—1946
DARK HOUR, THE — D — Chesterfield — Ray Walker, Irene Ware, Hobart Bosworth—1936
DARK JOURNEY—MD—United Artists—Conrad Veldt, Vivian Leigh—(English-made)—1937
DARK MIRROR, THE—PD—Universal—Olivia de Havilland, Lew Ayres, Thomas Mitchell—1946
DARK SANDS—MD—Record—Paul Robeson, Henry Wilcoxon, Wallace Ford—(English-made)—1938
DAUGHTER OF THE WEST—W—Film Classics—Phillp Reed, Martha Vickers, Donald Woods—1949
DAWN EXPRESS—MD—PRC—Michael Whalen, Ann Nagel, William Bakewell—1942
DAWN OF THE GREAT DIVIDE—W—Monogram—Buck Jones, Raymond Hatton, Rex Bell—1942
DAWN RIDER, THE—W—Monogram—John Wayne, Marion Burns, Yakima Canutt, Reed Howes—1935
DAYS OF BUFFALO BILL—W—Republic—Sunset Carson, Peggy Stewart, Tom London—1946
DEADLINE—W—Astor—Sunset Carson, Pat Starling, Al Terry, Pat Gleason—1948
DEADLINE FOR MURDER — MYMD — 20th-Fox — Paul Kelly, Sheila Ryan, Kent Taylor—1946
DEAD MEN WALK—MD—PRC—George Zucco, Mary Carlisle, Nedrick Young, Dwight Frye—1943
DEAD OR ALIVE — MUW — PRC — Tex Ritter, Dave O'Brien, Guy Wilkerson, Marjory Clements—1944
DEADLY GAME, THE—MD—Monogram—Charles Farrell, June Lang, John Miljan—1941
DEADWOOD PASS—W—Freuler—Tom Tyler, Wally Wales, Lafe McKee, Alice Dahl, Bill Nestel—1933
DEAR MURDERER — MD — Universal — Eric Portman, Greta Gynt, Dennis Price—(English-made)—1948
DEATH FROM A DISTANCE—MD—Invincible—Russell Hopton, Lola Lane, Lee Kohlmar, Lew Kelly—1935
DEATH IS A MOCKERY—D—Realart—Donald Houston, Katherine Byron—(English-made)—1953
DEATH KISS, THE—MD—World Wide—David Manners, Adrienne Ames, Bela Lugosi, John Wray—1933
DEATH RIDES THE PLAINS—W—PRC—Bob Livingston, Al St. John, Nica Doret, Ray Bennett—1943
DEATH RIDES THE RANGE—W—Colony—Ken Maynard, Fay McKenzie, Ralph Peters—1940
DEATH VALLEY—MD—Screen Guild—Robert Lowery, Helen Gilbert, Nat Pendleton—1946
DEATH VALLEY OUTLAWS—W—Republic—Don "Red" Barry, Lynn Merrick, Milburn Stone—1941
DEATH VALLEY RANGERS—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Linda Brent—1943
DECOY — MYMD — Monogram — Jean Gillie, Edward Norris, Herbert Rudley, Robert Armstrong—1946
DELIGHTFULLY DANGEROUS—CD—United Artists—Jane Powell, Constance Moore, Ralph Bellamy, Arthur Treacher—1945
DELINQUENT DAUGHTERS—MD—PRC—June Carlson, Fifi D'Orsay, Teala Loring, Mary Boyard—1944
DELINQUENT PARENTS—MD—Progressive—Doris Weston, Maurice Murphy, Terry Walker—193B
DEMON BARBER OF FLEET STREET, THE—MD—Select—Tod Slaughter, Eve Lester—(English-made)—1939
DEMON FOR TROUBLE, A—AD—Steiner—Don Alvarado, Gloria Shea, Nick Stuart—1934
DEPUTY MARSHAL—W—Lippert—Jon Hall, Frances Langford, Dick Foran, Julie Bishop—1949
DESERT BANDIT—W—Republic—Don "Red" Barry, Lynn Merrick, William Haade—1941
DESERT GUNS—W—Beaumont—Conway Tearle, Margaret Morris, William Gould, Bud Buster—1936
DESERT JUSTICE—W—Atlantic—Jack Perrin, Warren Hymer, Marvin Dowling, Roger Williams—1936
DESERT PATROL—W—Republic—Bob Steele, Marion Weldon, Rex Lease, Ted Adams—1938
DESERT PHANTOM, THE—W—Supreme—John Mack Brown, Sheila Manners, Karl Hackett—1936
DESERT TRAIL—W—Monogram—John Wayne, Mary Kornman, Paul Fix, Edward Chandler—1935
DESERT VICTORY — DOC — 20th-Fox — (English-made)—1943
DESPERATE ADVENTURE, A—MD—Republic—Ramon Navarro, Marian Marsh, Eric Blore—1938
DESPERATE CARGO—MD—PRC—Ralph Byrd, Carol Hughes, Julie Duncan, Jack Mulhall—1941
DETECTIVE KITTY O'DAY—MYD—Jean Parker, Peter Cookson, Tim Ryan, Veda Ann Borg—1944
DETOUR—MD—PRC—Tom Neal, Ann Savage, Claudia Drake, Edmund MacDonald—1945
DEVIL AND DANIEL WEBSTER, THE (All That Money Can Buy) and (Here Is A Man)—D—RKO—James Craig, Simone Simon, Anne Shirley, Edward Arnold—1941
DEVIL BAT—MD—PRC—Bela Lugosi, Suzanne Kaaren, Dave O'Brien, Guy Usher—1940
DEVIL BAT'S DAUGHTER—MD—PRC—Rosemary LaPlanche, John James, Michael Hale—1946
DEVIL ON HORSEBACK, THE—MUW—Grand National—Lill Damita, Fred Keating, Del Compo—1936
DEVIL ON WHEELS, THE—MD—PRC—Noreen Nash, Darryl Hickman, Jan Ford, James Cardwell—1947
DEVIL PAYS OFF, THE—MD—Republic—J. Edward Bromberg, Osa Massen, William Wright—1941
DEVIL PLAYS — MD — Chesterfield — Jameson Thomas, Florence Brihon, Thomas Jackson—1931
DEVIL RIDERS—W—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1943
DEVIL WITH HITLER, THE (Furious Phony, The)—C—United Artists—Alan Mowbray, Bobby Watson, George E. Stone—1942
DEVIL'S CARGO—MYMD—Film Classics—John Calvert, Rochelle Hudson, Roscoe Karns—1948
DIAMOND TRAIL—W—Monogram—Rex Bell, Frances Rich, Lloyd Whitlock, Bud Osborne, 1933
DIAMONDS AND CRIME (Hi Diddle Diddle)—C—United Artists—Martha Scott, Dennis O'Keefe—1943
DINNER AT THE RITZ—D—20th-Fox—Annabella, David Niven, Paul Lukas—(Foreign-made)—1937
DISCARDED LOVERS—D—Tower—Natalie Moorhead, Russell Hopton, J. Farrell MacDonald—1932
DIVORCE—D—Monogram—Kay Francis, Bruce Cabot, Helen Mack, Craig Reynolds—1945
DIVORCE OF LADY X—CD—United Artists—Merle Oberon, Laurence Oliver, Binnie Barnes, Ralph Richardson—(English-made)—193B
DIXIE JAMBOREE—CMU—Frances Langford, Guy Kibee, Eddie Quillan, Charles Butterworth—1944
DIZZY DAMES—C—Liberty—Marjorie Rambeau, Florine McKinney, Fuzzy Knight—1936
DOCK OF NEW ORLEANS—MYD—Monogram—Roland Winters, Victor Sen Young—1948
DOCKS OF NEW YORK—MD—Monogram—Leo Gorcey, Huntz Hall, Bill Benedict, Bud Gorman—1945
DOCKS OP SAN FRANCISCO—MD—Mayfair—Mary Nolan, Jason Robards, Marjorie Beebe—1932
DR. CHRISTIAN MEETS THE WOMEN—CD—RKO—Jean Hersholt, Edgar Kennedy—1940
DOCTORS DON'T TELL—MD—Republic—John Beal, Florence Rice, Edward Norris, Ward Bond—1941
DON BOSCO — D — Gina — Palo Rosmino, Ferdinand Mayer—(Italian-made)—1936
DON RICARDO RETURNS—MD—PRC—Fred Coby, Isabelita, Paul Newlan, Anthony Warde—1946
DON'T GAMBLE WITH STRANGERS—D—Monogram—Kane Richmond, Bernadene Hayes—1946
DOOMED AT SUNDOWN—W—Republic—Bob Steele, Lorraine Harvey, Earl Dwire—1937
DOOMED CARAVAN—W—Paramount—William Boyd, Russell Hayden, Andy Clyde—1941
DOOMED TO DIE—MY—Monogram—Boris Karloff, Marjorie Reynolds, Grant Withers—1940
DOUBLE CROSS—MD—PRC—Kane Richmond, Pauline Moore, Wynne Bigson, John Miljan—1941
DOUBLE DEAL—MD—International—Jeni Le Gon, Monte Hawley, F. E. Miller, Florence O'Brien—1940
DOUBLE EXPOSURE—CD—Paramount—Chester Morris, Nancy Kelly, Jane Farrar, Phillip Terry—1944
DOUBLE IDENTITY (Hurricane Smith)—MD—Republic—Ray Middleton, Jane Wyatt—1941
DOUBLE LIFE—D—Universal—Ronald Colman, Signe Hasso, Edmond O'Brien, Shelley Winters—1948
DOUBLE TROUBLE — C — Monogram—Harry Langdon, Charles Rogers, Catherine Lewis—1941
DOUGHNUTS AND SOCIETY—C—Mascot—Louise Fazenda, Eddie Nugent, Ann Rutherford—1936
DOWN IN ARKANSAS—CD—Republic—Ralph Byrd, Leon Weaver, Elviry, Frank Weaver—1938
DOWN MISSOURI WAY—MUCD—PRC—Martha O'Driscoll, John Carradine, Eddie Dean—1946
DOWN TEXAS WAY—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Luana Walters—1942
DOWN THE WYOMING TRAIL—W—Monogram—Tex Ritter, Horace Murphy, Mary Brodell—1939
DOWN TO THE SEA—ACD—Republic—Russell Hardie, Ben Lyon, Ann Rutherford, Fritz Lieber—1936
DRAGNET—MYD—Screen Guild—Henry Wilcoxon, Mary Brian, Douglas Dumbrille, Virginia Dale—1947
DRAGNET, THE — AD — Burroughs-Tarzan — Rod LaRocque, Marion Nixon, Betty Compson—1936
DRAGNET PATROL—AD—Mayfair—Glen Tryon, Vera Reynolds, Marjorie Beebe, Vernon Dent—1932
DREAMING LIPS—D—United Artists—Elizabeth Bergner, Raymond Massey, Romney Brant—1937
DREAMING OUT LOUD—CD—RKO—Lum and Abner, Frances Langford, Frank Craven—1940
DRESSED TO KILL—MYMD—Universal—Basil Rathbone, Nigel Bruce, Patricia Morison—1946
DRIFTER, THE—W—PRC—Buster Crabbe, Al St. John, Carol Parker, Kermit Maynard—1944
DRIFTIN' KID, THE—W—Monogram—Tom Keene, Betty Miles, "Rusty" Frank Yaconelli—1941
DRIFTIN' RIVER—MUW—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Bill Fawcett—1946
DRIFTING ALONG—MUW—Monogram—Johnny Mack Brown, Lynne Carver, Raymond Hatton—1946
DRIFTING SOULS—D—Tower—Lois Wilson, Theodore von Eltz, Raymond Hatton, Gene Gowling—1932
DRIFTING WESTWARD—W—Monogram—Jack Randall, Frank Yaconelli, Edna Duran, Julian Rivera—1939
DRIFTWOOD — CD — Republic—Ruth Warrick, Walter Brennan, Dean Jagger, H. B. Warner—1947
DRUMS—MD—United Artists—Sabu, Valerie Hobson, Raymond Massey—(English-made)—1938
DRUMS OF DESTINY—HMD—Crescent—Tom Keene, Edna Lawrence, Bud Buster, Robert Fiske—1937
DRUMS OF JEOPARDY—MD—Tiffany—Warner Oland, June Collyer, Lloyd Hughes, George Fawcett—1931
DRUMS OF THE DESERT—MD—Monogram—Ralph Byrd, Lorna Gray, Manton Moreland—1940
DUDE RANGER, THE—W—20th-Fox—George O'Brien, Irene Hervey, Leroy Mason, Henry Hall—1934
DUDE WRANGLER—W—World Wide—George Duryea, Lina Basquette, Francis X. Bushman—1930
DUDES ARE PRETTY PEOPLE—C—United Artists—Jimmy Rogers, Noah Beery, Jr.—1942
DUEL WITHOUT HONOR—D—IFE—Massimo Girotti, Annette Back, Constance Dowling, Rolando Lupi—(Italian-made)—(English titles)—1953
DUKE COMES BACK, THE—MD—Republic—Allan Lane, Heather Angel, John Russell, Ben Welden—1937
DUKE OF THE NAVY—C—PRC—Ralph Byrd, Stubby Krueger, Veda Ann Borg, Herbert Crothell—1942
DUKE OF WEST POINT—CD—United Artists—Louis Hayward, Tom Brown, Joan Fontaine—1938
DURANGO VALLEY RAIDERS — W — Republic — Bob Steele, Louise Stanley, Karl Hacket—1938
DYNAMITE CANYON — W — Monogram—Tom Keene, Evelyn Finley, Sugar Dawn, Slim Anderson—1941
DYNAMITE RANCH—W—World Wide—Ken Maynard, Ruth Hall, Alan Roscoe, Arthur Hoyt—1932

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EAGLE'S BROOD, THE—W—Paramount—William Boyd, Jimmy Ellison, William Farnum—1935
EARL OF PUDDLESTONE—C—Republic—James Gleason, Lucile Gleason, Russell Gleason—1940
EASY MONEY—D—Invincible—Onslow Stevens, Kay Linaker, Noel Madison, Alan Vincent—1936
EASY MONEY—CD—Eagle Lion—Greta Gynt, Dennis Price, Jack Warner—(English-made)—1949
EDGE OF THE WORLD—AMD—Pax—Finlay Currie, John Lawrie, Belle Chrystal—(English-made)—1938
EL PASO KID, THE—W—Republic—Sunset Carson, Marie Harmon, Hank Patterson, Post Park—1946
ELEPHANT BOY—MD—United Artists—Sabu, W. E. Holloway, Walter Hudd—(English-made)—1937
ELEVENTH COMMANDMENT — D — Allied — Marian Marsh, Theodore Von Eltz, Alan Hale—1933
EMERGENCY LANDING — MD — PRC — Forrest Tucker, Carol Hughes, Evelyn Brent, Emmett Vogan—1941
EMEPEROR'S NIGHTINGALE, THE—NOV—Rembrandt—Anderson fairy tale with puppets narrated by Boris Karloff—(Foreign-made)—1951
ENCHANTED FOREST — DF — PRC — Edmund Lowe, Brenda Joyce, Billy Severn, Harry Davenport—1945
END OF THE RIVER, THE—MD—Universal—Sabu, Raymond Lavell—(English-made)—1948
END OF THE ROAD—MD—Republic—Edward Norris, John Abbott, June Storey, Jonathan Hale—1944
ENEMY OF THE LAW—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Kay Hughes—1945
ENEMY OF WOMEN — D — Monogram — Paul Andor, Claudia Drake, H. B. Warner—1944
ESCAPADE — D — Invincible—Anthony Bushell, Sally Blane, Jameson Thomas, Thomas Jackson—1932
ESCAPE BY NIGHT—MD—Republic—Dean Jagger, Anne Nagel, Steffi Duna, William Hall—1937
ESCAPE FROM YESTERDAY — AD — Hoffberg — Jean Gabin, Annabella—(French-made)—1939
ESCAPE TO PARADISE—CDMU—RKO—Bobby Breen, Kent Taylor, Marla Shelton, Joyce Compton—1939
ETERNALLY YOURS — CD — United Artists — Loretta Young, David Niven, Hugh Herbert—1939
EVERYBODY'S DANCIN'—CMU—Lippert—Spade Cooley, Richard Lane, Barbara Woodell—1950
EVERYMAN'S LAW—W—Supreme—Johnny Mack Brown, Beth Marion, Frank Campeau—1936
EXILE EXPRESS—D—Grand National—Jack Holt, C. Henry Gordon, Ralph Morgan—1939
EXILED TO SHANGHAI—AD—Republic—Wallace Ford, June Travis, Dean Jagger, Arthur Lake—1937
EXPOSURE—MD—Capital—Lila Lee, Walter Byron, Mary Doran, Bryant Washburn—1932
EXTRAVAGANCE — D — Tiffany — June Collyer, Lloyd Hughes, Owen Moore, Dorothy Christy—1930
EYE WITNESS—D—Eagle Lion—Robert Montgomery, Leslie Banks, Felix Aylmer—(English-made)—1950

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F. B. I. GIRL—MD—Lippert—Cesar Romero, George Brent, Audrey Totter, Tom Drake—1951
FABULOUS DORSEYS, THE—BIDMU—United Artists—Jimmy Dorsey, Tommy Dorsey, Janet Blair—1947
FABULOUS JOE — C — United Artists — Walter Abel, Margot Grahame, Marie Wilson—1947
FABULOUS SUZANNE, THE — RC — Republic — Barbara Britton, Rudy Vallee, Otto Krueger—1946
FACE OF MARBLE, THE—MD—Monogram—John Carradine, Claudia Drake, Robert Shayne—1945
FACES IN THE FOG—D—Republic—Jane Withers, Paul Kelly, Lee Patrick, John Litel—1944
FALL GUY—MD—Monogram—Clifford Penn, Robert Armstrong, Teala Loring, Elisha Cook, Jr.—1947
FALL IN—C—United Artists—William Tracy, Joe Sawyer, Robert Barratt, Jean Porter—1943
FALL OF THE HOUSE OF USHER—MD—Bernard-Mason—Kay Tendeter—(English-made)—1952
FALLING IN LOVE—C—Times—Charles Farrell, Mary Lawson, Gregory Ratoff—1936
FALSE COLORS—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Tom Seidel—1943
FALSE FACES—MD—World Wide—Lowell Sherman, Peggy Shannon, Lila Lee, Berton Churchill—1932
FALSE FACES—MD—Republic—Stanley Ridges, Bill Henry, Rex Williams, Veda Ann Borg—1943
FALSE PRETENSES—D—Chesterfield—Irene Ware, Sidney Blackmer, Betty Compson—1935
FAME AND THE DEVIL—FANC—Lippert—Mischa Auer, Marilyn Buford—(Italian-made)—1953
FAME IS THE SPUR—D—Oxford—Michael Redgrave, Rosamund John—(English-made)—1949
FANGS OF THE WILD—MD—Astor—Dennis Moore, Luana Walters, Tom London—1942
FAREWELL AGAIN—MD—United Artists—Leslie Banks, Sebastian Shaw, Flora Robson, Patricia Hilliard—(English-made)—1938
FARGO EXPRESS—W—World Wide—Ken Maynard, Helen Mack, Roy Stewart, Paul Fix—1933
FASHION MODEL—MD—Monogram—Robert Lowery, Marjorie Weaver, Tim Ryan, Lorna Gray—1945
FAST BULLETS—W—Reliable—Tom Tyler, Rex Lease, Margaret Nearing, Al Bridge—1936
FATAL HOUR, THE—MYD—Monogram—Boris Karloff, Grant Withers, Marjorie Reynolds—1940
FATAL WITNESS, THE—MD—Republic—Evelyn Ankers, Richard Fraser, Barbara Everest—1945
FATHER MAKES GOOD — C — Monogram — Raymond Walburn, Walter Catlett, Mary Stuart—1950
FATHER STEPS OUT—C—Monogram—Frank Albertson, Jed Prouty, Lorna Gray, Kathryn Sheldon—1941
FATHER'S WILD GAME—CD—Monogram—Raymond Walburn, Walter Catlett, Gary Gray—1950
FEAR—MYMD—Monogram—Warren Williams, Anne Gwynne, Peter Cookson, James Cardwell—1945
FEAR IN THE NIGHT—MD—Paramount—Paul Kelly, Kay Scott, DeForrest Kelley, Ann Dorn—1947
FEATHERED SERPENT, THE—MY—Monogram—Roland Winters, Keye Luke, Victor Sen Young—1949
FEDERAL AGENCY — W — Republic — William Boyd, Charles A. Browne, Irene Ware—1936
FEDERAL BULLETS — MD — Monogram — Milburn Stone, Zeffie Tilbury, Terry Walker—1937
FEDERAL FUGITIVES—MD—PRC—Neil Hamilton, Doris Day, Victor Varconi, Charles Wilson—1941
FEDERAL MAN—MD—Eagle Lion—William Henry, Pamela Blake, Robert Shayne, Lyle Talbot—1950
FEDERAL MANHUNT—MD—Republic—Bob Livingston, June Travis, Ben Welden, Sibyl Harris—1939
FEMALE FUGITIVE—MD—Monogram—Evelyn Venable, Craig Reynolds, Reed Hadley, John Kelly—1938

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FENCE RIDERS — W — Monogram—Whip Wilson, Andy Clyde, Reno Browne, Riley Hill—1950

FEUD MAKER, THE—W—Republic—Bob Steele, Marion Weldon, Karl Hackett, Frank Ball—1938
FEUD OF THE TRAIL—W—Victory—Tom Tyler, Harlene Woad, Milburn Morante—1937
FEUD OF THE WEST—W—Diversion—Hoot Gibson, Buzz Barton, Reed Howes, Robert Kortman—1936
FIESTA — MUC — United Artists — Ann Ayars, George Negrete, Armida, George Givat—1941
FIFTEEN WIVES—D—Invincible—Conway Tearle, Noel Francis, Natalie Moorhead—1934
FIFTH COLUMNS SQUAD (Spies In The Air)—MD—Film Alliance—Barry K. Barnes, Roger Livesey, Jaan Marion, Basil Radford—(English-made)—1940
52ND STREET—CMU—United Artists—Ian Hunter, Leo Carillo, Pat Paterson, Ella Logan—1937
FIGHTING BACK—CD—20th-Fox—Paul Langton, Jean Rogers, Gary Gray, Joe Sawyer—1948
FIGHTING BILL CARSON—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Kay Hughes, Stan Jolley—1945
FIGHTING CARAVANS (Blazing Arrows)—W—Paramount—Gary Cooper, Lily Domito—1931
FIGHTING CHAMP, THE—W—Monogram—Bob Steele, Arletta Duncan, Charles King, Kit Guard—1932
FIGHTING GENTLEMAN, THE—AD—Freuler—William Collier, Jr., Josephine Dunn—1932
FIGHTING HERO, THE—W—Steiner—Tom Tyler, Renee Borden, Edward Hearn, Dick Battiler—1934
FIGHTING MAD — ACD — Monogram—Jimmy Newill, Sally Blaine, Benny Rubin—1939
FIGHTING MUSTANG—MUW—Astor—Sunset Carson, Al Terry, Pat Starling, Polly McKay—1948
FIGHTING PARSON—W—Allied—Hoot Gibson, Marceline Day, Robert Frazer, Stanley Blystone—1933
FIGHTING PILOT, THE—AD—Ajax—Richard Talmadge, Gertrude Messinger, Robert Frazer—1935
FIGHTING PIONEERS—W—Resolute—Rex Bell, Ruth Mix, Buzz Barton, Stanley Blystone—1935
FIGHTING RANGER—W—Monogram—Johnny Mack Brown, Raymond Hatton, Christine Larson—1948
FIGHTING RENEGADE — W — Victory — Tim McCoy, Joyce Bryant, Ben Corbett, Ted Adams—1939
FIGHTING ROOKIE, THE—AD—Mayfair—Jack La Rue, Ada Ince, DeWitt Jennings, Matthew Betz—1934
FIGHTING SEA MONSTERS—N—Adventure—1943
FIGHTING STALLION, THE—OD—Eagle Lion—Bill Edwards, Doris Merrick, Forrest Taylor—1950
FIGHTING TEXANS, THE—Monogram—Rex Bell, Luana Walters, Betty Mack, Gordon DeMain—1933
FIGHTING THOROUGHBREDS — MD — Republic — Ralph Byrd, Mary Carlisle, Robert Allen—1939
FIGHTING TROOPER, THE—W—Ambassador—Kermit Maynard, Barbara Worth, Robert Fraser—1934
FIGHTING VALLEY—W—PRC—Tex O'Brien, Jim Newill, Guy Wilkerson, Patti McCarty—1943
FIGHTING VIGILANTES, THE—W—Eagle Lion—"Lash" LaRue, Al "Fuzzy" St. John, Jennifer Holt—1947
FILE 113—D—Hollywood—Lew Cody, Mary Nolan, William Collier, Jr., Clara Kimball Young—1932
FINGERPRINTS DON'T LIE — MD — Lippert — Richard Travis, Sheila Ryan, Sid Melton, Tom Neal—1951
FIREBALL, THE—MD—20th-Fox—Pat O'Brien, Mickey Rooney, Marilyn Monroe, Beverly Tyler—1950
FIRETRAP, THE—AD—Empire—Norman Foster, Evalyn Knapp, Sidney Blackmer, Oscar Apfel—1935
FISHERMAN'S WHARF—MDMU—RKO—Babby Breen, Leo Carillo, Henry Armetta, Lee Patrick—1939
FIT FOR A KING—C—RKO—Joe E. Brown, Helen Mack, Paul Kelly, Harry Davenport—1937
FLAME OF THE WEST—W—Manogram—Johnny Mack Brown, Raymond Hatton, Joan Woodbury—1945
FLAMING BULLETS—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Patricia Knox—1945
FLAMING HEARTS—RD—Cosmopolitan—Lillian Harvey, Esmond Knight—(English-made)—1950
FLAMING LEAD—W—Nat Saland—Ken Maynard, Eleanor Stewart, Walter Long, Tom London—1939
FLAMING SIGNAL, THE — ACD — Invincible — Noah Beery, Micha Auer, Marceline Day—1933
FLASHING GUNS — W — Monogram — Johnny Mack Brown, Raymond Hattan, Riley Hill—1947
FLESH AND BLOOD — D — Snader — Richard Todd, Glynis Johns—(English-made)—1952
FLIGHT AT MIDNIGHT—MD—Republic—Phil Regan, Jean Parker, Noah Beery, Jr.—1939
FLIGHT TO NOWHERE—MD—Screen Guild—Alan Curtis, Evelyn Ankers, Jack Holt—1946
FLIRTING WITH DANGER — AD — Monogram—Robert Armstrong, William Cagney, Edgar Kennedy—1934
FLYING BLIND — ACD — Paramount — Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—1941
FLYING DEUCES, THE—C—RKO—Stan Laurel, Oliver Hardy, Jean Parker, Reginald Gardiner—1939
FLYING FISTS—ACD—Victory—Herman Brix, Jeanne Martel, Fuzzy Knight, Farrell MacDonald—1937
FLYING FOOL—AD—British International—Henry Kendall, Benita Hume—(English-made)—1931
FLYING SERPENT, THE — MD — PRC — George Zucco, Ralph Lewis, Hope Kramer, Eddie Acuff—1946
FLYING WILD—MD—Monogram—Leo Gorcey, Bobby Jordan, Joan Barclay, Dave O'Brien—1941
FLYING WITH MUSIC—MU—United Artists—Marjorie Woodworth, George Givot—1942
FOG ISLAND—MD—PRC—George Zucco, Lionel Atwill, Jerome Cowan, Sharon Douglas—1945
FOLLOW THAT WOMAN—MYC—Paramount—William Gargan, Nancy Kelly, Regis Toomey—1945
FOLLOW THE LEADER—CMD—Monogram—East Side Kids, Joan Marsh, Jack La Rue—1944
FOLLOW YOUR HEART — CDMU — Republic — Marion Talley, Michael Bartlett, Nigel Bruce—1936
FOLLY TO BE WISE—C—Fine Arts—Alastair Sim, Martita Hunt, Rolond Culver—(English-made)—1954
FORBIDDEN JUNGLE—MD—Eagle Lion—Don Harvey, Forrest Taylor, Robert Cabal, Alyce Louis—1950
FORBIDDEN MUSIC — Operetta — World — Jimmy Durante, Richard Tauber, Diana Napier—1939
FORBIDDEN TERRITORY—MD—Hoffberg—Gregory Ratoff, Binnie Barnes—(English-made)—1938
FORBIDDEN TRAILS—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Tristram Coffin—1941
FORCE OF EVIL—MD—Metro—John Garfield, Beatrice Pearson, Thomas Gomez, Roy Roberts—1949
FORCED LANDING — MD — Paramount — Eva Gabor, Richard Arlen, J. Carrol Naish, Nils Asther—1941
FOREIGN AGENT — MD — Monogram — John Shelton, Gale Storm, Ivan Lebedeff, George Travell—1942
FOREIGN CORRESPONDENT — MD — United Artists—Joel McCrea, Loraine Day, Herbert Marshall, George Sanders—1940
FOREVER AND A DAY—MD—RKO—Brian Aherne, Charles Laughton, Ida Lupino—1943
FOREVER YOURS (They Shall Have Faith)—D—Monogram—Gale Storm, C. Aubrey Smith, John Mack Brown, Conrad Nagel—1944
FORGED PASSPORT—MD—Republic—Paul Kelly, June Lang, Lyle Talbat, Billy Gilbert—1939
FORGOTTEN—D—Invincible—Lee Kohlmar, June Clyde, William Collier, Jr., Leon Waycoff—1933
FORGOTTEN GIRLS—MD—Republic—Louise Platt, Donald Woods, Wynne Gibson, Jack LaRue—1940
FORGOTTEN WOMEN — D — Monogram—Elyse Knox, Veda Ann Borg, Edward Norris—1949
FORTY NINERS, THE—W—Freuler—Tom Tyler, Betty Mack, Al Bridge, Fern Emmett—1932
FORTY THIEVES—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers—1944
40,000 HORSEMEN — ACD — Goodwill — Grunt Taylor, Betty Bryant—(Australian-made)—1941
FOUND ALIVE—ACD—Ideal—Barbara Bedford, Maurice Murphy, Robert Frazer—1933
FOUR DAYS LEAVE—C—Film Classics—Cornel Wilde, Josette Day—(Made in Switzerland)—1950
FOUR FACES WEST—WD—United Artists—Joel McCrea, Frances Dee, Charles Bickford—1948
FOUR FEATHERS—HACD—United Artists—Ralph Richardson, C. Aubrey Smith—(English-made)—1939
FOUR IN A JEEP—D—United Artists—Viveca Lindfors, Ralph Meeker—(Foreign-made)—1951
FOUR JUST MEN (The Secret Four)—MYD—Monogram—Hugh Sinclair, Griffith Jones—(English-made)—1939
FOR YOU I DIE—MD—Film Classics—Cathy Downs, Paul Laughton, Mischa Auer—1947
FRANKIE AND JOHNNIE—MD—RKO—Helen Morgan, Chester Morris, Florence Reed—1935
FRECKLES COMES HOME—CMD—Monagram—Johnny Downs, Gale Storm, Mantan Moreland—1942
FREDDIE STEPS OUT — MUC — Monogram — Freddie Stewart, Charles Barnett, June Preisser—1946
FREEDOM OF THE SEAS—D—BIP—Clifford Mollison, Wendy Barrie—(English-made)—1934
FRENCH KEY, THE — MY — Republic — Albert Dekker, Mike Mazurki, Evelyn Ankers—1946
FRENCH LEAVE—CMD—Monogram—Jackie Cooper, Jackie Coogan, Ralph Sanford, Curt Bois—1948
FRENZY—MYD—Four Continents—Derrick De Marney, Frederick Valk, Joan Seton—(English-made)—1946
FRIENDLY ENEMIES — CD — United Artists — Charles Winninger, Charles Ruggles, Nancy Kelly—1942
FRISCO WATERFRONT—AD—Republic—Ben Lyon, Helen Twelvetrees, Rod La Rocque, Russell Hopton—1935
FRONTIER AGENT — W — Monogram — Johnny Mack Brown, Raymond Hatton, Reno Blair—1948
FRONTIER CRUSADER—W—PRC—Tim McCoy, Dorothy Short, Lou Fulton, Carl Hackett—1940
FRONTIER DAYS—W—Spectrum—Bill Cody, Ada Inee, Bill Cody, Jr., Vic Potel—1934
FRONTIER FEUD—W—Monogram—Johnny Mack Brown, Raymond Hatton, Dennis Moore—1945
FRONTIER FUGITIVES—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Larraine Mitte—1945
FRONTIER JUSTICE—W—First Division—Hoot Gibson, Jane Barnes, Richard Cramer—1936
FRONTIER OUTLAWS—W—PRC—Buster Crabbe, Al St. John, Frances Gladwin, Marin Said—1944
FRONTIER SCOUT — W — Grand National — George Houston, Al St. John, Dave O'Brien—1938
FRONTIER TOWN—W—Grand National—Tex Ritter, Ann Evers, Don Marion, Horace Murphy—1937
FRONTIER VENGEANCE — W — Republic — Don "Red" Barry, Betty Moran, George Offerman, Jr.—1940
FRONTIERSMAN, THE—W—Paramount—William Boyd, George Hayes, Russell Hayden—1938
FRUSTRATION—D—Four Continents—Holger Lowenadler, Anna Lindahl—(Foreign-made)—1949
FUGITIVE OF THE PLAINS—W—PRC—Buster Crabbe, Al St. John, Maxine Leslie, Jack Ingram—1943
FUGITIVE ROAD—MD—Invincible—Eric Von Stroheim, Vera Engels, Leslie Fentan—1934
FUGITIVE VALLEY—W—Monogram—The Range Busters, Julie Duncan, Glenn Stranger—1941
FUN ON A WEEKEND — C — United Artists — Eddie Bracken, Priscilla Lane, Tom Conway—1947
FURIOUS PHONY, THE (Devil With Hitler, The)—C—United Artists—1942
FURY AND THE WOMAN—D—Rialto—William Gargan, Molly Lamont, James McGrath—1937
FUZZY SETTLES DOWN—WC—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1944

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G. I. HONEYMOON—C—Monogram—Gale Storm, Peter Cookson, Arlene Judge, Frank Jenks—1945
G. I. JANE—CMU—Lippert—Jean Porter, Tom Neil, Iris Adrian, Jimmie Dodd—1951
G. I. WAR BRIDES—RD—Republic—Anna Lee, James Ellison, William Henry, Doris Lloyd—1946
GALLANT FOOL, THE—W—Monogram—Bob Steele, Arletta Duncan, George Hayes, John Elliott—1933
GALLANT LADY — MD — PRC — Rose Hobart, Sidney Blackmer, Claire Rochelle, Lynn Starr—1942
GALLOPING DYNAMITE — W — Ambassador — Kermit Maynard, Ariane Allen, John Merton—1937
GALLOPING MAJOR, THE—C—Souvaine—Basil Radford, Jimmy Hanley—(English-made)—1951
GALLOPING ROMEO — W — Monogram — Bob Steele, Doris Hill, George Hayes, Lafe McKee—1933
GAMBLING DAUGHTERS—MD—PRC—Cecilia Parker, Roger Pryor, Robert Baldwin, Gale Storm—1941
GAMBLING TERROR, THE—W—Republic—Johnny Mack Brown, Iris Meredith, Charlie King—1937
GANG BULLETS—MD—Monogram—Ann Nagel, Robert Kent, Charles Trowbridge, Morgan Wallace—1938
GANG'S ALL HERE, THE—MD—Monogram—Frankie Darro, Marcia Mae Jones, Jackie Moran—1941
GANGS, INC.—MD—PRC—Joan Woodbury, Jack LaRue, Alan Ladd, Linda Ware—1943
GANGS OF CHICAGO—MD—Republic—Lloyd Nolan, Barton MacLane, Lola Lane, Dwight Frye—1940
GANGS OF NEW YORK—MD—Republic—Charles Bickford, Ann Dvorak, Wynne Gibson—1938
GANGS OF THE WATERFRONT—MD—Republic—Bob Armstrong, Stephanie Bachelor—1945
GANGSTER'S BOY—MD—Monogram—Jackie Cooper, Lucy Gilman, Robert Warwick—1938
GANGSTER'S DEN — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Sidney Logan—1945
GANGSTERS OF THE FRONTIER—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson—1944
GAS HOUSE KIDS—D—PRC—Robert Lowery, Billy Halop, Teala Laring, Les Livingston—1946
GAS HOUSE KIDS GO WEST—CMD—PRC—Emory Parnell, Chili Williams, Vince Barnett—1947
GAS HOUSE KIDS IN HOLLYWOOD—MD—Eagle Lion—Carl "Alfalfa" Switzer, Benny Bartlett—1947
GAY DESPERADO, THE — C — United Artists — Ida Lupino, Nino Martini, Leo Carillo—1936
GAY INTRUDERS—C—20th-Fox—John Emery, Tamara Geva, Leif Erickson, Roy Roberts—1948
GAY INTRUDERS, THE—D—Four Continents—Godfrey Tearle, Jeanne de Casalis—(English-made)—1946
GAY LOVE—MU—Marcy—Sophie Tucker, Florence Desmond, Garry March—(English-made)—1936
GAY SWORDSMAN, THE—ADD—United International—Maria Conale, Franca Marzi—(French and Belgian-made)—1953
GAY VAGABOND, THE—C—Republic—Roscoe Karns, Ruth Donnelly, Ernest Truex—1941
GEISHA GIRL—CMD—Realart—Martha Hyer, William Andrews, Dekao Yokoo—(Made in Japan)—1952
GENTLEMAN AFTER DARK, A—MD—United Artists—Brian Donlevy, Miriam Hopkins—1942
GENTLEMAN FROM DIXIE, THE—D—Monogram—Jack La Rue, Marian Marsh, Clarence Muse—1941
GENTLEMAN FROM LOUISIANA, THE—C—Republic—Eddie Quillan, Charles "Chic" Sale—1936
GENTLEMAN FROM TEXAS—W—Manogram—Johnny Mack Brown, Claudia Drake—1946
GENTLEMAN JOE PALOOKA—CD—Monogram—Joe Kirkwood, Jr., Leon Errol, Guy Kibbee—1946
GENTLEMEN FROM CALIFORNIA (Californian, The)—W—Fox—Ricardo Cortez, Marjorie Weaver—1937
GENTLEMEN WITH GUNS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patricia Knox—1946
GET THAT MAN—MD—Empire—Wallace Ford, Finis Barton, E. Alyn Warren, Leon Ames—1935
GETTING GERTIE'S GARTER—C—United Artists—Dennis O'Keefe, Marie McDonald, Barry Sullivan, Binnie Barnes—1945
GHOST AND THE GUEST, THE—CMD—PRC—James Dunn, Florence Rice, Mabel Todd—1943
GHOST CAMERA—MD—Olympic—Ida Lupino, Henry Kendall, John Mills—(English-made)—1940
GHOST CITY—W—Monogram—Bill Cody, Andy Shuford, Helen Foster, Walter Miller—1932
GHOST GOES WEST, THE—CD—United Artists—Robert Donat, Jean Parker—(English-made)—1936
GHOST GUNS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Evelyn Finley—1944
GHOST OF HIDDEN VALLEY—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Jean Carlin—1946
GHOST PATROL—W—Puritan—Tim McCoy, Claudia Dell, Walter Miller, Wheeler Oakman—1936
GHOST RIDER, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Tom Seidell—1943
GHOST TOWN GOLD—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Kay Hughes—1937
GHOST TOWN LAW—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton—1942
GHOST TOWN RENEGADES—W—PRC—Lash La Rue, Al "Fuzzy" St. John, Jennifer Holt—1947
GHOST TRAIN, THE — MD — Gaumont British — Jack Hulbert, Ann Todd—(English-made)—1933
GHOST VALLEY RAIDERS — W — Republic — Donald Barry, Lona Andre, Leroy Mason—1940
GHOST WALKS, THE—MD—Chesterfield—John Miljan, June Collyer, Richard Carle—1935
GHOSTS ON THE LOOSE—C—Monogram—East Side Kids, Bela Lugosi, Ava Gardner, Ric Vallin—1943
GIGOLETTE—MD—RKO—Adrienne Ames, Ralph Bellamy, Donald Cook, Robert Armstrong—1935
GINGER—D—Monogram—Frank Albertson, Barbara Reed, Johnny Calkins, Janet Burtson—1946
GIRL FROM ALASKA, THE—MD—Republic—Ray Middleton, Jean Parker, Jerome Cowan—1942
GIRL FROM CALGARY, THE—ACD—Monogram—Fifi D'Orsay, Paul Kelly, Astrid Allwyn—1932
GIRL FROM GOD'S COUNTRY—ACD—Republic—Chester Morris, Jane Wyatt, Charles Bickford—1940
GIRL FROM HAVANA, THE—MDMU—Republic—Dennis O'Keefe, Claire Carleton, Victor Jory—1940
GIRL FROM MANDALAY, THE—D—Republic—Conrad Nagel, Kay Linaker, Donald Cook—1936
GIRL FROM MANHATTAN—CD—United Artists—Dorothy Lamour, Charles Laughton, George Montgomery, Ernest Truex—1948
GIRL FROM MONTEREY, THE—CDMU—PRC—Armida, Edgar Kennedy, Veda Ann Borg—1943
GIRL FROM RIO—MD—Monogram—Movita, Warren Hull, Alan Baldwin, Kay Linaker—1939
GIRL IN THE NEWS, THE—MY—20th-Fox—Margaret Lockwood, Emlyn Williams—(English-made)—1941
GIRL LOVES BOY—C—Grand National—Eric Linden, Cecilia Parker, Roger Imhof—1937
GIRL O' MY DREAMS—CD—Monogram—Mary Carlisle, Eddie Nugent—Arthur Lake—1934
GIRL WHO CAME BACK—MD—Chesterfield—Sidney Blackmer, Shirley Grey, Noel Madison—1935
GIRL WHO DARED, THE—MY—Republic—Lorna Gray Grant Withers, Veda Ann Borg—1944

GIRLS IN CHAINS—MD—PRC—Arline Judge, Roger Clark, Robin Raymond, Barbara Pepper—1943
GIRLS OF THE BIG HOUSE—MD—Republic—Lynne Roberts, Virginia Christine, Marian Martin—1945
GIRLS' TOWN—CD—PRC—Edith Fellows, June Storey, Kenneth Howell, Alice White—1942
GIRLS WILL BE BOYS—C—Chesterfield—Dolly Haas, Cyril Maude—(English-made)—1935
GLAMOROUS NIGHT—D—Republic—Otto Kruger, Victor Jory, Mary Ellis, Barry Mackay—1937
GLASS ALIBI, THE—MD—Republic—Paul Kelly, Douglas Fowley, Ann Gwynne, Maris Wrixon—1946
GLASS MOUNTAIN, THE—ROMD—Eagle Lion—Valentine Cortesa, Michael Denison, Dulcie Gray—(English-made)—1950
GLORY TRAIL, THE—W—Crescent—Tom Keene, Joan Barclay, James Bush, Frank Melton—1936
GOD NEEDS MEN—D—AFE—Pierre Fresnay, Madeleine Robinson, Daniel Gelin—(French-made)—1951
GOD'S COUNTRY — OMD — Action — Robert Lowrey, Helen Gilbert, William Farnum—1946
GOD'S COUNTRY AND THE MAN—W—Monogram—Tom Keene, Betty Compson—1937
GO-GET-'EM HAINES — W — Republic — William Boyd, Leroy Mason, Sheila Terry, Eleanor Hunt—1936
GOING TO TOWN—C—RKO—Chester Lauch, Norris Goff (Lum and Abner), Barbara Hale—1944
GOLD—W—Majestic—Jack Hoxie, Alice Day, Hooper Atchley, Matthew Betz—1932
GOLD—D—UFA—Hans Albers, Brigitte Helm, Michael Bohnen, Lien Deyers—(German-made)—1934
GOLD RACKET, THE—MD—Grand National—Conrad Nagel, Eleanor Hunt, Fuzzy Knight—1937
GOLDEN EYE, THE — MYMD — Monogram — Roland Winters, Wanda McKay, Manton Moreland—1948
GOLDEN GLOVES STORY, THE—ACD—Eagle Lion—James Dunn, Kay Westfall, Dewey Martin—1950
GOLDEN TRAIL, THE—W—Monogram—Tex Ritter, Slim Andrews, Ina Guest, Patsy Moran—1940
GOODBYE LOVE—C—RKO—Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer—1935
GOODNIGHT SWEETHEART—CMD—Republic—Bob Livingston, Ruth Terry, Henry Hull—1944
GRAND CANYON — CMU — Lippert — Richard Arlen, Mary Beth Hughes, Reed Hadley—1949
GRAND PARADE — MU — Pathe — Helen Twelvetrees, Fred Scott, Richard Carle, Marie Astaire—1930
GRANDPA GOES TO TOWN — C — James Gleason, Lucille Gleason, Russell Gleason—1940
GREAT DEFENDER, THE—D—BIP—Matheson Lang, Margaret Bannerman—(English-made)—1934
GREAT FLAMARION, THE—MD—Republic—Eric Von Stroheim, Dan Duryea—1945
GREAT GOD GOLD, THE—MD—Monogram—Sidney Blackmer, Martha Sleeper, Regis Toomey—1935
GREAT GUY—MD—Grand National—James Cagney, Mae Clark—1936
GREAT JOHN L.—D—United Artists—Greg McClure, Linda Darnell, Barbara Britton, Lee Sullivan—1945
GREAT MIKE, THE—D—Stuart Erwin, Robert "Buzzy" Henry, Carl "Alfalfa" Switzer—1944
GREAT MR. HANDEL, THE — MUD — Midfilm — Wilfrid Lawson, Elizabeth Allan—(English-made)—1943
GREAT STAGECOACH ROBBERY — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming—1945
GREAT TRAIN ROBBERY, THE—ACD—Republic—Bob Steele, Claire Carleton, Milburn Stone—1941
GREEKS HAD A WORD FOR THEM, THE (Three Broadway Girls)—C—United Artists—Joan Blondell, Ina Claire, Madge Evans—1932
GREEN COCKATOO, THE — MD — Devonshire — John Mills, Renee Ray—(English-made)—1947
GREEN EYES—MD—Chesterfield—Shirley Grey, Charles Starrett, Claude Gillingwater, John Wray—1934
GREEN PROMISE, THE—D—RKO—Marguerite Chapman, Walter Brennan, Robert Paige—1949
GRIEF STREET—D—Chesterfield—Barbara Kent, John Holland, Dorothy Christy, Crauford Kent—1931
GRISSLY'S MILLIONS—MY—Republic—Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon—1945
GUEST IN THE HOUSE—D—United Artists—Anne Baxter, Ralph Bellamy, Ruth Warwick—1944
GUILTY BYSTANDER—MYMD—Film Classics—Zachary Scott, Faye Emerson, Mary Boland—1950
GUILTY, THE—MYMD—Monogram—Bonita Granville, Don Castle, Wally Carsell, Regis Toomey—1947
GUN CODE—W—PRC—Tim McCoy, Ina Gest, Lou Fulton, Alden Chase, Jack Richardson—1940
GUN LAW—W—RKO—George O'Brien, Rita Oehman, Ray Whitley, Paul Overton, Ward Bond—1938
GUN LAW JUSTICE—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, June Adams—1949
GUN MAN, THE (Mr. Hobo)—W—Monogram—Whlp Wilson, Fuzzy Knight, Rand Brooks—1952
GUN PACKER—W—Monogram—Jack Randall, Louise Stanley, Charles King—1938
GUN RANGER, THE—W—Republic—Bob Steele, Eleanor Stewart, John Merton, Frank Ball—1937
GUN RUNNERS—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, Noel Neill, Mae Clarke—1949
GUN SMOKE—W—Monogram—Johnny Mack Brown, Riley Hill, Raymond Hatton, Jennifer Holt—1945
GUN TALK—W—Monogram—Johnny Mack Brown, Raymond Hatton, Christine McIntyre—1948
GUNFIRE—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Pamela Blake—1950
GUNLORDS OF STIRRUP BASIN — W — Republic—Bob Steele, Louis Stanley, Karl Hackett—1937
GUNMAN FROM BRODIE—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton—1941
GUNNERS AND GUNS—MD—Beaumont—Black King, Edmund Cobb, Edna Aselin, Edward Allen—1935
GUNNING FOR JUSTICE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Max Terhune—1948
GUNS IN THE DARK—W—Republic—Johnny Mack Brown, Claire Rochelle, Syd Saylor—1937
GUNS OF THE LAW—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Jennifer Holt—1944
GUNSMOKE MESA—MUW—PRC—Dan O'Brien, Jim Newell, Patti McCarthy, Kermit Maynard—1944
GUNSMOKE RANCH — W — Republic — Bob Livingston, Ray Corrigan, Max Terhune, Bob Walker—1937
GUNSMOKE TRAIL — W — Monogram — Jack Randall, Louise Stanley, Al St. John, John Merton—1938
GUY COULD CHANGE, A—RD—Republic—Allan Lane, Jane Frazee, Twinkle Watts, Bobby Blake—1946

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HAIR-TRIGGER CASEY — MD — Atlantic — Jack Perrin, Betty Mack, Snowflake, Wally Wales—1936
HAIRY APE, THE—D—United Artists—William Bendix, Susan Hayward, John Loder—1944
HALF-PAST MIDNIGHT—MD—20th-Fox—Kent Taylor, Peggy Knudson, Joe Sawyer, Walter Sande—1948
HALF-WAY HOUSE, THE—PSYD—Affiliated—Francoise Rosay, Tom Walls—(English-made)—1945
HANGMEN ALSO DIE — MD — United Artists — Brian Donlevy, Walter Brennan, Gene Lockhart—1943
HAPPINESS C. O. D.—CD—Chesterfield—Donald Meek, Irene Ware, William Bakewell—1935
HAPPY GO LUCKY—CMU—Republic—Phil Regan, Evelyn Venable, Jed Prouty, Williom Newell—1936
HARD GUY—MD—PRC—Jack La Rue, Mary Healy, Kane Richmond, Iris Adrian—1941
HARD HOMBRE—W—Hoffman—Hoot Gibson, Lina Basquette, Mathilde Comont, Jesse Arnold—1931
HARD ROCK HARRIGAN — ACD — 20th-Fox — George O'Brien, Irene Hervey, Fred Kohler—1935
HARMONY LANE—DMU—Mascot—Douglass Montgomery, Evelyn Venable, William Frawley—1935
HARPOON—MD—Screen Guild—John Bromfield, Alyce Louis, James Cardwell, Patricia Garrison—1948
HARVEST MELODY — CDMU — PRC — Rosemary Lane, Johnny Downs, Sheldon Leonard—1943
HAT BOX MYSTERY, THE—MYMD—Screen Guild—Tom Neal, Allen Jenkins, Pamela Blake—1947
HATS OFF—MD—Grand National—Mae Clark, John Payne, Helen Lynd, Luis Alberni—1936
HAUNTED HOUSE, THE — CD — Monogram — Jackie Moran, Marcia Mae Jones—1940
HAUNTED MINE, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Linda Johnson—1946
HAUNTED RANCH—W—Monogram—John King, David Sharpe, Max Terhune, Rex Lease—1943
HAUNTED TRAILS — W — Monogram — Whip Wilson, Andy Clyde, Reno Browne, Dennis Moore—1949
HAWAII CALLS—CD—RKO—Bobby Breen, Ned Sparks, Irvin S. Cobb, Warren Hull—1938
HAWAIIAN BUCKAROO—W—20th-Fox—Smith Ballew, Evalyn Knapp, Pat O'Brien, Harry Woods—1938
HAWK OF POWDER RIVER, THE—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt—1948
HAY FOOT—C—United Artists—William Tracy, Joe Sawyer, James Gleason, Noah Beery—1942
HE COULDN'T TAKE IT—MD—Monogram—Ray Walker, Virginia Cherrill, George E. Stone—1933
HEADING FOR HEAVEN—C—Eagle Lion—Stuart Erwin, Glenda Farrell, Russ Vincent, Irene Ryan—1947
HEADIN' FOR RIO GRANDE—W—Grand National Tex Ritter, Eleanore Stewart—1936
HEADIN' NORTH—W—Tiffany—Bob Steele, Barbara Luddy, Perry Murdock, Walter Shumway—1930
HEADLINE — MD — English — Anne Crawford, David Farrar, John Stuart, Antoinette Cellier—1951
HEADLINE CRASHER — ACD — Conn — Frankie Darro, Kane Richmond, Muriel Evans, John Merton—1937
HEADLINE WOMAN, THE — MD — Mascot — Heather Angel, Roger Pryor, Jack LaRue—1935
HEALER, THE (Little Pal)—D—Monogram—Ralph Bellamy, Karen Morley, Mickey Rooney—1939
HEART AND SOUL—D—Crest—Vittorio De Sica, Maria Mercader, Giorgio De Lulle—(Italian-made)—1950
HEART OF ARIZONA — W — Paramount — Bill Boyd, Natalie Maorhead, George Hayes—1938
HEART OF A NATION—MD—AFE—Michele Morgan, Raimu, Louis Jouvet—(French-made)—1943
HEART OF NEW YORK—MU—United Artists—Al Jolson, Madge Evans, Frank Morgan—1933
HEART OF THE ROCKIES—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1937
HEART OF THE WEST—W—Paramount—William Boyd, Jimmy Ellison, George Hayes—1936
HEART OF VIRGINIA—D—Republic—Robert Lowery, Janet Martin, Frankie Darro, Paul Hurst—1948
HEART PUNCH—ACD—Mayfair—Lloyd Hughes, Marion Shilling, George Lewis, Wheeler Oakman—1932
HEARTACHES — MUMD — PRC — Sheila Ryan, Edward Norris, Chill Wills, Ken Farrell—1947
HEARTS DESIRE — MU — Gaumont British — Richard Tauber, Paul Graetz—(English-made)—1937
HEARTS IN BONDAGE—ACD—Republic—James Dunn, Mae Clarke, David Manners, Fritz Leiber—1936
HEARTS OF HUMANITY—MD—Majestic—Jean Hersholt, Jackie Searl, J. Farrell MacDonald—1932
HEAVEN ONLY KNOWS (Montana Mike) — FAND — United Artists—Robert Cummings, Brian Donlevy, Marjorie Reynolds, Stuart Erwin—1947
HELD FOR RANSOM—MD—Grand National—Grant Withers, Blanche Mehaffery, Jack Mulhall—1938
HELL FIRE AUSTIN—W—Tiffany—Ken Maynard, Ivy Merton, Nat Pendleton, Alan Roscoe—1932
HELL HARBOR—ACD—United Artists—Lupe Velez, John Holland, Jean Hersholt—1930
HELL IS SOLD OUT—CD—Realart—Mai Zetterling, Richard Attenborough—(English-made)—1953
HELL'S CARGO (Dangerous Cargo)—MD—Times—Robert Newton, Walter Rilla—(English-made)—1940
HELL'S HEADQUARTERS—ACD—RKO—Jack Mulhall, Barbara Weeks, Frank Mayon—1932
HELL'S HOUSE—MD—Capital—Pat O'Brien, Junior Durkin, Bette Davis, Junior Coughlan—1932
HENRY THE RAINMAKER—CD—Monogram—Raymond Walburn, William Tracy, Walter Catlett—1949
HER FORGOTTEN PAST—MD—Mayfair—Monte Blue, Barbara Kent, Henry B. Walthall—1933
HER PANELLED DOOR — MD — Souvaine Selective — Richard Burton—(English-made)—1951
HER PRIVATE AFFAIR—MD—Pathe—Harry Bannister, John Loder, Kay Hammond—1929
HER SISTER'S SECRET—D—PRC—Nancy Coleman, Margaret Lindsay, Philip Reed, Felix Bressart—1946
HERE COMES ELMER—CMU—Republic—Dale Evans, Al Pearce, Frank Albertson, Gloria Stuart—1943
HERE COMES KELLY—CD—Monogram—Eddie Quillan, Joan Woodbury, Maxie Rosenbloom, Armida—1943
HERE COMES TROUBLE—C—United Artists—Bill Tracy, Joe Sawyer, Ethory Rarnell, Betty Compson—1948
HERE IS A MAN (Devil And Daniel Webster, The) and (All That Money Can Buy)—D—RKO—James Craig, Simone Simon, Edward Arnold—1941
HERE'S FLASH CASEY—ACD—Grand National—Eric Linden, Boots Mallory, Cully Richards—1937
HERITAGE OF THE DESERT—W—Paramount—Donald Woods, Evelyn Venable, Russell Hayden—1939
HEROES IN BLUE — MD — Monogram — Dick Purcell, Charles Quigley, Bernadene Hayes—1939
HEROES OF THE ALAMO — ACD — Columbia — Lane Chandler, Earl Hodgins, Bruce Warren—1938
HEROES OF THE HILLS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, James Eagles—1938
HEROES OF THE SADDLE—W—Republic—Robert Livingston, Raymond Hatton, Duncan Renaldo—1940
HI DIDDLE DIDDLE (Diamonds And Crime)—C—United Artists—Martha Scott, Dennis O'Keefe, Adolphe Menjou—1943
HI NEIGHBOR — C — Republic — Jean Parker, John Archer, Janet Beecher, Marilyn Hare—1942
HIDDEN DANGER — W — Monogram — Johnny Mack Brown, Raymond Hatton, Max Terhune—1949
HIDDEN ENEMY—MD—Monogram—Warren Hull, Kay Linaker, William von Brincken—1940
HIDDEN GOLD—W—Paramount—William Boyd, Russell Hayden, Minor Watson, Ruth Rogers—1940
HIDEOUT, THE—MD—Snader—Howard Keel, Valerie Hobson, James Donald—(English-made)—1952
HIGGINS FAMILY, THE—C—Republic—James, Lucille, Russell Gleason, Lyn Roberts—1938
HIGH COMMAND—AD—Grand National—Lionel Atwill, James Mason—(English-made)—1938
HIGH CONQUEST—MD—Monogram—Anna Lee, Gilbert Roland, Warren Douglas, Beulah Bondi—1947
HIGH FURY—D—United Artists—Madeline Carroll, Ian Hunter, Michael Rennie—1948
HIGH GEAR—ACD—Goldsmith—James Murray, Joan Marsh, Jackie Searle, Eddie Lambert—1933
HIGH SCHOOL HERO — MUC — Monogram — Freddie Stewart, June Preisser, Ann Rooney—1946
HIGH STAKES—D—RKO—Lowell Sherman, Mae Murray, Edward Martindel, Leyland Hodgson—1931
HIGH TENSION—CD—20th-Fox—Brian Donlevy, Glenda Farrell, Norman Foster—1936
HIGH TIDE—MD—Monogram—Don Castle, Lee Tracy, Anabel Shaw, Julie Bishop—1947
HIGH TREASON—MD—Tiffany—Benita Hume, Jameson Thomas, Hubertson Wright, Basil Gill—1930
HIGH VOLTAGE—ACD—Pathe—Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan—1929
HIGHWAY 13—ACD—Screen Guild—Robert Lowery, Pamela Blake, Michael Whalen—1949
HI-JACKED—ACD—Lippert—Jim Davis, Marsha Jones, Sid Melton, David Bruce—1950
HILLBILLY BLITZKRIEG—F—Monogram—Bud Duncan, Cliff Nazarro, Edgar Kennedy, Doris Linden—1942
HIS BROTHER'S GHOST—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Charles King—1945
HIS FIGHTING BLOOD — W — Ambassador — Kermit Maynard, Polly Ann Young, Paul Fix—1935
HIS FIRST COMMAND—ACD—Pathe—William Boyd, Dorothy Sebastian, Gavin Gordon—1930
HISTORY IS MADE AT NIGHT—MD—United Artists—Charles Boyer, Jean Arthur, Leo Carillo—1937
HITCH HIKE LADY—MD—Republic—Alison Skipworth, Mae Clarke, Arthur Treacher, Jimmy Ellison—1935
HITCHHIKE TO HEAVEN—CD—Invincible—Henrietta Crossman, Herbert Rowlinson, Anita Page—1936
HITLER—DEAD OR ALIVE — CD — Ben Judell — Ward Bond, Dorothy Tree, Paul Fix—1942
HIT THE SADDLE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Rita Cansino—1937
HITTIN' THE TRAIL—W—Grand National—Tex Ritter, Jerry Bergh, Tommy Bupp, Earl Swire—1937
HOLD THAT WOMAN—C—PRC—James Dunn, Frances Gifford, George Douglas—1940
HOLIDAY RHYTHM—CMU—Lippert—Mary Beth Hughes, David Street, Donald McBride—1950
HOLLYWOOD AND VINE—CMD—PRC—James Ellison, Wanda McKay, June Clyde, Ralph Morgan—1945
HOLLYWOOD BARN DANCE—MU—Screen Guild—Ernest Tubb, Lori Talbott, Helen Boyce—1947
HOLLYWOOD STADIUM MYSTERY—CMY—Republic—Neil Hamilton, Evelyn Venable—1938
HOLLYWOOD VARIETIES—N—Lippert—Robert Alda, Assorted Vaudeville Acts—1950
HOLLOW TRIUMPH (The Scar)—D—Eagle Lion—Paul Henreid, Joan Bennett, Edward Franz—1948
HOMICIDE FOR THREE—MY—Republic—Audrey Long, Warren Douglas, Grant Withers—1948
HOMESTEADERS OF PARADISE VALLEY—W—Republic—Allan Lane, Bobby Blake, Ann Todd—1947
HONEYMOON LIMITED—CD—Monogram—Neil Hamilton, Irene Hervey, Lloyd Hughes—1935
HONEYMOON'S OVER, THE—C—Stuart Erwin, Marjorie Weaver, Patric Knowles, Russell Hicks—1939
HONG KONG NIGHTS — ACD — First Division — Tom Keene, Vera Engels, Warren Hymer—1935
HONOR OF THE PRESS—ACD—Mayfair—Edward J. Nugent, Rita LaRoy, Wheeler Oakman—1932
HOODLUM, THE—MD—United Artists—Lawrence Tierney, Allen Roberts, Marjorie Riordan—1951
HOOSIER HOLIDAY—CMU—Republic—George Brian, Dale Evans, Frank Kettering, Paul Trietsch—1943
HOOSIER SCHOOLBOY, THE—MD—Monogram—Mickey Rooney, Anne Nagel, Frank Shields—1937
HOOSIER SCHOOLMASTER, THE — CD — Monogram — Norman Foster, Charlotte Henry—1935
HOPALONG CASSIDY RETURNS — W — Paramount — William Boyd, George Hayes—1936
HOPALONG RIDES AGAIN—W—Paramount—William Boyd, George Hayes, Russell Hayden—1937
HOPPY SERVES A WRIT—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, Victor Jory—1943

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HOT CURVES—ACD—Tiffany—Benny Rubin, Pert Kelton, Alice Day, Rex Lease—1930
HOT OFF THE PRESS—ACD—Victory—Jack LaRue, Virginia Pine, Monte Blue, Fuzzy Knight—1935
HOT ROD—MD—Monogram—James Lydon, Art Baker, Gil Stratton, Myron Healey—1950
HOT RHYTHM—CMU—Monogram—Robert Lowery, Tim and Irene Ryan, Dona Drake—1944
HOUSE ACROSS THE BAY, THE—MD—United Artists—George Raft, Joan Bennett, Lloyd Nolan—1940
HOUSE OF A THOUSAND CANDLES, THE—MD—Republic—Phillips Holmes, Mae Clarke—1936
HOUSE OF DANGER — MYMD — Hollywood — Onslow Stevens, Janet Chandler, James Bush—1934
HOUSE OF DARKNESS—MD—Realart—Lawrence Harvey, Lesley Brook—(English-made)—1952
HOUSE OF ERRORS—C—PRC—Harry Langdon, Charles Rogers, Marian Marsh, Ray Walker—1942
HOUSE OF FEAR — MD — Universal — Basil Rathbone, Nigel Bruce, Dennis Hoey, Aubrey Mather—1945
HOUSE OF MYSTERY—MY—Monogram—Kenneth Kent, Judy Kelly, Peter Murray Hill, Walter Rilla—1941
HOUSE OF SECRETS — MYMD — Chesterfield — Marcia Manning, Joseph Striker, Elmer Grandin—1929
HOUSEKEEPER'S DAUGHTER, THE—C—United Artists—Joan Bennett, Adolphe Menjou, John Hubbard, William Gargan—1939
HOW DO YOU DO?—CMYMU—PRC—Bert Gordon, Harry Von Zell, Cheryl Walker—1945
HUE AND CRY—MYC—Fine Arts—Alastair Sim, Jack Warner, Valerie White—(English-made)—1950
HURRICANE AT PILGRIM HILL—C—Howco—Cecil Kellaway, Clem Bevans, Virginia Grey—1953
HURRICANE SMITH (Double Identity)—MD—Republic—Ray Middleton, Jane Wyatt, Harry Davenport—1941
HYPNOTIZED — MD — World Wide — Charlie Mack, George Moran, Ernest Torrence—1932

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I ACCUSE MY PARENTS—D—PRC—Mary Beth Hughes, Robert Lowell, John Miljan—1944
I AM A CRIMINAL—ACD—Monogram—John Carroll, Martin Spellman, Kay Linaker—1938
I CAN'T ESCAPE—MD—Beacon—Onslow Stevens, Lila Lee, Russell Gleason, Otis Harlan—1934
I CHEATED THE LAW—MD—20th-Fox—Tom Conway, Steve Brodie, Robert Osterloch, Tom Noonan—1949
I CONQUER THE SEA—ACD—Academy—Steffi Duna, Stanley Morner, Douglas Walton—1936
I COVER CHINATOWN—ACD—William Steiner—Norman Foster, Elaine Shepard—1936
I COVER THE WATERFRONT—MD—United Artists—Claudette Colbert, Ben Lyon—1938
I DEMAND PAYMENT—MD—Imperial—Jack LaRue, Betty Burgess, Guinn "Big Boy" Williams—1938
I KILLED GERONIMO—W—Eagle Lion—James Ellison, Chief Thundercloud, Smith Ballew—1950
I KILLED THAT MAN—MD—Monogram—Ricardo Cortez, Joan Woodbury, Pat Gleason—1941
I MARRIED A WITCH — C — United Artists — Fredric March, Veronica Lake, Susan Hayward—1942
I MET A MURDERER—D—York—James Mason, Sylvia Coleridge, William Devlin—(English-made)—1939
I MET MY LOVE AGAIN—ADD—United Artists—Joan Bennett, Henry Fonda, Dame May Whitty—1938
I RING DOORBELLS—CD—PRC—Ann Gwynn, Robert Shayne, Roscoe Karns, Pierre Watkins—1946
I SHOT BILLY THE KID—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Tom Neal—1950
I SHOT JESSE JAMES—WD—Screen Guild—John Ireland, Preston Foster, Barbara Britton—1949
I STAND ACCUSED—D—Republic—Robert Cummings, Helen Mack, Lyle Talbot, Thomas Beck—1938
I TAKE THIS OATH—MD—PRC—Gordon Jones, J. Farrell MacDonald, Craig Reynolds—1940
I WAS A CONVICT—MD—Republic—Barton MacLane, Beverly Roberts, Clarence Kolb, Leon Ames—1939
I WOULDN'T BE IN YOUR SHOES—MD—Monogram—Don Castle, Elyse Knox, Regis Toomey—1948
ICE CAPADES (Rhythm Hits The Ice)—MUC—Republic—James Ellison, Jerry Colonna, Dorothy Lewis, Barbara Jo Allen—1941
IDAHO KID—W—Grand National—Rex Bell, Marion Shilling, Lane Chandler, Charlie King—1936
IDEAL HUSBAND, AN—C—20th-Fox—Paulett Goddard, Michael Wilding—(English-made)—1948
IDENTITY UNKNOWN—D—Republic—Richard Arlen, Cheryl Walker, Roger Pryor, Bobby Driscoll—1945
IF THIS BE SIN—D—United Artists—Myrna Loy, Roger Livesey, Peggy Cummins—(English-made)—1950
IL CAPPELLO A TRE PUNTE (The Three Cornered Hat)—D—Nuovo Mondo—(Italian-made)—1936
I'LL SELL MY LIFE—MD—Select—Michael Whalen, Rose Hobart, Joan Woodbury, Stanley Fields—1941
I'M FROM ARKANSAS—CMU—PRC—Slim Summerville, El Brendel, Iris Adrian, Bruce Bennett—1944
IMPACT—D—United Artists—Brian Donlevy, Ella Raines, Charles Coburn, Helen Walker—1949
IMPORTANT WITNESS, THE—MD—Tower—Noel Francis, Donald Dillaway, Dorothy Burgess—1933
IN A MONASTERY GARDEN—D—S. and G.—John Stuart, Hugh Williams—(English-made)—1935
IN LOVE WITH LIFE—MD—Chesterfield—Lila Lee, Onslow Stevens, Dickie Moore—1934
IN OLD CHEYENNE—W—Republic—Roy Rogers, George "Gabby" Hayes, Joan Woodbury—1941
IN OLD COLORADO—W—Paramount—William Boyd, Russell Hayden, Andy Clyde, Margaret Hayes—1941
IN OLD MEXICO — W — Paramount — William Boyd, George Hayes, Russell Hayden, Paul Sutton—1938
IN OLD MONTANA—W—Spectrum—Fred Scott, Jean Carmen, John Merton, Harry Harvey—1939
IN OLD SANTE FE—W—Mascot—Ken Maynard, Evalyn Knapp, H. B. Warner, Kenneth Thomson—1934
IN SELF DEFENSE (Perilous Waters)—ACD—Monogram—Don Castle, Audrey Long—1947
IN THE MONEY—CD—Chesterfield—Skeets Gallagher, Lois Wilson, Warren Hymar, Sally Starr—1934
IN THIS CORNER—D—Eagle Lion—Scott Brady, Anabel Shaw, Jimmy Millican, Mary Meade—1948
INNER SANCTUM—MYMD—Film Classics—Charles Russell, Mary Beth Hughes, Lee Patrick—1948
INSIDE INFORMATION—ACD—Stage and Screen—Tarzan, the police dog, Rex Lease—1934
INSIDE THE LAW—CMD—PRC—Wallace Ford, Frank Sully, Harry Holman, Luana Walters—1942
INSPECTOR HORNLEIGH — MYD — 20th-Fox — Gordon Harker, Alistair Sim—(English-made)—1939
INTERNATIONAL CRIME—MY—Grand National—Rod LaRocque, Astrid Allwyn, Thomas Jackson—1938
INTERNATIONAL LADY—MD—United Artists—George Brent, Ilona Massey, Basil Rathbone,—1941
INTERRUPTED JOURNEY—MD—Lopert—Valerie Hobson, Richard Todd—(English-made)—1951
INTRIGUE—MD—United Artists—George Raft, June Havoc, Helena Carter, Dan Seymour—1947
INTRUDER, THE—MD—Allied—Lila Lee, Monte Blue, Gwen Lee, Arthur Houseman—1933
INVISIBLE ENEMY—MY—Republic—Alan Marshall, Tala Birell, Mady Correll, Dwight Frye—193B
INVISIBLE GHOST — MD — Monogram — Bela Lugosi, Polly Ann Young, John McGuire—1941
INVISIBLE KILLER, THE—FMD—PRC—Grace Bradley, Roland Drew, William Newell, Alex Callam—1940
INVISIBLE WALL, THE—MD—20th-Fox—Jeff Chandler, Virginia Christine, Don Castle, Arthur Space—1947
INVITATION TO THE WALTZ—MU—Hoffberg-Lillian Harvey, Carl Esmond, Harold Warrender—193B
IRISH AND PROUD OF IT — MD — Crusade — Dinah Sheridan, Richard Hayward—(English-made)—1938
IRISH LUCK—ACD—Monogram—Frankie Darro, Dick Purcell, Lillian Elliott, Sheila Darcy—1939
IRON DUKE, THE — MD — Gaumont-Britsh — George Arliss, Gladys Cooper—(English-made)—1935
IRON MASTER, THE—MD—Allied—Reginald Denny, Lila Lee, J. Farrell MacDonald, Esther Howard—1933
ISLAND CAPTIVES—MD—Principal—Eddie Nugent, Joan Barclay, Henry Brandon, Charles King—1937
ISLE OF FORGOTTEN SINS—MD—PRC—John Carradine, Gale Sondergaard, Sidney Toler—1943
ISLE OF MISSING MEN—MD—Monogram—John Howard, Helen Gilber, Gilbert Roland—1942
IT ALWAYS RAINS ON SUNDAYS—MD—Eagle Lion—Googie Withers, Jack Warner—(English-made)—1949
IT COULD HAPPEN TO YOU—ACD—Republic—Alan Baxter, Andrea Leeds, Owen Davis, Jr.—1937
IT COULDN'T HAVE HAPPENED — CD — Invincible — Reginald Denny, Evelyn Brent, Jack LaRue—1936
IT HAPPENED TOMORROW—CD—United Artists—Dick Powell, Linda Darnell, Jack Oakie—1944
IT'S A JOKE, SON—C—Eagle Lion—Kenny Delmar, Una Merkel, June Lockhart, Kenneth Farrell—1947

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JACARE—AT—United Artists—James M. Donaldson, Frank Buck, Miguel Rojinsky—1942
JACK LONDON—ACD—United Artists—Michael O'Shea, Susan Hayward, Osa Massen—1943
JADE MASK, THE — MY — Monogram — Sidney Toler, Manton Moreland, Edwin Luke—1944
JAMAICA INN—ACOSD—Paramount—Charles Laughton, Maureen O'Hara—(English-made)—1939
JAMBOREE—C—Republic—Ruth Terry, George Byron, Paul Harvey, Edwin Stanley—1944
JAVA HEAD—MD—First Division—Anna May Wong, Elizabeth Allan, Edmund Gwenn, John Loder—1935
JEANNIE—CD—English—Barbara Mullen, Michael Redgrave, Albert Lieven, Wilfred Lawson—1943
JEEPERS CREEPERS—C—Republic—Leon Weaver, Frank Weaver, Elviry, Roy Rogers—1939
JEWELS OF BRANDENBURG—MY—20th-Fox—Richard Travis, Carol Thurston, Leonard Strong—1947
JIGSAW—MD—United Artists—Franchot Tone, Jean Wallace, Myron McCormick, Marc Lawrence—1949
JIM HANVEY, DETECTIVE—CD—Republic—Guy Kibbee, Tom Brown, Lucie Kaye, Catherine Doucet—1937
JIVE JUNCTION — CMU — PRC — Dickie Moore, Tina Thayer, Gerra Young, Johnny Michaels—1943
JOE PALOOKA, CHAMP—C—Monogram—Joe Kirkwood, Leon Errol, Elyse Knox—1946
JOE PALOOKA IN HUMPHREY TAKES A CHANCE—CD—Monogram—Joe Kirkwood, Leon Errol—1950
JOE PALOOKA IN THE COUNTERPUNCH—CD—Monogram—Joe Kirkwood, Leon Errol, Elyse Knox—1949
JOE PALOOKA IN THE KNOCKOUT—MD—Monogram—Leon Errol, Joe Kirkwood, Morris Carnovsky—1947
JOE PALOOKA MEETS HUMPHREY—CMD—Monogram—Joe Kirkwood, Jr., Leon Errol, Pamela Blake—1950
JOIN THE MARINES—C—Republic—Paul Kelly, June Travis, Purnell Pratt—1937
JOHNNY COME LATELY—D—United Artists—Jimmy Cagney, Grace George, Marjorie Main—1943
JOHNNY DOUGHBOY—MUCD—Republic—Jane Withers, Henry Wilcoxon, William Demarest—1943
JOHNNY FRENCHMAN — CD — Universal — Francoise Rosay, Patricia Roc—(English-made)—1946
JOHNNY ONE-EYE—MD—United Artists—Pat O'Brien, Wayne Morris, Dolores Moran, Gayle Reed—1950
JOURNEY TOGETHER—DO—English—Edward G. Robinson, Bessie Love—(English-made)—1946
JUDAS — D — Distrib. Unknown — Josefina Escobedo, Carlos Villatoro—(Mexican-made)—1937
JUDGE, THE—MD—Film Classics—Milburn Stone, Katherine DeMille, Paul Guilfoyle—1949
JUDGMENT BOOK, THE — W — Beaumont — Conway Tearle, Bernadine Hayes, Howard Lang—1935
JUGGERNAUT—MYMD—Grand National—Boris Karloff, Joan Syndham—(English-made)—1937
JUNGLE BOOK—F—United Artists—Sabu, Rosemary DeCamp, Joseph Callela, John Qualen—1942
JUNGLE BRIDE—ACD—Monogram—Anita Page, Charles Starrett, Kenneth Thomson, Eddie Borden—1933
JUNGLE GODDESS—AD—Screen Guild—George Reeves, Wanda McKay, Armida, Ralph Byrd—1948
JUNGLE MAN — MD — PRC — Buster Crabbe, Charles Middleton, Sheila Darcy, Vince Barnett—1941
JUNGLE PATROL — WD — 20th-Fox — Kristine Miller, Arthur Franz, Ross Ford, Tom Noonan—1948
JUNGLE SIREN—MD—PRC—Ann Corio, Buster Crabbe, Evelyn Wahl, Paul Bryar—1942
JUNIOR PROM—CMU — Monogram — Freddie Stewart, June Preisser, Judy Clark, Noel Neil—1946
JUST LIKE A WOMAN—CD—Alliance—John Lodge, Gertrude Michael—(English-made)—1939
JUST LIKE HEAVEN—D—Tiffany—Anita Louise, David Newell, Yola D'Arvil, Gaston Glass—1930

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KANSAN, THE—W—United Artists—Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker—1943
KANSAS CYCLONE—W—Republic—Don "Red" Barry, Lynn Merrick, William Haade, Milt Kibbee—1941
KANSAS TERRORS, THE—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1939
KATHLEEN MAVOUREEN—D—Tiffany—Sally O'Neill, Charles Delaney, Robert Elliott, Walter Perry—1930
KEEP SMILING—C—20th-Fox—Gracie Fields, Roger Livesey, Jane Withers—(English-made)—193B
KELLY OF THE SECRET SERVICE—ACD—Principal—Lloyd Hughes, Sheila Manners, Fuzzy Knight—1936
KELLY THE SECOND—MU—MGM—Patsy Kelly, Charley Chase, Guinn Williams, Pert Kelton—1936
KENTUCKY BLUE STREAK—ACD—Puritan—Eddie Nugent, Patricia Scott, Junior Coghlan—1935
KENTUCKY JUBILEE — CMU — Lippert — James Ellison, Jerry Colonna, Jean Porter, Raymond Hatton—1951
KID COURAGEOUS—ACD—William Steiner—Bob Steele, Renee Borden, Arthur Loft, Jack Powell—1935
KID-DYNAMITE—C—Manogram—Leo Gorcey, Gabriel Dell, Huntz Hall, Bobby Jordan—1943
KID FROM SANTA FE, THE—W—Monogram—Jack Randall, Clarence Curtis, Forrest Taylor—1940
KID MONK BARONI — D — Realart — Richard Rober, Leonard Nimroy, Bruce Cabot, Arlene Roberts—1952
KID RIDES AGAIN, THE—W—PRC—Buster Crabbe, Al St. John, Iris Meredith, Glenn Strange—1943
KID SISTER, THE—C—PRC—Judy Clark, Roger Pryor, Constance Worth, Frank Jenks—1945
KIDNAPPED—AD—Monogram—Roddy McDowell, Sue England, Dan O'Herlihy, Roland Winters—1948
KILLED OR BE KILLED—MD—Eagle Lion—Lawrence Tierney, George Couloris, Marissa O'Brien—1950
KILLER AT LARGE—MYD—PRC—Robert Lowery, Anabel Shaw, Charles Evans, Frank Ferguson—1947
KILLER DILL—C—Screen Guild—Stuart Erwin, Anne Gwynne, Frank Albertson, Mike Mazurki—1947
KILLER SHARK — MD — Monogram—Roddy McDowell, Laurett Luez, Roland Winters, Edward Norris—1950
KILROY WAS HERE—C—Monogram—Jackie Cooper, Jackie Coogan, Wanda McKay—1947
KILLERS OF THE SEA—ACD—Grand National—Captain Wallace Caswell, "Spot" Hays—1937
KING KELLY OF THE U. S. A.—MD—Monogram—Guy Robertson, Irene Ware, Edgar Kennedy—1934
KING MURDER, THE — ACD — Chesterfield — Conway Tearle, Natalie Moorhead, Dorothy Revier—1932
KING OF THE GAMBLERS—MD—Republic—Janet Martin, William Wright, Tjurston Hall—1948
KING OF THE PECOS—W—Republic—John Wayne, Muriel Evans, Cy Kendall—1936
KING OF THE SIERRAS — ACD Grand — National — Hobart Bosworth, Harry Harvey, Jr.—1938
KING OF THE STALLIONS—ACD—Monogram—Chief Thundercloud, Chief Youlachie, Dave O'Brien—1942
KING OF THE TURF—AD—United Artists—Adolphe Menjou, Walter Abel, Dolores Costello—1939
KING OF THE ZOMBIES—MD—Monogram—Dick Purcell, Joan Woodbury, Mantan Moreland—1941
KIPPS—CD—20th-Fox—Michael Redgrave, Diana Wynyard, Phillis Calvert—(English-made)—1941
KISS FOR CORLISS, A — C — United Artists — Shirley Temple, David Niven, Tom Tully—1949
KIT CARSON—MD—United Artists—Jon Hall, Lyn Bari, Dana Andrews, Harold Huber—1940
KLONDIKE FURY — MD — Monogram — Edmund Lowe, Lucille Fairbanks, Bill Henry, Ralph Morgan—1942
KNICKERBOCKER HOLIDAY—MUC—United Artists—Nelson Eddy, Charles Coburn—1944
KNIGHT OF THE PLAINS—W—Spectrum—Fred Scott, Al St. John, Marion Weldon, Dick Cramer—1938
KNIGHT WITHOUT ARMOR—AMD—United Artists—Marlene Dietrich, Robert Donat, Irene Vanbrugh, Herbert Thomas—(English-made)—1937
KOREA PATROL—DOTMD—Eagle Lion—Richard Emory, Benson Fong, Al Even, Li Sun—1950

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LADIES CRAVE EXCITEMENT—MD—Mascot—Norman Foster, Evalyn Knapp, Eric Linden—1935
LADIES IN DISTRESS—CD—Republic—Alison Skipworth, Polly Moran, Bob Livingston, Max Terhune—1938
LADIES IN LOVE — CD — Chesterfield — Alice Day, Johnny Walker, Freeman Wood—1930
LADY AND THE MONSTER, THE—MD—Republic—Vera Ralston, Richard Arlen, Erich Von Stroheim—1944
LADY BEHAVE—C—Republic—Sally Eilers, Neil Hamilton, Joseph Schildkraut, Grant Mitchell—193B
LADY CHASER—MD—PRC—Robert Lowery, Ann Savage, Inez Cooper, Frank Ferguson—1946
LADY CONFESSES, THE—MD—PRC—Mary Beth Hughes, Hugh Beaumont, Edmund MacDonald—1945
LADY FROM CHUNGKING — MD — PRC — Anna May Wong, Harold Huber, Mae Clarke, Rich Vallin—1942
LADY FROM NOWHERE—D—Chesterfield—Alice Day, John Holland, Phillips Smalley, Mischa Auer—1931
LADY IN SCARLET—D—Chesterfield—Reginald Denny, Patricia Farr, Dorothy Revier, James Bush—1935
LADY IN THE DEATH HOUSE—MY—PRC—Jean Parker, Lionel Atwill, Douglas Fowley—1944
LADY IN THE MORGUE, THE—MYD—Preston Foster, Frank Jenks, Patricia Ellis, Roland Drew—1938

LADY LUCK—CD—Chesterfield—William Bakewell, Patricia Farr, Duncan Renaldo, Iris Adrian—1936
LADY, LET'S DANCE!—MU—Monogram—Belita, James Ellison, Frick and Frack, Walter Catlett—1944
LADY OF BURLESQUE—MD—United Artists—Barbara Stanwyck, Michael O'Shea—1943
LAFF-TIME—C—United Artists—Bill Tracy, Joe Sawyer, Virginia Grey, Don Castle—1948
LAND OF FIGHTING MEN—W—Monogram—Jack Randall, Louise Stanley, Herman Brix—1938
LAND OF HUNTED MEN—W—Monogram—Ray Corrigan, Max Terhune, Dennis Moore—1943
LAND OF THE OUTLAWS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Stephen Keyes—1944
LAND OF THE LAWLESS — W — Monogram — Johnny Mack Brown, Raymond Hatton—1947
LAND OF THE SIX GUNS—W—Monogram—Jack Randall, Louise Stanley, Glenn Strange—1940
LARAMIE TRAIL, THE—W—Republic—Bob Livingston, Smiley Burnette, Linda Brent, John James—1944
LARCENY IN HER HEART—MD—PRC—Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar—1946
LARCENY ON THE AIR—ACD—Republic—Robert Livingston, Grace Bradley, Willard Robertson—1937
LAST ALARM, THE—MD—Monogram—J. Farrell MacDonald, Polly Ann Young, Warren Hull—1940
LAST CROOKED MILE — MY — Republic — Don Barry, Adele Mara, Ann Savage, Tom Powers—1946
LAST JOURNEY, THE—MD—Atlantic—Godfrey Tearle, Hugh Williams, Judy Gunn—(English-made)—1936
LAST MILE—MD—World Wide—Howard Phillips, Preston Foster, George E. Stone, Noel Madison—1932
LAST OF THE CLINTONS—W—Ajax—Harry Carey, Betty Mack, Del Gordon, Victor Potel—1935
LAST OF THE MOHICANS, THE—W—United Artists—Randolph Scott, Binnie Barnes, Heather Angel—1936
LAST OF THE WARRENS, THE — W — Supreme — Bob Steele, Margaret Marquis, Charles King—1936
LAST OF THE WILD HORSES—W—Screen Guild—James Ellison, Mary Beth Hughes,—1948
LAUGHING AT DANGER—MYD—Monogram—Frankie Darro, Jay Hodges, George Houston—1940
LAUGHING AT LIFE—CD—Nat Levine—Victor McLaglen, Conchita Montenegro, William Boyd—1933
LAUGHING IRISH EYES—MU—Republic—Phil Regan, Walter C. Kelly, Evalyn Knapp, Ray Walker—1936
LAUGHING LADY—MUCD—Four Continents—Francis L. Sullivan, Felix Aylmer—(English-made)—1946
LAW COMES TO GUNSIGHT, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1947
LAW COMMANDS, THE—W—Derr—Tom Keene, Lorraine Hayes, Robert Fiske, Budd Buster—1938
LAW MEN—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Wiley, Kirby Grant—1944
LAW OF THE WEST—W—Monogram—Johnny Mack Brown, Max Terhune, Bill Kennedy—1949
LAW OF THE WOLF — MD — Ziehm — Dennis Moore, Luana Walters, George Chesbro—1941
LAW OF THE '45—W—First Division—Big Boy Williams—1935
LAW OF THE JUNGLE — MD — Monogram — Arlene Judge, John King, Mantan Moreland—1942
LAW OF THE LASH—W—PRC—Al "Lash" LaRue, Al "Fuzzy" St. John, Lee Roberts, Mary Scott—1947
LAW OF THE NORTH—W—Monogram—Bill Cody, Andy Shuford, Nadine Dore, W. L. Thorne—1932
LAW OF THE PAMPAS — W — Paramount — William Boyd, Russell Hayden, Sidney Toler—1939
LAW OF THE SADDLE—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Lane Chandler—1943
LAW OF THE SEA—ACD—Monogram—William Farnum, Rex Bell, Sally Blane, Priscilla Dean—1932
LAW OF THE TIMBER—MD—PRC—Marjorie Reynolds, Hal Brazeal, Jack Holmes, Earle Ebe—1941
LAW OF THE VALLEY—W—Monogram—Johnny Mack Brown, Raymond Hatton, Lynne Carver—1944
LAW RIDES AGAIN, THE—W—Monogram—Ken Maynard, Hoot Gibson, Betty Miles, Jack LaRue—1943
LAWLESS BORDER—W—Spectrum—Bill McCoy, Molly O'Day, Martin Garralaga, Ted Adams—1935
LAWLESS CODE — W — Monogram — Jimmy Wakely, "Cannonball" Taylor, Riley Hill—1950
LAWLESS FRONTIER — W — Monogram — John Wayne, Sheila Terry, George Hayes, Earl Dwire—1935
LAWLESS LAND—W—Republic—John Mack Brown, Iris Meredith, Warner Richmond—1937
LAWLESS NINETIES, THE—W—Republic—John Wayne, Ann Rutherford, Harry Woods—1936
LAWLESS VALLEY—W—RKO—George O'Brien, Kay Sutton, Fred Kohler, Fred Kohler, Jr.—1938
LAWMAN IS BORN, A—W—Republic—Johnny Mack Brown, Iris Meredith, Al St. John—1937
LEATHERNECKS HAVE LANDED, THE—ACD—Republic—Lew Ayres, Isabel Jewell, Jimmy Ellison—1936
LEAVE IT TO HENRY—C—Monogram—Raymond Walburn, Walter Catlett, Gary Gray, Mary Stuart—1949
LEAVE IT TO THE IRISH—MYC—Monogram—James Dunn, Wanda McKay, Dick Purcell—1944
LEAVE IT TO THE MARINES—C—Lippert—Sid Melton, Mara Lynn, Gregg Martell, Ida Moore—1951
LEAVENWORTH CASE, THE — MY — Republic — Donald Cook, Norman Foster, Ian Wolfe—1936
LEGION OF MISSING MEN, THE—ACD—Monogram—Ralph Forbes, Ben Alexander, George Regas—1937
LET 'EM HAVE IT—ACD—United Artists—Richard Arlen, Virginia Bruce, Bruce Cabot—1935
LET'S GET TOUGH!—CMD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell—1942
LET'S GO COLLEGIATE—CMU — Monogram — Frankie Darro, Marcia Mae Jones, Jackie Moran—1941
LET'S LIVE AGAIN—C—20th-Fox—John Emery, Hillary Brooke, Taylor Holmes, James Millican—1941
LET'S LIVE A LITTLE—C—Eagle Lion—Hedy Lamarr, Robert Cummings, Anna Sten—1948
LET'S MAKE A NIGHT OF IT—MUC—Universal—Buddy Rogers, Claire Luce—(Foreign-made)—1938
LET'S PRETEND WE'RE SWEETHEARTS—CD—United Artists—Lola Lane, Lawrence Gray—1939
LET'S SING AGAIN—MU—RKO—Bobby Breen, Henry Armetta, George Houston, Vivienne Osborne—1936
LETTERS FROM AN UNKNOWN WOMAN—ROMD—Universal—Joan Fontaine, Louis Jourdan—1948
LIFE RETURNS—D—Grand National—Lois Wilson, Onslow Stevens, George Breakston—1938
LIGHTHOUSE—D—PRC—Don Castle, June Lang, John Litel, Marion Martin—1947
LIGHTNIN' BILL CARSON—W—Puritan—Tim McCoy, Lois January, Harry Worth, Rex Lease—1936
LIGHTNING CARSON RIDES AGAIN—W—Victory—Tim McCoy, Joan Barclay, Ted Adams—1938
LIGHTNIN' CRANDALL — W — Republic — Bob Steele, Lois January—1937
LIGHTNIN' IN THE FOREST—CMD—Republic—Lynne Roberts, Don Barry, Warren Douglas—1948
LIGHTNING RAIDERS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Mady Lawrence—1945
LIGHTNING STRIKES WEST—W—Colony—Ken Maynard, Claire Rochelle, Charles King—1940
LIKELY STORY, A — CD — RKO — Barbara Hale, Bill Williams, Lanny Rees, Sam Levene—1947
LI'L ABNER—F—RKO—Granville Owen, Mona Ray, Buster Keaton, Martha O'Driscoll—1940
LINDA BE GOOD—CMU—Eagle Lion—Marie Wilson, Elyse Knox, John Hubbard, Gordon Richards—1947
LION MAN, THE—MD—Normandy—Charles Loucheur, Kathleen Burke, Richard Carlyle, Ted Adams—1938
LION'S DEN, THE—W—Puritan—Tim McCoy, Joan Woodbury, Arthur Mellette, Con Barclay—1936
LISBON STORY, THE—MDMU—Four Continents—David Farrar, Patricia Burke—(English-made)—1951
LITTLE BIG HORN—OD—Lippert—Lloyd Bridges, John Ireland, Marie Windsor, Reed Hadley—1951
LITTLE LORD FAUNTLEROY—D—United Artists—Freddie Bartholomew, C. Aubrey Smith, Guy Kibbee, Dolores Costello—1936
LITTLE MEN—D—Mascot—Ralph Morgan, Erin O'Brien-Moore, Junior Durkin—1934
LITTLE MEN—MD—RKO—Kay Francis, Jack Oakie, George Bancroft, Jimmy Lydon—1940
LITTLE MISS MOLLY (My Irish Molly)—MD—Alliance—Maureen O'Hara, Phillip Reed, Binkie Stuart, Tom Burke—(English-made)—1940
LITTLE PAL (The Healer) — D — Monogram — Ralph Bellamy, Karen Morley, Mickey Rooney—1939
LITTLE RED SCHOOLHOUSE—CD—Chesterfield—Dickie Moore, Frank Cochlan, Jr., Ann Doran—1936
LIVE WIRES—C—Monogram—Leo Gorcey, Huntz Hall, Bobby Jordan, William Benedict—1946
LIVING DANGEROUSLY—MD—Gaumont British—Otto Kruger, Leonora Corbett—(English-made)—1936
LIVING GHOST, THE—CMD—Monogram—James Dunn, Joan Woodbury, Paul McVey, Vera Gordon—1942
LONDON BLACKOUT MURDERS—MD—Republic—John Abbott, Mary McLoed, Lloyd Corrigan—1942
LONE RIDER AMBUSHED, THE—W—PRC—George Houston, Al "Fuzzy" St. John, Maxine Leslie—1941
LONE RIDER AND THE BANDIT—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942
LONE RIDER CROSSES THE RIO—W—PRC—George Houston, Roquell Verna, Al "Fuzzy" St. John—1941
LONE RIDER FIGHTS BACK, THE—W—PRC—George Houston, Al "Fuzzy" St. John, Dorothy Short—1941
LONE RIDER IN BORDER ROUNDUP—W—PRC—George Houston, Al "Fuzzy" St. John, Smoky Moore—1942
LONE RIDER IN CHEYENNE—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942
LONE RIDER IN FRONTIER FURY—W—PRC—George Houston, Al "Fuzzy" St. John—1941
LONE RIDER IN GHOST TOWN—W—PRC—George Houston, Al St. John, Alaine Brandes—1941
LONE RIDER IN TEXAS JUSTICE—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942
LONE RIDER IN THE OUTLAWS OF BOULDER PASS—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore, Ted Adams—1942
LONE RIDER RIDES ON, THE—W—PRC—George Houston, Hillary Brooke, Al "Fuzzy" St. John—1941
LONE STAR LAW MEN—W—Monogram—Tom Keene, Sugar Dawn, Betty Miles, Frank Yaconelli—1941
LONE STAR RAIDERS—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, June Johnson—1940
LONE TEXAS RANGER — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Ray Bancroft—1945
LONESOME TRAIL—W—Monogram—Jimmy Wakeley, Lee White, John James, Iris Clive—1945
LONG NIGHT, THE—MD—RKO—Henry Fonda, Vincent Price, Ann Dvorak, Barbara Bel Geddes—1947
LONG SHOT, THE — MD — Grand National — Gordon Jones, C. Henry Gordon, Marsha Hunt—1939
LONG VOYAGE HOME, THE—ADD—United Artists—John Wayne, Thomas Mitchell, Ian Hunter—1940
LOOKOUT SISTER—MUW—Astor—Louis Jordan and his Tympany Six, Suzette Harbin, Monte Haley—1948
LOST CANYON—W—United Artists—William Boyd, Jay Kirby, Andy Clyde, Lola Lane—1942
LOST CITY, THE — ACD — Krellberg — William Boyd, Kane Richmond, George F. Hayes—1935
LOST CONTINENT—MD—Lippert—Cesar Romero, Hillary Brooke, Chick Chandler, Jon Hoyt—1951
LOST HONEYMOON—C—Eagle Lion—Anne Richards, Franchot Tone, Tom Conway—1947
LOST IN THE STRATOSPHERE — ACD — Monogram — William Cagney, Edward Nugent—1934
LOST JUNGLE, THE—ACD—Mascot—Clyde Beatty, Cecilia Parker, Syd Saylor, Warner Richmond—1934
LOST MOMENT, THE—PD—Universal—Robert Cummings, Susan Hayward, Agnes Moorehead—1947
LOST RANCH—W—Victory—Tom Tyler, Jeanne Martel, Howard Bryant, Forrest Taylor—1938
LOST TRAIL, THE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Jennifer Holt—1945
LOTTERY BRIDE, THE—MD—United Artists—Jeannette MacDonald, Zazu Pitts, Joe E. Brown—1930
LOUD SPEAKER, THE—MD—Monogram—Ray Walker, Jacqueline Wells, Noel Francis—1934
LOUISIANA—GEDMU—Monogram—Jimmie Davis, Margaret Lindsay, John Gallaudet—1947
LOVABLE CHEAT, THE — F — Film Classics — Charles Ruggles, Richard Nye, Peggy Ann Garner—1949
LOVE AT FIRST SIGHT — CD — Chesterfield — Suzanne Keener, Norman Foster, Doris Rankin—1929
LOVE FROM A STRANGER—MY—Eagle Lion—Sylvia Sidney, John Hodiak, John Howard—1947
LOVE, HONOR, AND GOODBYE—C—Republic—Virginia Bruce, Edward Ashley, Victor McLaglen—1945
LOVE IN HIGH GEAR—CD—Mayfair—Harrison Ford, Alberta Vaughn, Tyrrel Davis, Arthur Hoyt—1932
LOVE ON THE DOLE—D—Four Continents—Deborah Kerr, Clifford Evans, Mary Merrall—1945
LOVE TAKES FLIGHT—CD—Grand National—Bruce Cabot, Beatrice Roberts, John Sheehan—1937
LUCK OF ROARING CAMP—ACD—Monogram—Owen Davis, Jr., Charles Brokaw, Joan Woodbury—1937
LUCK OF THE IRISH—CD—Guaranteed—Richard Hayward, Kay Walsh—(English-made)—1936
LUCKY LARRIGAN—W—Monogram—Rex Bell, Helen Foster, John Elliott, Stanley Blystone—1933
LULU BELLE — DMU — Columbia — Dorothy Lamour, George Montgomery, Albert Dekker—1948
LUMBERJACK—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Herbert Rowlinson—1944
LURE OF THE ISLANDS — MD — Monogram — Robert Lowery, Big Boy Williams, Margie Hart—1942
LURED—MD—United Artists—Lucille Ball, George Saunders, Charles Coburn, George Zucco—1947
LYDIA—D—United Artists—Merle Oberon, Edna May Oliver, Alan Marshall, Joseph Cotten—1941

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MACBETH—D—Republic—Orson Welles, Jeannette Nolan, Dan O'Herlihy, Roddy McDowell—1948
MACHINE GUN MAMA—CMD—PRC—Armida, Wallace Ford, El Brendel, Jack LaRue—1944
MACOMBER AFFAIR, THE—MD—United Artists—Gregory Peck, Joan Bennett, Robert Preston—1947
MADE FOR EACH OTHER—MD—United Artists—Carole Lombard, James Stewart—1939
MAD MONSTER — MD — PRC — George Zucco, Johnny Downs, Anne Nagel, Sara Padden—1942
MADONNA OF THE DESERT — MD — Republic — Don Barry, Lynne Roberts, Don Castle—1948
MADONNA'S SECRET—MD—Republic—Francis Lederer, Gail Patrick, Ann Rutherford, Linda Sterling—1946
MAGIC BOW, THE—MUD—Universal-International—Stewart Granger, Phyllis Calvert, Jean Kent, Dennis Price—(English-made)—1947
MAGIC TOWN—CD—RKO—Jimmy Stewart, Jane Wyman, Kent Smith, Ned Sparks—1947
MAGNIFICENT DOLL—HISD—Universal—Ginger Rogers, David Niven, Burgess Meredith—1946
MAGNIFICENT ROGUE, THE—C—Republic—Lynne Roberts, Warren Douglas, Gerald Mohr—1946
MAIN STREET KID—CD—Republic—Al Pearce, Alan Mowbray, Janet Martin, Adele Mara—1948
MAIN STREET LAWYER—D—Republic—Edward Ellis, Anita Louise, Robert Baldwin, Harold Huber—1939
MAJOR BARBARA—CD—United Artists—Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton—1941
MAKE A MILLION—C—Monogram—Charles Starrett, Pauline Brooks, George E. Stone—1945
MAKE A WISH — CMU — RKO — Bobby Breen, Basil Rathbone, Marion Claire, Ralph Forbes—1937
MALAY NIGHTS—MD—Mayfair—John Mack Brown, Dorothy Burgess, Ralph Inee—1933
MAMA RUNS WILD—C—Republic—Mary Boland, Ernest Truex, William Henry, Lynn Roberts—1938
MAN ABOUT THE HOUSE, A—RD—20th-Fox—Kieron Moore, Margaret Johnston—(English-made)—1949
MAN BAIT—MD—Lippert—George Brent, Marguerite Chapman, Diana Dors—(English-made)—1952
MAN BETRAYED, A—MD—Republic—Eddie Nugent, Kay Hughes, Lloyd Hughes, John Wray—1937
MAN CALLED BACK—MD—Tiffany—Conrad Nagel, Doris Kenyon, John Halliday—1932
MAN FROM FRISCO—D—Republic—Michael O'Shea, Anne Shirley, Gene Lockhart, Dan Duryea—1944
MAN FROM GUNTOWN—W—Puritan—Tim McCoy, Billie Seward, Rex Lease, Jack Clifford—1935
MAN FROM HEADQUARTERS—CMD—Monogram—Frank Albertson, Joan Woodbury, Dick Elliott—1942
MAN FROM HELL'S EDGES—W—World Wide—Bob Steele, Nancy Drexel, Julian Rivero—1932
MAN FROM MOROCCO—MD—English—Anton Walbrook, Margarette Scott, Mary Morris—1946
MAN FROM TEXAS—W—Monogram—Tex Ritter, Hal Price, Charles B. Wood, Vic Dermourele—1939
MAN FROM UTAH — W — Monogram — John Wayne, Polly Ann Young, George Hayes—1934
MAN IN THE DINGHY—F—Snader—Michael Wilding, Odele Versois, Jack Hubert—(English-made)—1951
MAN IN THE IRON MASK, THE—MD—United Artists—Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut—1939
MAN OF CONQUEST—ACD—Republic—Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—1939
MAN OF COURAGE — MD — PRC — Barton MacLane, Charlotte Wynters, Lyle Talbot—1943
MAN OF SENTIMENT—D—Chesterfield—Marian Marsh, Owen Moore, William Bakewell—1933
MAN WHO CHANGED HIS NAME—MD—DuWorld—Lyn Harding, Betty Stockfield—(English-made)—1934
MAN WHO CHEATED HIMSELF, THE—D—20th-Fox—Lee J. Cobb, Jane Wyatt, John Dall—1950
MAN WHO COULD WORK MIRACLES, THE—CD—United Artists—Roland Young, Joan Gardner, Ralph Richardson, Ernest Thesiger—(English-made)—1937
MAN WHO LOST HIMSELF, THE—C—Universal—Brian Aherne, Kay Francis, Henry Stephenson—1941
MAN WHO WALKED ALONE, THE—C—PRC—David O'Brien, Kay Aldridge, Walter Catlett—1945
MAN WITH TWO LIVES, THE—MD—Monogram—Edward Norris, Marlo Dwyer, Eleanor Lawson—1942
MANDARIN MYSTERY, THE — MY — Republic — Eddie Quillan, Charlotte Henry, Rita LeRoy—1937
MANHATTAN LOVE SONG—CD—Monogram—Robert Armstrong, Dixie Lee, Franklyn Pangborn—1934
MANHATTAN SHAKEDOWN — MD — Warwick — John Gallaudet, Rosalind Keith, George McKay—1939
MANHATTAN TOWER — D — Remington — Irene Rich, Mary Brian, James Hall, Hale Hamilton—1932

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MAN'S BEST FRIEND—W—S. S. Krellberg—Lightning, Douglas Haig, Frank Brownlee—1935

MAN'S COUNTRY — W — Monogram — Jack Randall, Marjorie Reynolds, Walter Long—193B

MAN'S LAND, A—W—Allied—Hoot Gibson, Marion Shilling, Ethel Wales, Robert Ellis—1932

MANTRAP, THE — MD — Republic — Henry Stephenson, Dorothy Lovett, Joseph Allen, Jr.—1943

MARCH OF THE WOODEN SOLDIERS—MUC—MGM—Laurel and Hardy, Charlotte Henry—1934

MARINES ARE COMING — ACD — Mascot — William Haines, Esther Ralsaon, Conrad Nagel—1934

MARKED FOR MURDER—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Marilyn McConnell—1945

MARKED MEN—MD—PRC—Warren Hull, Isabel Jewell, John Dilson, Paul Bryan—1940

MARKED MONEY — MD — Pathe — Junior Coughlan—192B

MARKED TRAILS—W—Monogram—Hoot Gibson, Bob Steele, Veda Ann Borg, Ralph Lewis—1944

MARRYING WIDOWS — CMD — Tower — Judith Allen, John Mack Brown, Minna Gombell—1934

MARSHAL OF CRIPPLE CREEK—W—Republic—Allan Lane, Bobby Bloke, Martha Wentworth—1947

MARSHALL OF LAREDO — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Peggy Stewart—1945

MARSHALL OF RENO — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Gabby Hayes—1944

MASK OF DILJON, THE—MYMD—PRC—Erich Von Stroheim, Jeanne Bates, William Wright—1946

MASK OF THE DRAGON — MYD — Lippert — Richard Travis, Sheila Ryan, Michael Whalen—1951

MASON OF THE MOUNTED — W — Monogram — Bill Cody, Andy Shuford, Nancy Drexel—1932

MASTER OF BANKDAM—D—Universal—Tom Walls, Anne Crawford—(English-made)—1949

MATTER OF MURDER—MD—Bell—John Barry, Maureen Riscoe, Charles Clapham—(English-made)—1950

MAYTIME IN MAYFAIR — MUCD — Realart — Anna Neagle, Michael Wilding—(English-made)—1952

MEDICINE MAN, THE—C—Tiffany—Jack Benny, Betty Bronson, Eva Novak, E. Alyn Warren—1930

MEET DR. CHRISTIAN—D—RKO—Jean Hersholt, Dorothy Lovett, Robert Baldwin, Enid Bennett—1939

MEET JOHN DOE—D—Warners—Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—1941

MEET ME AT DAWN—C—20th-Fox—William Eythe, Stanley Holloway—(English-made)—1948

MEET THE BOY FRIEND—CD—Republic—David Carlyle, Carol Hughes, Warren Hymer, Pert Kelton—1937

MEET THE MAYOR—CD—Sterling—Frank Fay, Ruth Hall, Nat Pendleton, George Meeker—1938

MEET THE MISSUS—C—Republic—Roscoe Karns, Ruth Donnelly, Alan Ladd, Al Shean—1940

MELODY AND MOONLIGHT—CMU—Republic—Johnny Downs, Jerry Colonna, Vera Vague—1940

MELODY FOR THREE—CD—RKO—Jean Hersholt, Fay Wray, Walter Woolf King, Patsy Lee Parsons—1941

MELODY LINGERS ON, THE—MU—United Artists—Josephine Hutchinson, George Houston—1935

MELODY OF THE PLAINS—W—Spectrum—Fred Scott, Al St. John, Louise Small, Billy Lenhart—1937

MELODY PARADE — CMU — Monogram — Mary Beth Hughes, Eddie Quillan, Tim Ryan, Irene Ryan—1943

MEN ARE NOT GODS—CD—United Artists—Miriam Hopkins, Gertrude Lawrence, Rex Harrison—(English-made)—1937

MEN OF ACTION—ACD—Conn—Roy Mason, Frankie Darro, Barbara Worth, Fred Kohler—1935

MEN OF SAN QUENTIN — MD — PRC — J. Anthony Hughes, Eleanor Stewart, Dick Curtis—1942

MEN OF THE PLAINS—W—Grand National—Rex Bell, Joan Marclay, George Ball, Charles King—1936

MEN ON HER MIND—DMU—PRC—Mary Beth Hughes, Edward Norris, Ted North, Alan Edwards—1944

MERCY ISLAND — MD — Republic — Ray Middleton, Gloria Dickson, Otto Kruger, Don Douglas—1941

MERCY PLANE—ACD—PRC—James Dunn, Frances Gifford, Matly Fain, William Pauley—1940

MEXICALI KID, THE—W—Monogram—Jack Randall, Eleanor Stewart, Wesley Barry—193B

MEXICANA—CDMU—Republic—Constance Moore, Tito Guizar, Leo Carrillo, Howard Freeman—1945

MICHAEL O'HALLORAN—D—Monogram—Scotty Beckett, Allene Roberts, Tommy Cook—1948

MICHAEL STROGOFF (Soldier And The Lady, The)—D—RKO—Anton Walbrook, Akim Tamiroff, Elizabeth Allan, Margot Grahame—(Foreign-made)—1937

MICKEY, THE KID—MD—Republic—Bruce Cabot, Ralph Byrd, Zazu Pitts, Tommy Ryan—1939

MIDNIGHT LADY — D — Chesterfield — Sarah Padden, John Darrow, Claudia Dell—1932

MIDNIGHT LIMITED — MYD — Monogram — John King, Marjorie Reynolds, Edward Keane—1940

MIDNIGHT PHANTOM, THE—MD—Republic—Reginald Denny, Claudia Dell, Lloyd Hughes—1935

MIDNIGHT SPECIAL—ACD—Chesterfield—Glenn Tyron, Merna Kennedy, Mary Carr, Phillips Smalley—1930

MIDNIGHT WARNING, THE—MD—Mayfair—William Boyd, Claudia Dell, Huntley Gordon—1933

MILE A MINUTE LOVE—ACD—Ace—William Bakewell, Arletta Duncan, Duncan Renaldo—1937

MILLIONAIRE FOR CHRISTY, A—F—20th-Fox—Fred MacMurray, Eleanor Parker, Richard Carlson—1951

MILL ON THE FLOSS, THE—D—Standard—Geraldine Fitzgerald, Frank Lawton—(English-made)—1939

MILLION DOLLAR KID—CD—Monogram— Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict—1944

MILLION DOLLAR RACKET—ACD—Victory—Herman Brix, Joan Barclay, Bryant Washburn—1937

MILLION DOLLAR WEEKEND—MD—Eagle Lion—Gene Raymond, Stephanie Paul, Francis Lederer—1948

MILLIONAIRE KID — CD — Republic — Betty Campson, Bryant Washburn, Charles Delaney—1936

MINE OWN EXECUTOR — PSYD — 20th-Fox — Burgess Meredith, Dulcie Gray—(Engfilish-made)—1948

MINSTREL MAN—MU—PRC—Benny Fields, Gladys George, Alan Dinehart, Roscoe Karns—1944

MIRACLE KID, THE — CD — PRC — Tom Neal, Carol Hughes, Betty Blythe, Ben Taggart—1941

MIRACLE OF THE BELLS — D — RKO — Valli, Frank Sinatra, Fred MacMurray, Lee J. Cobb—1948

MIRACLE ON MAIN STREET, A—MD—Columbia—Margot, Walter Abel, Jane Darwell—1939

MIRACLE CAN HAPPEN, A (On Our Merry Way)—C—United Artists—James Stewart, Henry Fonda, Fred MacMurray, Paulette Goddard—1948

MIRACULOUS JOURNEY — AD — Film Classics — Rory Colhoun, Audrey Long, Virginia Grey—1948

MISBEHAVING HUSBANDS—C—PRC—Harry Langdon, Betty Blythe, Ralph Byrd, Esther Muir—1940

MISS ANNIE ROONEY—D—United Artists—Shirley Temple, William Gargan, Guy Kibbee—1942

MISS MINK OF 1949—C—20th-Fox—James Lydon, Lois Collier, Richard Lane, Barbara Brown—1949

MISS POLLY—C—United Artists—Zazu Pitts, Slim Summerville, Kathleen Howard, Brenda Forbes—1941

MISSING CORPSE, THE—CD—PRC—J. Edward Bromberg, Eric Sinclair, Frank Jenks—1945

MISSING GIRLS — MD — Chesterfield — Roger Pryor, Muriel Evans, Ann Doran, George Cooper—1936

MISSING LADY, THE—MYMD—Monogram—Kane Richmond, Barbara Reed, George Chandler—1946

MISSING PEOPLE—MY—Monogram—Will Fyffe, Kay Walsh, Lyn Harding—(English-made)—1940

MISSISSIPPI RHYTHM — WMU — Monogram — Jimmie Davis, Veda Ann Borg, Lee "Lasses" White—1949

MISSOURI OUTLAW, A — W — Republic — Don "Red" Barry, Lynn Merrick, Noah Beery, Paul Fix—1941

MISTER ANTONIO—CD—Tiffany—Frank Reicher, Eugene Besserer, Franklin Lewis, Garet Hughes—1929

MISTER DRAKE'S DUCK—F—United Artists—Douglas Fairbanks, Jr., Volande Donlan—(English-made)—1951

MR. ACE—D—United Artists—George Raft, Sylvia Sidney, Stanley Ridges, Sara Haden—1946

MR. BOGGS STEPS OUT—C—Grand National—Stuart Erwin, Helen Chandler, Toby Wing—1937

MR. CELEBRITY—D—PRC—Buzzy Henry, James Seay, Doris Day, William Halligan—1941

MR. EMMANUEL — D — United Artists — Felix Aylmer, Greta Tynt, Walter Rilla—(English-made)—1945

MR. HOBO (Gun Man, The)—W—Monogram—Whlp Wilson, Fuzzy Knight, Rand Brooks—1952

MR. LORD SAYS NO—C—Souvaine Selective—Stanley Holloway, Kathleen Harrison—(English-made)—1952

MR. MUGGS RIDES AGAIN — MD — Monogram — Leo Gorcey, Huntz Hall, Billy Benedict—1945

MR. MUGGS STEPS OUT—C—Monogram—Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict—1943

MR. PEABODY AND THE MERMAID—C—Universal—William Powell, Ann Blyth, Irene Hervey—1948

MR. PEEK A BOO—F—United Artists—Joan Greenwood, Bauried—(French-made)—1951

MR. PERRIN AND MR. TRAILL—D—Eagle Llon—Marlus Goring, David Farrar—(English-made)—1948

MR. WALKIE-TALKIE—C—Lippert—Joe Sawyer, William Tracy, Margia Dean, Robert Shayne—1952

MR. WISE GUY—CD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Guinn Williams—1942

MR. WONG, DETECTIVE—MY—Monogram—Boris Karloff, Grant Withers, Maxine Jennings—1938

MR. WONG IN CHINATOWN—MYMD—Monogram—Boris Karloff, Marjorie Reynolds—1939

MODELS, INC.—MD—Mutual—Howard Duff, Coleen Gray, Marjorie Reynolds, John Heydt—1952

MODERN MARRIAGE, A—D—Managram—Reed Hadley, Margaret Field, Robert Clarke—1950

MONEY MADNESS—D—Film Classics—Hugh Beaumont, Frances Rafferty, Harlan Warde—1948

MONEY MEANS NOTHING—CD—Monogram—Wallace Ford, Gloria Shea, Edgar Kennedy—1934

MONSTER MAKER, THE—MD—PRC—J. Carroll Naish, Ralph Morgan, Tala Birell, Wanda McKay—1944

MONSTER WALKS—MD—Mayfair—Rex Lease, Vera Reynolds, Sheldon Lewis, Mischa Auer—1932

MONTANA KID—W—Monogram—Bill Cody, Andy Shuford, W. L. Thorns, C. D. Wood—1931

MONTANA MIKE (Heaven Only Knows)—FAND—United Artists—Robert Cummings, Brian Donlevy, Marjorie Reynolds, Jorja Curtright—1947

MONTE CARLO NIGHTS — MD — Monogram — Mary Brian, John Darrow, Kate Campbell—1934

MOON AND SIXPENCE, THE—D—United Artists—George Saunders, Herbert Marshall—1942

MOON OVER MONTANA—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White, Jennifer Holt—1946

MOONLIGHT SONATA—DMU—Malamar—Ignace Jan Paderewski, Charles Farrell—(English-made)—1938

MOONRISE—D—Republic—Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn—194B

MORALS FOR WOMEN—D—Tiffany—Bessie Love, Conway Tearle, John Holland, Natalie Moorhead—1931

MORALS OF MARCUS, THE—D—Gaumont-British—Lupe Velez, Ian Hunter—(English-made)—1936

MORNING AFTER, THE—C—Majestic—Sally Eilers, Ben Lyon, Harry Tate—1935

MOTHER AND SON—C—Monogram—Clara Kimball Young, Bruce Warren, Mildred Golden—1931

MOTIVE FOR REVENGE—MD—Majestic—Donald Cook, Irene Hervey, Doris Lloyd, Edwin Maxwell—1935

MOTOR PATROL—MD—Lippert—Don Castle, Reed Hadley, Jane Nigh, Bill Henry—1950

MOUNTAIN MOONLIGHT—F—Republic—John Archer, Kane Richmond, Frank Sully, Johnny Arthur—1941

MOUNTAIN RHYTHM — CD — Republic — Leon Weaver, Frank Weaver, June Weaver, Lynn Merrick—1942

MOZART STORY, THE—MUBIO—Screen Guild—Hans Holt, Winnie Markus—(German-made)—1943

MUGGS RIDES AGAIN—MD—Monogram—Leo Gorcey, Huntz Hall, Billy Benedict, Mendie Koenig—1945

MURDER AT GLEN ATHOL—MYMD—Invincible—John Miljan, Irene Ware, Betty Blythe—1936

MURDER AT MIDNIGHT — MYD — Tiffany — Aileen Pringle, Alice White, Hale Hamilton—1931

MURDER AT THE BASKERVILLES—MY—Astor—Arthur Wontner, Ian Fleming—(English-made)—1940

MURDER BY INVITATION—MY—Monogram—Wallace Ford, Sarah Padden, Marian Marsh—1941

MURDER IN REVERSE — MYMD — Four Continents — William Hartnell, Jimmy Hanley, Chili Bouchier, John Sloter—(English-made)—1947

MURDER IN THE MUSEUM—MY—Progressive—Henry B. Walthall, John Harron, Phyllis Barrington—1934

MURDER IN THE RED BARN—MYD—Olympic—Tod Slaughter, Sophie Stewart—(English-made)—1936

MURDER IN THE YUKON—ACD—Monogram—James Newill, Polly Ann Yaung, Dave O'Brien—1940

MURDER IS MY BUSINESS—MD—PRC—Hugh Beaumont, Cheryl Walker, Lyle Talbot—1946

MURDER ON DIAMOND ROW—ADMY—United Artists—Edmund Lowe, Sebastian Shaw, Ann Todd, Tamara Desni—(English-made)—1937

MURDER ON THE CAMPUS — MYD — Chesterfield — Charles Starrett, Shirley Grey, Ruth Hall—1933

MURDER ON THE YUKON—ACD—Monogram—James Newill, Polly Ann Young, Dave O'Brien—1940

MUSIC MAN—DMU—Monogram—Phil Brito, Freddie Stewart, Jimmy Dorsey and orchestra—1948

MUTINY AHEAD — ACD — Majestic — Neil Hamiltan, Kathleen Burke, Leon Ames, Reginald Barlow—1935

MUTINY IN THE BIG HOUSE — MD — Monogram — Charles Bickford, Barton MacLane—1939

MUTINY ON THE ELSIMORE, THE—MD—Krellberg—Paul Lukas, Kathleen Kelly—(English-made)—1939

MY BEST GAL — CDMU — Republic — Jane Withers, Jimmy Lydon, Frank Craven—1944

MY BROTHER'S KEEPER—MD—Eagle Lion—Jack Warner, Jane Hylton—(English-made)—1949

BY BROTHER, THE OUTLAW—W—Eagle Lion—Mickey Rooney, Robert Stack, Wanda Hendrix, Robert Preston—1951

MY BUDDY—D—Republic—Donald Barry, Ruth Terry, Lynne Roberts, Emma Dunn—1944

MY DEAR SECRETARY — C — United Artists — Laraine Day, Kirk Douglas, Keenan Wynn—1948

MY DOG SHEP—D—Screen Guild—Tom Neal, William Farnum, Lanny Reese, Craig Reynolds—1946

MY IRISH MOLLY (Little Miss Molly)—MD—Alliance—Maureen O'Hara, Phillip Reed, Binkie Stuart, Tom Burke—(English-made)—1940

MY OLD KENTUCKY HOME—MUMD—Monogram—Evalyn Venable, Larry Blair, Grant Richards—1938

MY SON, MY SON—D—United Artists—Madeleine Carroll, Brian Aherne, Louis Hayward—1940

MY SON, MY HERO—C—PRC—Patsy Kelly, Roscoe Karns, Joan Blau, Carol Hughes—1943

MY WIFE'S RELATIVES—CD—Republic—James Gleason, Lucille Gleason, Russell Gleason—1939

MYSTERIOUS MISS X, THE—CD—Republic—Michael Whalen, Mary Hart, Chic Chandler—1939

MYSTERIOUS MR. VALENTINE, THE—MYMD—Republic—William Henry, Linda Stirling—1946

MYSTERIOUS MR. WONG, THE—MY—Monogram—Bela Lugosi, Wallace Ford, Arline Judge—1935

MYSTERY BROADCAST—MYD—Republic—Frank Albertson, Ruth Terry, Nils Asther—1943

MYSTERY LINER—MD—Monogram—Noah Beery, Astrid Allwyn, Cornelius Keefe—1934

MYSTERY MAN, THE—MD—Monogram—Rabert Armstrong, Maxine Doyle, Henry Kolker—1935

MYSTERY MAN—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Don Costello—1944

MYSTERY OF MR. WONG, THE—MYD—Manogram—Boris Karloff, Dorothy Tree, Grant Withers—1939

MYSTERY OF THE HOODED HORSEMEN, THE—W—Grand National—Tex Ritter, Iris Meredith—1937

MYSTERY OF THE 13TH GUEST, THE—MYD—Monogram—Dick Purcell, Helen Parrish, Tim Ryan—1943

MYSTERY PLANE—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards—1939

MYSTERY RANGE—W—Tom Tyler, Jerry Bergh, Milburn Morante, Roger Williams—1937

MYSTIC CIRCLE MURDER—MYD—Royer—Betty Compson, Robert Fiske, Helene LeBerthan—1939

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NABONGA—MD—PRC—Buster Crabbe, Fifi D'Orsay, Barton McLane, Julie London—1944

NAVAJO KID—W—PRC—Bob Steele, Syd Saylor, Edward Cassidy, Caren Marsh—1945

NAVAJO TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill—1945

NAVY BLUES—C—Dick Purcell, Mary Brian, Warren Hymer, Joseph Sawyer—1937

NAVY SECRETS—MD—Monogram—Fay Wray, Grant Withers, Craig Reynolds, Dewey Robinson—1939

NAVY SPY—ACD—Grand National—Conrad Nagel, Eleanor Hunt, Judith Allen, Jack Doyle—1937

NEAR THE RAINBOW'S END—W—Tiffany—Bob Steele, Lafe McKee, Al Ferguson, Al Hewstan—1930

NEARLY EIGHTEEN—CMUD—Manogram—Gale Storm, Rick Vallin, Bill Henry, Luis Alberni—1943

'NEATH ARIZONA SKIES — W — Monogram — John Wayne, Sheila Terry, Jay Wilsey—1934

'NEATH BROOKLYN BRIDGE — CD — Monogram — East Side Kids (Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell)—1942

'NEATH CANADIAN SKIES—W—Screen Guild—Russell Hayden, Inez Cooper, Kermit Maynard—1948

NECK AND NECK—ACD—Sono Art—World Wide—Walter Brennan, Glenn Tryon, Vera Reynolds—1931

NEVADA BUCKAROO—W—Tiffany—Bob Steele, Dorothy Dix, George Hayes, Ed Brady—1931

NEVER TOO LATE—D—Reliable—Richard Talmadge, Thelma White, Robert Frazer, Mildred Harris—1935

NEW FRONTIER, THE — W — Republic — John Wayne, Ray Corrigan, Raymand Hatton, Phylis Isley—1939

NEW ORLEANS—D—United Artists—Arturo De Cordova, Louis Armstrong, Dorothy Patrick—1947

NEXT OF KIN—D—Universal—Nova Pilbeam, Guy Mas, Basil Sydney—(English-made)—1943

NIAGARA FALLS—C—United Artists—Marjorie Woodworth, Tom Brown, Zazu Pitts—1941

NICHOLAS NICKLEBY — D — Universal-International — Derek Bond, Sir Cedric Hardwicke, Mary Merrall, Sally Ann Hawes—(English-made)—1947

NIGHT ALARM—MD—Majestic—Bruce Cabot, Judith Allen, H. B. Warner, Sam Hardy—1934

NIGHT CARGO — MD — Majestic — Jacqueline Wells, Lloyd Hughes, Walter Miller, Carlotta Regas—1936

NIGHT FOR CRIME, A—CMD—PRC—Glenda Farrell, Lyle Talbot, Lena Basquette, Donald Kirke—1942
NIGHT HAWK, THE—MD—Republic—Bob Livingston, June Travis, Ben Welden, Paul Fix—193B
NIGHT LIFE IN RENO—D—Artclass—Jameson Thomas, Virginia Valli, Dixie Lee, Dorothy Christy—1931
NIGHT TRAIN—MD—20th-Fox—Rex Harrison, Margaret Lackwood—(English-made)—1940
NIGHT WIND—MD—20th-Fox—Charles Russell, Virginia Christine, Gary Gray, John Ridgely—194B
NO FUNNY BUSINESS—C—Principal—Gertrude Lawrence, Lawrence Oliver, Jill Esmond—1934
NO LIVING WITNESS—MD—Mayfair—Gilbert Roland, Noah Beery, Barbara Kent, Carmel Myers—1932
NO MINOR VICES—C—Metro—Dana Andrews, Lilli Palmer, Louis Jourdan, June Wyatt—1948
NO ORCHIDS FOR MISS BLANDISH—MD—Renawn—Jack LaRue, Linden Travers—(English-made)—1951
NOBODY'S BABY—C—Metro—Lynee Overman, Patsy Kelly, Robert Armstrong—1936
NOBODY'S DARLING—C—Republic—Mary Lee, Louis Calhern, Gladys George, Jackie Moran—1943
NORTH OF THE BORDER—OMD—Screen Guild—Russell Hayden, Lyle Talbot, Inez Cooper—1946
NORTH OF THE RIO GRANDE—W—Paramount—William Boyd, George Hayes, Russell Hayden—1937
NORTHERN FRONTIER—W—Ambassador—Kermit Maynard, Eleanor Hunt, Russell Hopton—1935
NORTHWEST OUTPOST—D—Republic—Nelson Eddy, Ilona Massey, Joseph Schildkraut—1947
NORTHWEST STAMPEDE—OD—Eagle Lian—Joan Leslie, James Craig, Jack Oakie, Chill Wills—1948
NORTHWEST TRAIL—MD—Action—Bob Steele, Joan Woodbury, John Litel, Madge Bellamy—1945
NOTHING SACRED—F—United Artists—Carole Lombard, Fredric March, Charles Winninger—1937
NOTORIOUS BUT NICE — CD — Chesterfield — Marion Marsh, Betty Compson, Donald Dillaway—1933
NOW OR NEVER — MD — Ajax — Richard Talmadge, Janet Chandler, Robert Walker, Ed Davis—1935
NUMBERED WOMEN—ACD—Monogram—Sally Blane, Lloyd Hughes, Mayo Methat, Clay Clement—193B
NUT FARM, THE—CD—Monogram—Wallace Ford, Joan Gale, Oscar Apfel, Bradley Page—1935

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OATH OF VENGEANCE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Mady Lawrence—1944
OBSESSED — MYD — United Artists — Geraldine Fitzgerald, David Farrar—(English-made)—1951
ODETTE — AUTOMD — Lapert — Anna Neagle, Trevor Howard, Marius Goring—(English-made)—1951
OFFICER O'BRIEN—MD—Pathe—William Boyd, Ernest Torrence, Dorothy Sebastian, Clyde Cook—1930
OFFICER 13—MD—First Division—Monte Blue, Lila Lee, Charles Delaney, Robert Ellis—1933
OF MICE AND MEN — D — United Artists — Burgess Meredith, Betty Field, Lon Chaney, Jr. 1940
OH, WHAT A NIGHT—MD—Monogram—Edmund Lowe, Marjorie Rambeau, Jean Parker—1944
OIL RAIDER, THE — MD — Mayfair — Buster Crabbe, Gloria Shea, George Irving, Emmett Bogan—1934
OKLAHOMA BLUES—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont—1948
OKLAHOMA CYCLONE—W—Tiffany—Bob Steele, Al "Fuzzy" St. John, Nita Rey, Charles King—1930
OKLAHOMA RENEGADES—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1940
OKLAHOMA TERROR—W—Monogram—Jack Randall, Al "Fuzzy" St. John, Virginia Carroll—1939
OLD CURIOSITY SHOP—MD—Alliance—Ben Webster, Blaine Benson, Hay Petrie—(English-made)—1935
OLD FASHIONED GIRL—RMU—Eagle Lion—Glaria Jean, Jimmy Lydon, Frances Rafferty—194B
OLD HOMESTEAD, THE—CD—Liberty—Mary Carlisle, Lawrence Gray, Dorothy Lee—1935
OLD HOMESTEAD, THE—CMU—Republic—Dick Purcell, Ann Jeffreys, Lean, Frank and June Weaver—1942
OLD LOUISIANA — W — Crescent — Tom Keene, Rita Casino, Will Morgan, Robert Fiske—1937
OLD SWIMMIN' HOLE, THE—CD—Monogram—Jackie Moran, Marcia Mae Jones, George Cleveland—1940
OLIVER TWIST—MD—Monogram—Dickie Moore, Irving Pichel, William (Stage) Boyd, Doris Lloyd—1933
OMOO, OMOO, THE SHARK GOD—MD—Screen Guild—Ron Randell, Devera Burton—1949
ON APPROVAL—C—English Films—Beotrice Lillie, Clive Brook, Googie Withers—(English-made)—1945
ON OUR MERRY WAY (A Miracle Can Happen)—C—United Artists—James Stewart, Henry Fonda, Fred MacMurray, Paulette Goddard—1948
ON PROBATION—MD—Peerless—Monte Blue, Lucille Brown, William Bakewell, Barbara Bedford—1935
ON THE SPOT — ACD — Monogram — Frankie Darro, Manton Moreland, John St. Polis—1940
ONCE A SINNER—D—Hoffberg—Pat Kirkwood, Jack Watling, Joy Shelton—(English-made)—1952
ONCE A THIEF—MD—United Artists—Caesar Romera, June Havoc, Marie McDonald, Lon Chaney—1950
ONCE TO EVERY BACHELOR — C — Liberty — Marian Nixon, Neil Hamilton, Aileen Pringle—1934
ONCE UPON A DREAM—RC—Eagle Lion—Googie Withers, Griffith Jones—(English-made)—1949
ONE EXCITING WEEK—CMU—Republic—Al Pearce, Jerome Cowan, Pinky Lee, Shemp Howard—1946
ONE FRIGHTENED NIGHT — MD — Mascot — Charles Grapewin, Mary Carlisle, Arthur Hohl—1935
ONE MAN'S LAW—W—Republic—Don Barry, Janet Waldo, Dub Taylor, Rex Lease—1940
ONE MILLION B. C.—N—United Artists—Victor Mature, Carole Landis, Lon Chaney, Jr.—1940
ONE MINUTE TO TWELVE—D—Eagle Lion—Lars Hanson, Gunnel Brostrom—(English-made)—1951
ONE OF OUR AIRCRAFT IS MISSING—MD—United Artists—Godfrey Tearle, Eric Portman, Hugh Williams, Bernard Miles—(English-made)—1942
ONE RAINY AFTERNOON — MD — United Artists — Francis Lederer, Ida Lupino, Hugh Herbert—1936
ONE THIRD OF A NATION—D—Paramount—Sylvia Sidney, Leif Erikson, Myron McCormick—1939
ONE THRILLING NIGHT—C—Monogram—John Beal, Wanda McKay, Warren Hymer—1942
ONE TOUCH OF VENUS—CMU—Universal—Ava Gardner, Robert Walker, Eve Arden, Dick Haymes—1948
ONE YEAR LATER—D—Allied—Mary Brian, Russell Hopton, Donald Dillaway, George Irving—1933
OPEN CITY—D—Aldo Fabrizi, Anna Magnani, Marcello Pagliero—(Italian-made) (English titles)—1946
OPERATION HAYLIFT — MD — Lippert — Bill Williams, Tom Brown, Jane Nigh, Ann Rutherford—1950
OR ADOLESCENCE (Stolen Paradise)—D—Monogram—Leon Janney, Eleanor Hunt, Esther Muir—1941
OREGON TRAIL—W—Republic—Sunset Carson, Peggy Stewart, Frank Jaquet, Si Jenks—1945
OREGON TRAIL SCOUTS—W—Republic—Allan Lane, Bobby Blake, Martha Wentworth—1947
ORIENTAL EVIL—MD—Classic—Martha Hyer, Bryon Michie, George P. Breakston—1952
ORPHANS OF THE PECOS—W—Victory—Tom Tyler, Jeanne Martel, Howard Bryant—1938
ORPHANS OF THE STREET—MD—Republic—Tommy Ryan, June Storey, Robert Livingston—193B
OTHER LOVE, THE—D—United Artists—Barbara Stanwyck, David Niven, Richard Conte—1947
OUR DAILY BREAD—D—United Artists—Karen Morley—1934
OUR RELATIONS — C — MGM — Stan Laurel, Oliver Hardy, Alan Hale, Sidney Toler—1936
OUR TOWN—D—Lesser—Frank Craven, William Holden, Martha Scott, Fay Bainter—1940
OUT OF THE BLUE—C—Eagle Lion—Virginia Maya, George Brent, Turhan Bey, Ann Dvorak—1947
OUT OF THE STORM—D—Republic—James Lydon, Lois Collier, March Lawrence, Richard Travis—1948
OUTER GATE (Behind Prisan Bars)—MD—Monogram—Ralph Morgan, Kay Linaker, Ben Alexander—1937
OUTLAW BRAND — W — Monogram — Jimmy Wakely, "Cannonball" Taylor, Kay Morley—194B
OUTLAW DEPUTY, THE — W — Puritan — Tim McCoy, Nora Lane, Bud Osborne, Si Jenks—1935
OUTLAW JUSTICE—W—Majestic—Jack Hoxie, Dorothy Gulliver, Donald Keith, Charles King—1933
OUTLAW OF THE PLAINS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty—1946
OUTLAW ROUNDUP—MUW—PRC—Jim Newill, Dave Tex O'Brien, Helen Chaplain, Guy Wilkerson—1944
OUTLAW TRAIL—W—Monogram—Hoot Gibson, Bob Steele, Chief Thundercloud, Jennifer Holt—1944
OUTLAW'S PARADISE—W—Victory—Tim McCoy, Joan Borclay, Benny Corbett, Ted Adams—1939
OUTLAWS OF SONORA—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—193B
OUTLAWS OF STAMPEDE PASS—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943
OUTLAWS OF THE DESERT—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Forest Stanley—1941
OUTLAWS OF THE RANGE—W—Spectrum—Bill Cody, Bill Cody, Jr., Catherine Cotter—1936
OUTLAWS OF THE RIO GRANDE—W—PRC—Tim McCoy, Virginia Carpenter, Charles King—1941
OUTSIDE OF PARADISE—MU—Republic—Phil Regan, Penny Singleton, Bert Gordon, Mary Forbes—193B
OUTSIDER, THE—MD—George Saunders, Mary Maguire, Barbara Blair—(English-made)—1940
OVER THE MOON—CD—United Artists—Merle Oberon, Rex Harrison, Ursula Jeans—(English-made)—1940
OVERLAND MAIL — W — Monogram — Jack Randall Claire Rochelle, Vince Barnett—1939
OVERLAND RIDERS — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty, Jack O'Shea—1946
OVERLAND STAGE RAIDERS — W — Republic — John Wayne, Ray Corrigan, Max Terhune—193B
OVERLAND STAGECOACH—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Smoky Moore—1942
OVERLAND TRAILS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Virginia Belmont—1948

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PAINTED FACES—D—Tiffany—Joe E. Brown, Helen Foster, Barton Hepburn, Lester Cole—1929
PAINTED TRAIL—W—Monogram—Tom Keene, Eleanor Stuart, Leroy Mason, Walter Long—193B
PAISAN—D—Mayer-Burstyn—Carmela Sazio, Robert Von Loon—(Italian-made) (English titles)—194B
PALS OF THE SADDLE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, Doreen McKay—193B
PALS OF THE SILVER SAGE—W—Monogram—Tex Ritter, Sugor Dawn, Slim Andrews—1940
PANAMA PATROL—MD—Grand National—Leon Ames, Charlotte Wynters, Adrianne Ames—1939
Noah Beery, Evelyn Daw, Stanley Field—1938
PANAMINT'S BAD MAN—W—20th-Fox—Smith Ballew,
PANTHER'S CLAW, THE—MD—PRC—Sidney Blackmer, Byron Foulger, Ricki Vallin—1942
PAPER GALLOWS—MD—Eagle Lion—Dermot Walsh, Rona Anderson, John Bentley—(English-made)—1950
PARADISE CANYON — W — Monogram — John Wayne, Marion Burns, Earle Hodgins, Yakima Canutt—1935
PARADISE EXPRESS — MD — Republic — Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne—1937
PARADISE ISLE — MD — Monogram — Movita, Warren Hull, William Davidson, John St. Polis—1937
PARDON MY STRIPES—C—Republic—Bill Henry, Sheila Ryan, Edgar Kennedy, Harold Huber—1942
PARDON US—C—MGM—Stan Laurel, Oliver Hardy, Wilfred Lucas, Walter Long—1931
PARIS AFTER DARK—MD—20th-Fox—George Sanders, Brenda Marshall, Philip Dorn—1943
PARIS 1900 — DOC — Mayer-Kingsley — Narration by Monty Woolley—(French-made)—1950
PARIS UNDERGROUND — MD — United Artists — Gracie Fields, Constance Bennett, George Rigand—1945
PARISIAN ROMANCE, A — CD — Allied — Lew Cody, Marion Shilling, Gilbert Roland—1932
PAROLED TO DIE—W—Republic—Bob Steele, Kathleen Eliot, Karl Hackett, Steve Clark—193B
PARTNERS IN TIME—CD—RKO—Chester Lauck, Norris Goff, Lum and Abner, Pamela Blake—1946
PARTNERS OF THE PLAINS—W—Paramount—Bill Boyd, Harvey Clark, Russell Hayden—1937
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PARTNERS OF THE SUNSET — MUW — Monogram — Jimmy Wakely, Dub Taylor, Christine Larson—1948
PARTNERS OF THE TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton—1944
PASSIONATE SENTRY, THE—C—Fine Arts—Nigel Patrick, Valerie Hobsan—(English-mode)—1953
PASSKEY TO DANGER — MD — Republic — Kane Richmond, Adele Mara, Gregory Gay—1946
PASTOR HALL—D—United Artists—Wilfred Lawson, Nova Pilbeam, Marius Goring—(English-made)—1940
PAY-OFF, THE—MD—PRC—Lee Tracy, Tom Brown, Tina Thayer, Evelyn Brent—1942
PEACOCK ALLEY—CD—Tiffany—Mae Murray, George Barraud, Jason Robards, Richard Tucker—1930
PEARL OF DEATH—MD—Universal—Basil Rothbone, Nigel Bruce, Evelyn Ankers, Miles Mander—1944
PECK'S BAD BOY — C — 20th-Fox — Jackie Cooper, Thomas Meighan, Jackie Searl, O. P. Heggie—1934
PECK'S BAD BOY WITH THE CIRCUS—MD—RKO—Tommy Kelly, Ann Gillis, Edgar Kennedy—193B
PEG OF OLD DRURY—MD—Paramount—Sir Cedric Hardwicke, Anna Neagle—(English-made)—1936
PENAL CODE, THE — MD — Freuler — Regis Toomey, Helen Cohan, Pat O'Malley, Robert Ellis—1933
PEOPLE'S CHOICE, THE—C—Planet—Drew Kennedy, Louise Arthur, George Meeker, Rex Lease—1946
PEOPLE'S ENEMY, THE—MD—RKO—Preston Foster, Lila Lee, Melvyn Douglas, Rosco Ates—1935
PERFECT CLUE, THE—MD—Majestic—David Manners, "Skeets" Gallagher, Dorothy Libaire—1935
PERILOUS WATERS (In Self Defense)—ACD—Monogram—Don Castle, Audrey Long—1947
PETTICOAT POLITICS—CD—Republic—Roscoe Karns, Ruth Donnelly, Paul Hurst, Polly Maran—1941
PHANTOM BROADCAST, THE—MD—Warld Wide—Ken Maynard, Frances Lee, Frank Rice—1933
PHANTOM COWBOY, THE—W—Republic—Don Barry, Virginia Carroll, Milburn Stone—1941
PHANTOM EXPRESS—MD—Majestic—J. Farrell MacDonald, William Collier, Jr., Sally Blane—1932
PHANTOM FIEND, THE—Olympic—MD—Olympic—Ivor Novello, Elizabeth Allan—(English-made)—1935
PHANTOM IN THE HOUSE—MY—Continental—Nancy Welford, Henry B. Walthall—1929
PHANTOM KILLER — MD — Monogram — Dick Purcell, Joan Woodbury, John Hamilton—1942
PHANTOM OF CHINATOWN—MYD—Monogram—Keye Luke, Lotus Long, Grant Withers—1940
PHANTOM OF THE PLAINS—W—Republic—Bill Elliatt, Bobby Blake, Alice Fleming, Ian Keith—1945
PHANTOM OF 42ND STREET, THE—MY—PRC—Dave O'Brien, Kay Aldridge, Alan Mowbray—1945
PHANTOM RANGER—W—Monogram—Tim McCoy, Suzanne Kaaren, Karl Hackett, John St. Polis—193B
PHANTOM SHIP — MYMD — Guaranteed—Bela Lugosi, Shirley Grey, Cliff McLaglen—1937
PHANTOM SPEAKS, THE—MD—Republic—Richard Arlen, Stanley Ridges, Lynne Roberts—1945
PHILO VANCE RETURNS — MYMD — PRC — William Wright, Terry Austin, Leon Belasco—1947
PHILO VANCE'S GAMBLE—MYMD—PRC—Alan Curtis, Terry Austin, Frank Jenks, Tala Birell—1947
PHILO VANCE'S SECRET MISSION—MD—Eagle Lion—Alan Curtis, Sheila Ryan, Tala Birell—1947
PICK A STAR—C—Metro—Jack Haley, Patsy Kelly, Laurel & Hardy—1937
PIER 23—MD—Lippert—Hugh Beamont, Ann Savage, Edward Brophy, Richard Travis—1951
PILGRIM LADY, THE—CD—Republic—Warren Douglas, Lynn Roberts, Alan Mowbray, Otto Kruger—1946
PIN UP GIRL—CMU—20th-Fox—Betty Grable, Jahn Harvey, Martha Raye—1944
PINTO BANDIT, THE—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence—1944
PIONEER DAYS—W—Monogram—Jack Randall, June Wilkins, Frank Gacinelli, Nelson MacDowell—1940
PIONEER JUSTICE—W—PRC—"Lash" LaRue, Al St. John, Jennifer Holt, William Fawcett—1947
PIONEERS, THE — W — Monogram — Tex Ritter, Red Foley, Arkansas Andrews, Doye O'Dell—1941
PIONEERS OF THE WEST—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1940
PIRATE SUBMARINE — MD — Lippert — Pierre Dudan, Gerard Landry—(French-made)—1952
PIRATES OF CAPRI, THE (Captain Sirocco)—RAD—Film Classics—Louis Hayward, Binnie Barnes, Alan Curtis—1949
PIRATES ON HORSEBACK—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Eleanor Stewart—1941
PITFALL—MD—United Artists—Dick Powell, Lizabeth Scott, Jane Wyatt, Raymond Burr—194B
PITTSBURGH KID, THE — MD — Republic — Billy Conn, Jean Parkes, Dick Purcell, Alan Baxter—1941
PLEASURE—D—Artclass—Conway Tearle, Carmel Myers, Roscoe Karns, Frances Dade—1932
POCATELLO KID—W—Tiffany—Ken Maynard, Marceline Day, Richard Cramer, Charles King—1931
POISON PEN — D — Republic — Flora Robson, Robert Newton, Reginald Tate—(English-made)—1941
POLICE BULLETS—MD—Monogram—John Archer, Joan Marsh, Milburn Stone, Warren Hymer—1942
POLICE COURT—MD—Monogram—Henry B. Walthall, Leon Janney, Aileen Pringle—1932
PORT OF LOST DREAMS—MD—Invincible—Bill Boyd, Lola Lane, Edward Gargan, George Marion—1935
PORT OF MISSING GIRLS — MD — Monogram — Betty Compson, Harry Carey, Milburn Stone—193B
PORT OF FORTY THIEVES — MYMD — Republic — Stephanie Bachelor, Richard Powers—1944
PORTIA ON TRIAL—D—Republic—Walter Abel, Frieda Inescourt, Neil Hamilton, Heather Angel—1937
POT O' GOLD—MUC—United Artists—James Stewart, Paulette Goddard, Horace Heidt—1941
POWER DIVE—ACD—Paramount—Richard Arlen, Jean Parker, Roger Pryor, Helen Mack—1941
POWERS GIRL, THE — CD — United Artists — George Murphy, Anne Shirley, Carole Landis—1942

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PRAIRIE, THE — HD — Screen Guild—Lenore Aubert, Alex Baxter, Jack Mitchum, Charles Evans—1948

PRAIRIE BADMEN—W—PRC—Buster Crabbe, Al St. John, Patricia Knox, Charles King—1946

PRAIRIE CHICKENS—C—United Artists—Jimmy Rogers, Noah Beery, Jr., Joe Sawyer—1943

PRAIRIE EXPRESS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Virginia Belmont—1947

PRAIRIE OUTLAWS—W—Eagle Lion—Eddie Dean, Roscoe Ates, Sarah Padden, Al LaRue—1948

PRAIRIE RUSTLERS—W—PRC—Buster Crabbe, Al St. John, Evelyn Finley, Karl Hackett—1945

PRESIDENT'S MYSTERY, THE—MD—Republic—Henry Wilcoxon, Betty Furness, Sidney Blackmer—1936

PRETENDER, THE — PSYD — Republic — Albert Dekker, Catherine Craig, Charles Drake, Alan Carney—1947

PRIDE OF THE BOWERY—MD—Monogram—Leo Gorcey, Bobby Jordan, Donald Haines—1940

PRIDE OF THE LEGION, THE—CD—Mascot—Barbara Kent, J. Farrell MacDonald, Lucien Littlefield—1932

PRIDE OF THE NAVY—ACMD—Republic—James Dunn, Rochelle Hudson, Gordon Jones—1939

PRIDE OF THE PLAINS—W—Republic—Bob Livingston, Smiley Burnette, Nancy Gay, Bud Geary—1943

PRIDE OF THE WEST — W — Paramount — Bill Boyd, George Hayes, Russell Hayden—1938

PRISON NURSE — MD — Republic — Henry Wilcoxon, Marian Marsh, Ray Mayer, Frank Reicher—1938

PRISON SHADOWS—MD—Victory—Eddie Nugent, Lucille Lund, Joan Barclay, Forrest Taylor—1936

PRISON TRAIN—MD—Equity—Fred Keating, Linda Winters, Clarence Muse, Faith Bacon—1938

PRISON WITHOUT BARS—D—United Artists—Corinne Luchaire, Edna Best—(English-made)—1939

PRISONER OF CORBAL—COSD—Syndicate—Nils Asther, Noah Beery, Hazel Terry—1939

PRIVATE AFFAIRS OF BEL AMI, THE—ROMD—United Artists—George Sanders, Angela Lansbury—1947

PRIVATE LIFE OF DON JUAN—CD—United Artists—Douglas Fairbanks, Merle Oberon, Binnie Barnes, John Gardner—(English-made)—1934

PRIVATE LIFE OF HENRY VIII—D—United Artists—Charles Laughton, Binnie Barnes, Claude Allister Robert Donat—(English-made)—1933

PRIVATE SNUFFY SMITH—F—Monogram—Edgar Kennedy, Bud Duncan, Sarah Padden—1942

PROBATION—ACD—Chesterfield—Sally Blane, John Darrow, J. Farrell MacDonald—1932

PUBLIC OPINION—D—Invincible—Lois Wilson, Crane Wilburg, Shirley Grey, Luis Alberni—1935

PURPLE V, THE—MD—Republic—John Archer, Mary McLeod, Fritz Kortner, Rex Williams—1943

PURPLE VIGILANTES, THE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

PURSUIT TO ALGIERS—MDMU—Universal—Basil Rathbone, Nigel Bruce, Marjorie Riordan—1945

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QUEEN OF BROADWAY—MD—PRC—Rochelle Hudson, Buster Crabbe, Paul Bryar, Emmett Lynn—1942

QUEEN OF BURLESQUE—MD—PRC—Evelyn Angers, Charleton Young, Marian Martin—1946

QUEEN OF DESTINY (Sixty Glorious Years)—D—RKO—Anna Neagle, Anton Walbrook, C. Aubrey Smith, Walter Rilla—(English-made)—1938

QUEEN OF THE AMAZONS—MD—Screen Guild—Robert Lowery, Patricia Morison, John Miljan—1947

QUEEN OF THE YUKON—MD—Monogram—Irene Rich, Charles Bickford, June Carlson—1940

QUICKSAND — MD — United Artists — Mickey Rooney, Jeanne Cagney, Barbara Bates, Peter Lorre—1950

QUIET ONE, THE — DOD — Mayer-Burstyn — Donald Thompson, Clarence Cooper, Sadie Stockton—1949

QUITTER, THE—ACD—Chesterfield—Charles Grapewin, Emma Dunn, William Bakewell—1934

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RACING BLOOD—ACD—Conn—Frankie Darro, Kane Richmond, Gladys Blake, Arthur Housman—1936

RACKETEER, THE—ACD—Pathe—Carole Lombard, John Loder, Robert Armstrong, Roland Drew—1929

RADAR SECRET SERVICE—MD—Lippert—John Howard, Adale Jergens, Tom Neal, Myrna Dell—1950

RAIDER, THE—DO—English—Officers and seamen of the merchant fleets of the United Nations—(English-made)—1946

RAIDERS OF THE BORDER—W—Monogram—Johnny Mack Brown, Raymond Hatton, Ellen Hall—1944

RAIDERS OF THE RED GAP—W—PRC—Bob Livingston, Al St. John, Myrna Dell, Ed Cassidy—1943

RAIDERS OF THE SOUTH (South Raiders)—W—Monogram—Johnny Mack Brown, Evelyn Brent, Raymond Hatton—1947

RAIDERS OF THE WEST—WMU—PRC—Bill Boyd, Art Dovis, Lee Powell, Virginia Carroll—1942

RAILROADED—MD—Eagle Lion—John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph—1947

RAIN—MD—United Artists—Joan Crawford, William Gargan, Walter Huston, Guy Kibbee—1932

RAINBOW OVER BROADWAY — CD — Chesterfield — Joan March, Frank Albertson, Grace Hayes—1933

RAINBOW OVER THE RANGE—W—Monogrom—Tex Ritter, Slim Andrews, Dorothy Fay,—1940

RAINBOW OVER THE ROCKIES—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White—1947

RAINBOW RANCH—W—Monogram—Rex Bell, Cecilia Parker, Robert Kortman, Henry Hall—1933

RAINBOW VALLEY — W — Monogram—John Wayne, Lucille Brown, Leroy Mason, George Hayes—1935

RAINBOW'S END—W—First Division—Hoot Gibson, June Gale, Warner Richmond, Oscar Apfel—1935

RAMROD—W—United Artists—Veronica Lake, Joel McCrea, Jan McDonald, Charles Ruggles—1947

RANDY RIDES ALONE—W—Monogram—John Wayne, Alberta Vaughn, George Hayes—1934

RANGE BEYOND THE BLUE—W—PRC—Eddie Dean, Roscoe Ates, Helen Mowery, Bob Duncan—1947

RANGE BUSTERS, THE—W—Monogram—John King, Ray Corrigan, Max Terhune, Luana Walters—1940

RANGE DEFENDERS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Frank Ellis—1937

RANGE JUSTICE—W—Monogram—Johnny Mack Brown, Max Terhune, Tristram Coffin, Riley Hill—1949

RANGE LAND—W—Monogram—Whip Wilson, Andy Clyde, Reed Hawes, Kenne Duncan—1949

RANGE LAW—W—Monogram—Johnny Mack Brown, Raymond Hatton, Sarah Padden, Ellen Hall—1944

RANGE RENEGADES — WMU — Monogram — Jimmy Wakely, "Cannonball" Taylor, Jenifer Holt—1948

RANGE WAR—W—Paramount—Bill Boyd, Russell Hayden, Brett Wood, Pedro De Cordoba—1939

RANGERS RIDE, THE — MUW — Monogram — Jimmy Wakely, "Cannonball" Taylor, Riley Hill—1948

RANGERS ROUNDUP, THE—W—Spectrum—Fred Scott, Al St. John, Christine McIntyre, Earl Hodgins—1938

RANGERS TAKE OVER, THE—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Iris Meredith—1943

RAT, THE—ADMD—RKO—Renee Ray, Beatrice Lehmann, Ruth Chatterton—(English-made)—1938

RAW DEAL—MD—Eagle Lion—Dennis O'Keefe, Claire Trevor, Morsha Hunt, John Ireland—1948

RAWHIDE—W—20th-Fox—Smith Ballew, Lou Gehrig, Evelyn Knapp, Arthur Loft—1938

RAWHIDE MAIL — W — Marcy — Jack Perrin, Nelson McDowell, Lillian Gilmore, Richard Cramer—1934

REACHING FOR THE MOON—C—United Artists—Douglos Fairbanks, Bebe Daniels—1931

REBELLION—W—Crescent—Tom Keene, Rita Cansino Duncan Renaldo, William Boyle—1936

REBELLIOUS DAUGHTERS—MD—Progressive—Marjorie Reynolds, Vera Hillie, Dennis Moore—1938

RECKLESS ROADS — MD — Majestic — Regis Toomey, Judith Allen, Lloyd Hughes, Gilbert Emery—1935

RECKONING, THE—MD—Peerless—Sally Blane, James Murray, Edmund Breese, Bryant Washburn—1932

RED BLOOD OF COURAGE—W—Ambassador—Kermit Maynard, Ann Sheridan, Reginald Barlow—1935

RED DESERT — W — Lippert — Don Barry, Tom Neal, Jack Holt, Margie Deon—1950

RED DRAGON, THE—MY—Monogram—Sidney Toler, Fortunio Bonanvoa, Benson Fong, Willie Best—1945

RED HEAD—D—Monogram—June Lang, Johnny Downs, Eric Blore, Weldon Heyburn—1941

RED HOUSE, THE—MD—United Artists—Edward G. Robinson, Lon McAllister, Judith Anderson—1947

RED LIGHTS AHEAD—C—Chesterfield—Andy Clyde Lucile Gleason, Paula Stone, Roger Imhof—1937

RED RIVER RANGE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, Polly Moran—1939

RED RIVER RENEGADES—W—Republic—Sunset Carson, Peggy Stewart, Bruce Langley—1946

RED ROPE, THE—W—Republic—Bob Steele, Lois January, Forrest Taylor, Frank Hall—1937

RED SALUTE—D—United Artists—Barbara Stanwyck, Robert Young, Cliff Edwards—1935

RED STALLION, THE—D—Eagle Lion—Ted Donaldson, Robert Paige, Noreen Nash, Jane Darwell—1947

RED STALLION IN THE ROCKIES—D—Eagle Lion—Arthur Franz, Wallace Ford, Ray Collins—1949

RED-HAIRED ALIBI — ACD—Tower—Merna Kennedy, Theodore von Eltz, Shirley Temple—1932

REET, PETITE AND GONE—CD—Astor—Louis Jordan and the Tympany Five, June Richmond—1947

REFORM GIRL—MD—Tower—Skeets Gallagher, Noel Francis, Hale Hamilton, Dorothy Peterson—1933

REGULAR FELLERS—CD—PRC—Billy Lee, Alfalfa Switzer, Roscoe Ates, Sarah Padden—1941

REMBRANDT — D — United Artists—Charles Laughton, Elsa Lanchester, Gertrude Lawrence, John Bryning—(English-made)—1936

REMEDY FOR RICHES—CD—RKO—Jean Hersholt, Dorothy Lovett, Edgar Kennedy, Jed Prounty—1940

REMEMBER PEARL HARBOR — ACD — Republic — Don Barry, Alan Curtis, Ian Keith, Fay McKenzie—1942

RENDEZVOUS 24 — MD — 20th-Fox — William Gargan, Maria Palmer, Pat O'Moore, David Leonard—1946

RENEGADE GIRL—MD—Screen Guild—Alan Curtis, Ann Savage, Edward Brophy, Russell Wade—1947

RENEGADE TRAIL—W—Paramount—Bill Boyd, George Hayes, Russell Hayden, Charlotte Wynters—1939

RENFREW OF THE ROYAL MOUNTED—ACD—Grand National—James Newill, Carol Hughes—1937

RENFREW ON THE GREAT WHITE TRAIL—ACD—Grand National—James Newell, Terry Walker—1938

REPEAT PERFORMANCE—DF—Eagle Lion—Louis Hayward, Joan Leslie, Richard Basehart—1947

RESCUE SQUAD—MD—Empire—Ralph Forbes, Verna Hillie, Leon Waycott, Kate Pentzer—1935

REST CURE, THE (We're In the Legion Now)—CD—Grand National—Reginald Denny—1935

RETURN OF JESSE JAMES, THE—W—Lippert—John Irealnd, Ann Dvorak, Henry Hull—1950

RETURN OF JIMMY VALENTINE, THE—CD—Republic—Roger Pryor, Charlotte Henry—1936

RETURN OF THE APE MAN—MD—Monogram—Bela Lugosi, John Carradine, Frank Moran—1944

RETURN OF THE LASH—W—Eagle Lion—"Lash" La Rue, Al St. John, Mary Maynard—1947

RETURN OF THE RANGERS, THE — W — PRC — Dave O'Brien, Jim Newill, Guy Wilkerson—1943

RETURN OF THE SCARLET PIMPERNEL—MD—United Artists—Barry Barnes, Sophie Stewart, James Mason, Margaretta Scott—(English-made)—1938

RETURN OF RIN TIN TIN, THE—D—Eagle Lion—Donald Woods, Bobby Blake, Rin Tin Tin III—1947

RETURN OF THE FROG—MYD—Select—Gordon Harker, Una O'Connor—(English-made)—1939

RETURN OF WILDFIRE, THE—W—Screen Guild—Richard Arlen, Patricia Morison, James Millican—1948

REVENGE OF THE ZOMBIES—MD—Monogram—John Carradine, Robert Lowery, Gale Storm—1943

REVOLT OF THE ZOMBIES—MY—Academy—Dorothy Stone, Dean Jagger, Roy D'Arcy—1936

RHYTHM HITS THE ICE (Ice Capades)—MUC—Republic—James Ellison, Jerry Colonna, Dorothy Lewis, Barbara Jo Allen—1941

RHYTHM IN THE CLOUDS—MDMU—Republic—Patricia Ellis, Warren Hull, William Newell—1937

RHYTHM OF THE RIO GRANDE—W—Monogram—Tex Ritter, Suzan Dale, Warner Richmond—1940

RHYTHM PARADE—MUC—Monogram—Nils T. Granlund, Gale Storm, Robert Lowery—1942

RIDDLE RANCH—W—Beaumont—Black King, David Worth, June Marlowe, Charline Barry—1935

RIDE 'EM COWGIRL—W—Grand National—Dorothy Page, Milton Frome, Vince Barnett—1939

RIDER OF THE LAW—W—William Steiner—Bob Steele, Gertrude Messinger, Si Jenks, John Elliott—1935

RIDERS OF THE DEADLINE—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers—1943

RIDERS OF THE DUSK—W—Monogram—Whip Wilson, Andy Clyde, Reno Browne, Tristram Coffin—1949

RIDERS FROM NOWHERE—W—Monogram—Jack Randall, Ernie Adams, Margaret Roach—1940

RIDERS OF BLACK MOUNTAIN—W—PRC—Tim McCoy, Pauline Haddon, Rex Lease, Ralph Peters—1940

RIDERS OF DESTINY—W—Monogram—John Wayne, Cecilia Parker, George Hayes, Forrest Taylor—1933

RIDERS OF THE BLACK HILLS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

RIDERS OF THE DAWN—W—Monogram—Jack Randall, Peggy Keys, George Cooper,—1937

RIDERS OF THE DAWN—W—United Artists—Bill Boyd, Andy Clyde, Jimmy Rogers, Richard Crane—1944

RIDERS OF THE DESERT—W—World Wide—Bob Steele. Gertrude Messinger, Al St. John—1932

RIDERS OF THE FRONTIER—W—Monogram—Tex Ritter, Jack Rutherford, Hal Taliaferro—1939

RIDERS OF THE ROCKIES—W—Grand National—Tex Ritter, Louise Stanley, Charles Kind—1937

RIDERS OF THE TIMBERLINE—W—Paramount—Bill Boyd, Brad King, Andy Clyde—1941

RIDERS OF THE WEST—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Sarah Padden—1942

RIDERS OF THE WHISTLING SKULL—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1937

RIDING AVENGER, THE—W—Diversion—Hoot Gibson, Ruth Mix, Buzz Barton—1936

RIDIN' DOWN THE TRAIL—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, John James—1947

RIDIN' FOOL—W—Metropolitan—Bob Steele, Francis Moore, Ted Adams, Al Bridges—1939

RIDIN' THE CHEROKEE TRAIL—W—Monogram—Tex Ritter, Slim Andrews, Forest Taylor,—1941

RIDIN' THE LONE TRAIL—W—Republic—Bob Steele, Claire Rochelle, Charles King, Ernie Adams—1937

RIDING AVENGER, THE—W—Diversion—Hoot Gibson, Ruth Mix, Buzz Barton, June Gale—1936

RIDING ON AIR—CD—RKO—Joe E. Brown, Guy Kibbee, Florence Rice, Vinton Haworth—1937

RIDING THE SUNSET TRAIL—W—Monogram—Tom Keene, Frank Yacconelli, Betty Miles—1941

RIDING THRU—W—William Steiner—Tom Tyler, Ruth Hiatt, Lafe McKee, Philo McCullough—1937

RIGHT MAN, THE—D—Monogram—Alan Ladd, Edith Fellows, Wilbur Evans, Jacqueline Wells—1943

RIMFIRE—W—Screen Guild—James Millican, Mary Beth Hughes, Reed Hadley, Henry Hull—1949

RINGSIDE — MD — Screen Guild — Tom Brown, Don Barry, Sheila Ryan, Margia Dean—1949

RIO GRANDE—MUW—Astor—Sunset Carson, Evelyn Keyes, Lee Morgan, Bobby Clark—1949

RIO GRANDE RAIDERS—W—Republic—Sunset Carson, Linda Stirling, Bob Steele, Tom London—1946

RIOT SQUAD — MD — Monogram—Richard Cromwell, Ritz Quigley, John Miljan, Mary Ruth—1941

RIP ROARING RILEY—ACD—Puritan—Lloyd Hughes, Grant Withers, John Cowell, Marion Burns—1935

ROAD SHOW—C—United Artists—Adolphe Menjou, Carole Landis, John Hubbard, Patsy Kelly—1941

ROAD TO ALCATRAZ—MD—Republic—Robert Lowery, June Storey, Grant Withers, Iris Adrian—1945

ROAD TO HAPPINESS—D—Monogram—John Boles, Mona Barrie, Billy Lee, Roscoe Karns—1942

ROAD TO THE BIG HOUSE—D—Screen Guild—John Shelton, Ann Doran, Guinn Williams—1947

ROAMIN' WILD—W—Reliable—Tom Tyler, Carol Syndham, Al Ferguson, George Chesebro—1936

ROAMING COWBOY, THE—W—Spectrum—Fred Scott, Al St. John, Lois January, Forrest Taylor—1937

ROAR OF THE PRESS, THE—MD—Monogram—Jean Parker, Wallace Ford, Jed Prouty—1941

ROARIN' GUNS—W—Puritan—Tim McCoy, Rosalinda Price, Wheeler Oakman, Earl Hackett—1936

ROARING CITY—MD—Lippert—Hugh Beaumont, Edward Brophy, Richard Travis, Joan Valerie—1951

ROARING LEAD—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Tommy Bupp—1937

ROARING ROADS—ACD—Marcy—David Sharpe, Gertrude Messinger, Mickey Daniels—1935

ROARING WESTWARD — WMU — Monogram — Jimmy Wakely, "Cannonball" Taylor, Lois Hall—1949

ROCK RIVER RENEGADES—W—Monogram—Ray Corrigan, John King, Max Terhune—1942

ROCKETSHIP XM—ACD—Lippert—Lloyd Bridges, Osa Massen, John Emery, Noah Berry, Jr.—1950

ROCKY—D—Monogram—Roddy McDowall, Edgar Barrier, Nita Hunter, Gale Sherwood—1948

ROCKY MOUNTAIN RANGERS—W—Republic—Robert Livingston, Raymond Hatton, Jack Kirk—1940

RODEO RHYTHM—W—PRC—Fred Scott, Loie Bridge, Patricia Redpath, Pat Dunn—1942

ROGUE OF THE RANGE—W—Supreme—Johnny Mack Brown, Lois January, Alden Chase—1936

ROGUE OF THE RIO GRANDE—W—World Wide—Jose Bohr, Raymond Hatton, Myrna Loy—1930

ROGUES' GALLERY—MYD—PRC—Frank Jenks, Robin Raymond, H. B. Warner, Ray Walker—1944

ROGUES TAVERN, THE—ACD—Puritan—Wallace Ford, Barbara Pepper, Joan Woodbury—1936

ROLL ALONG COWBOY—W—20th-Fox—Smith Ballew, Cecilea Parker, Stanley Fields—1937

ROLL, WAGONS, ROLL—W—Monogram—Tex Ritter, Nelson McDowell, Muriel Evans, Steve Clark—1939

ROLLIN' PLAIN—W—Grand National—Tex Ritter, Harriet Bennett, Snub Pollard—1938

ROLLIN' WESTWARD—W—Monogram—Tex Ritter, Dorothy Fay, Horace Murphy, Slim Whitaker—1939

ROLLING DOWN THE GREAT DIVIDE—W—PRC—Bill Boyd, Art Davis, Lee Powell, Wanda McKay—1942
ROLLING HOME—D—Screen Guild—Jean Parker, Russell Hayden, Pamela Blake, Raymond Hatton—1946
ROLLING HOME TO TEXAS—W—Monogram—Tex Ritter, Slim Andrews, Virginia Carpenter—1941
ROMANCE OF THE LIMBERLOST—MD—Monogram—Jean Porker, Eric Linden, Holles Jewel—1938
ROMANCE OF THE ROCKIES—W—Monogram—Tom Keene, Beryl Wollace, Franklyn Farnum—1938
ROMANCE OF THE WEST—WMU—PRC—Eddie Dean, Emmett Lynn, Joan Barton, Forrest Taylor—1946
ROMANCE ON THE RUN — MD — Republic — Donald Woods, Patricia Ellis, Grace Bradley—1938
ROMANCE RIDES THE RANGE—W—Spectrum—Fred Scott, Cliff Nazarro, Marion Shilling,—1936
ROOKIES ON PARADE—CMU—Republic—Bob Crosby, Marie Wilson, Ruth Terry, Gertrude Niesen—1941
ROOSEVELT STORY, THE—DO—Tola—1947
ROSE OF THE RIO GRANDE—MDMU—Monogram—Movita, John Carroll, Antonio Moreno—193B
ROSE OF TRALEE—MD—Dublin—Baby Binkie Stuart, Kathleen O'Reagan—(English-made)—193B
ROSES ARE RED—MD—20th-Fox—Jeff Chandler, Peggy Knudsen, Don Castle, Patricia Knight—1947
ROSIE THE RIVETER — CM — Republic — Jane Frazee, Frank Albertson, Vera Vague, Frank Jenks—1944
ROUGH RIDERS OF CHEYENNE—W—Republic—Sunset Carson, Peggy Stewart, Monte Hale—1945
ROUGH RIDING RHYTHM—W—Ambassador—Kermit Maynard, Betty Mack, Beryl Wallace—193B
RUBBER RACKETEERS—MD—Monogram—Ricardo Cortez, Rochelle Hudson, Bill Henry—1942
RUSTLERS' HIDEOUT—W—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1944
RUSTLERS OF DEVIL'S CANYON—W—Republic—Allan Lane, Bobby Blake, Martha Wentworth—1947
RUSTLER'S PARADISE—W—Ajax—Harry Carey, Gertrude Messinger, Edmund Cobb—1935
RUSTLER'S VALLEY — W — Republic — William Boyd, George Hayes, Russell Hayden—1937
RUTHLESS—D—Eagle Lion—Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet—1948

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SABOTAGE—MD—Republic—Arleen Whelan, Gordon Oliver, Charles Grapewin, Lucien Littlefield—1939
SADDLE ACES—W—Resolute—Rex Bell, Buzz Barton, Ruth Mix, Stanley Blystone—1935
SADDLE MOUNTAIN ROUNDUP—W—Monogram—Ray Corrigan, John King, Max Terhune—1941
SADDLE SERENADE — W — Monogram — Lee White, Johnny James, Nancy Brinckman—1945
SAGEBRUSH TRAIL — W — Monogram—John Wayne, Nancy Shubert, Lane Chandler—1933
SAILORS ON LEAVE—CMU—Republic—William Lundigan, Shirley Ross, Chick Chandler—1941
SAINTS AND SINNERS—D—London—Kieron Moore, Christine Norden—(English-made)—1949
SALESLADY—MD—Monogram—Anne Nagel, Weldon Heyburn, Harry Davenport, Harry Hayden—1938
SALVATION NELL—D—Tiffany—Ralph Graves, Helen Chandler, Sally O'Neil, Jason Robards—1931
SAMURAI—MD—Misc.—Paul Fung, Luke Chan, David Chow, Barbara Woodell—1945
SAN ANTONIO KID—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Linda Sterling—1944
SANDERS OF THE RIVER—MD—United Artists—Paul Robeson, Leslie Banks—(English-made)—1935
SANTA FE MARSHAL — W — Paramount — Bill Boyd, Russell Hayden, Bernadene Hayes—1940
SANTA FE SADDLEMATES—W—Republic—Sunset Carson, Linda Sterling, Olin Howlin, Bob Wilke—1945
SANTA FE STAMPEDE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, June Martel—1938
SANTA FE UPRISING — W — Republic — Allan Lane, Bobby Blake, Martha Wentworth, Jack LaRue—1947
SAPS AT SEA—C—United Artists—Stan Laurel, Oliver Hardy, James Finlayson, Ben Turpin—1940
SARGE GOES TO COLLEGE—C—Monogram—Freddie Stewart, June Preisser, Frankie Darro—1947
SARONG GIRL — CD — Monogram — Ann Corio, Tim Ryan, Irene Ryan, Matan Moreland—1943
SARUMBA—MU—Eagle Lion—Michael Whalen, Doris Dowling, Tommy Wonder, Dolores Tatum—1950
SAVAGE DRUMS—ACD—Lippert—Sabu, Lita Baron, Sid Melton, H. B. Warner—1951
SAVAGE GIRL, THE—ACD—Freuler—Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar—1933
SAVAGE GOLD—AD—Harold Auten—(English-made)—1933
SCANDAL IN PARIS, A—D—Untied Artists—George Sanders, Signe Hasso, Carole Landis—1946
SCAR, THE (Hollow Triumph)—D—Eagle Lion—Paul Henreid, Joan Bennett, Edward Franz—1948
SCARED TO DEATH—MYD—Screen Guild—Bela Lugosi, Douglas Fowley, Joyce Compton—1947
SCARLET CLAW, THE—MYMD—Universal—Basil Rathbone, Nigel Bruce, Paul Cavanaugh—1944
SCARLET CLUE, THE—MY—Monogram—Sidney Toler, Bensen Fong, Mantan Moreland—1945
SCARLET PIMPERNEL, THE—D—United Artists—Leslie Howard, Merle Oberon—(English-made)—1935
SCATTERGOOD BAINES—CD—RKO—Guy Kibbee, Carol Hughes, John Archer, Francis Trout—1941
SCATTERGOOD MEETS BROADWAY—CD—RKO—Guy Kibbee, Emma Dunn, Joyce Compton—1941
SCATTERGOOD PULLS THE STRINGS—CD—RKO—Guy Kibbee, Bobs Watson, Susan Peters—1941
SCATTERGOOD RIDES HIGH—CD—RKO—Guy Kibbee, Jed Prouty, Dorothy Moore, Charles Lind—1942
SCATTERGOOD SURVIVES A MURDER—CD—RKO—Guy Kibbee, John Archer, Margaret Hayes—1942
SCHOOL FOR DANGER — DOD — English — Jacqueline Nearne, Captain Harry Ree—(English-made)—1947
SCHOOL FOR HUSBANDS — C — Hoffberg — Diana Churchill, Henry Kendall, Rex Harrison—1939
SCHUBERT'S SERENADE—DMU—Arthur Ziehm, Inc.—Lillian Harvey, Louis Jouvet—(French-made)—1940
SCOTLAND YARD MYSTERY — MY — Alliance — Gerald Du Maurier, George Corzon—(English-made)—1935
SCREAM IN THE DARK, A—MY—Republic—Robert Lowery, Marie McDonald, Edword Brophy—1943
SCREAM IN THE NIGHT—MD—Astor—Lon Chaney, Jr., Sheila Terry, Zarah Tazil, Manuol Lopez—1943
SEA BATTLE (Battle, The) (Thunder In The East)—D—Leon Garonoff—Leon Garganoff, Charles Boyer, Merle Oberon—(French-made)—1934
SEA DEVILS—ACD—Johnston—Edmund Burns, Walter Long, Molly O'Day, Paul Panzer—1931
SEA RACKETEERS—ACD—Republic—Weldon Heyburn, Jeanne Madden, Warren Hymer, Syd Saylor—1937
SECOND CHANCE—MD—20th-Fox—Kent Taylor, Betty Compson, Louise Currie, Dennis Hoey—1947
SECOND CHORUS — MC — Paramount — Fred Astaire, Paulette Goddard, Charles Butterworth—1940
SECOND WOMAN, THE—D—United Artists—Robert Young, Betsy Drake, John Sutton—1951
SECRET BEYOND THE DOOR—PD—Universal—Joan Bennett, Michael Redgrove, Anne Revere—1948
SECRET COMMAND—D—Columbia—Pat O'Brien, Carole Landis, Chester Morris, Ruth Warrick—1944
SECRET EVIDENCE — MD — PRC — Marjorie Reynolds, Charles Quigley, Ward McTaggart—1941
SECRET FOUR, THE (Four Just Men)—MYD—Monogram—Hugh Sinclair—(English-made)—1939
SECRET MISSION — MD — English — Hugh Williams, Carla Lehmann, James Mason, Roland Culver—1944
SECRET OF STAMBOUL—D—Hoffberg—Valerie Hobson, James Mason, Frank Vosper—(English-made)—1939
SECRET SERVICE INVESTIGATOR — MD — Republic — Lloyd Bridges, Lynne Roberts, George Zucco—194B
SECRET SINNERS—ACD—Mayfair—Jack Mulhall, Sue Carol, Nick Stuart, Cecilia Parker—1933
SECRET VALLEY—W—20th-Fox—Richard Arlen, Virginia Grey, Jack Mulhall, Norman Willis—1936
SECRETS OF A CO-ED—D—PRC—Otto Kruger, Tina Thayer, Rick Vallin, Russell Hoyt—1942
SECRETS OF A SORORITY GIRL—MYMD—PRC—Mary Ware, Rick Vallin, Addison Richards—1946
SECRETS OF CHINATOWN — MD — Northern — Nick Stuart, Lucille Browne, Raymond Lawrence—1935
SECRETS OF SCOTLAND YARD—MD—Republic—Edgar Barrier, C. Aubrey Smith, Lionel Atwill—1944
SECRETS OF THE UNDERGROUND—MD—Republic—John Hubbard, Virginia Grey—1942
SECRETS OF THE WASTELANDS—W—Paramount—Bill Boyd, Brad King, Andy Clyde—1941
SECRETS OF WU SIN—MD—Chesterfield—Lois Wilson, Grant Withers, Dorothy Revier—1933
SENATOR WAS INDISCREET, THE—C—Universal—William Powell, Ella Raines, Peter Lind Hayes—1947
SENSATION—MY—Film Alliance—John Lodge, Diana Churchill, Francis Lister—(English-made)—1940
SENSATION HUNTERS—MD—Monogram—Robert Lowery, Doris Merrick, Eddie Quillan—1945
SENSATIONS OF 1945—MU—United Artists—Eleanor Powell, Dennis O'Keefe, C. Aubrey Smith—1944
SEVEN DAYS TO NOON—D—Mayer-Kingsley—Barry Jones, Olive Sloane—(English-made)—1951
SEVEN DOORS TO DEATH—MY—PRC—Chic Chandler, June Clyde, George Meeker, Michael Raffetto—1944
SEVEN KEYS TO BALDPATE—MD—RKO—Philip Terry, Jacqueline White, Eduardo Ciannelli—1947
SHADOW OF SUSPICION—MY—Monogram—Marjorie Weaver, Peter Coetson, Tim Ryan—1944
SHADOW OF TERROR—MD—PRC—Richard Fraser, Grace Gillern, Cy Kendall, Emmett Lynn—1945
SHADOW RETURNS, THE—MYMD—Monogram—Kane Richmond, Barbara Reed, Tom Dugan—1946
SHADOW STRIKES, THE—MYD—Grand National—Rod La Rocque, Lynn Anders, James Blakeley—1937
SHADOW VALLEY—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro—1947
SHADOWS OF DEATH—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Donna Dax, Charles King—1945
SHADOWS OF THE ORIENT—MD—Monogram—Regis Toomey, Esther Ralston, J. Farrel MacDonald—1937
SHADOWS ON THE RANGE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Bryant—1946
SHADOWS OF THE WEST—W—Monogram—Whip Wilson, Andy Clyde, Riley Hill, Reno Browne—1949
SHADOWS OVER CHINATOWN — MY — Monogram — Sydney Toler, Mantan Moreland—1946
SHADOWS OVER SHANGHAI—MD—Grand National—James Dunn, Ralph Morgan, Linda Gray—193B
SHAGGY — OD — Paramount — Brenda Joyce, George Nokes, Robert Shayne, Ralph Sanford—1948
SHAKE HANDS WITH MURDER—MD—PRC—Iris Adrian, Frank Jenks, Douglas Fowley, Jack Raymond—1944
SHAMROCK HILL—C—Eagle Lion—Peggy Ryan, Ray McDonald, Trudy Marshall, Rick Vallin—1949
SHANGHAI CHEST, THE — MYD — Monogram — Roland Winters, Mantan Moreland, Tim Ryan—1948
SHANGHAI COBRA, THE — MY — Monogram — Sidney Toler, Benson Fong, Mantan Moreland—1945
SHANGHAI GESTURE, THE—MD—United Artists—Gene Tierney, Walter Huston, Victor Mature—1941
SHANTYTOWN — MUC — Republic — Mary Lee, John Archer, Marjorie Lord, Billy Gilbert—1943
SHE HAD TO CHOOSE—W—Majestic—Larry "Buster" Crabbe, Isabel Jewell, Sally Blane—1934
SHE MARRIED A COP—C—Republic—Phil Regan, Jean Parker, Jerome Cowan, Dorothy Kent—1939
SHE'S IN THE ARMY — CD — Monogram — Veda Ann Borg, Marie Wilson, Lyle Talbot—1942
SHEIK STEPS OUT, THE—CD—Republic—Ramon Novarro, Lola Lane, Gene Lockhart—1937
SHEP COMES HOME — CD — Screen Guild — Robert Lowery, Billy Kimbley, Marga Dean—1948
SHEPHERD OF THE OZARKS—MD—Republic—Frank Albertson, Leon Weaver, Marilyn Hare—1942
SHERIFF OF CIMARRON—W—Republic—Sunset Carson, Linda Sterling, Olin Howlin, Riley Hill—1945
SHERIFF OF LAS VEGAS—W—Republic—Bill Elliot, Bobby Blake, Alice Fleming, Peggy Steward—1945
SHERIFF OF MEDICINE BOW—W—Monogram—Johnny Mack Brown, Raymond Hatton, Max Terhune—1948
SHERIFF OF REDWOOD VALLEY—W—Republic—Bill Elliott, Bobby Blake, Bob Steele—1946
SHERLOCK HOLMES AND THE SECRET WEAPON—MD—Universal—Basil Rathbone, Nigel Bruce—1942
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SHERLOCK HOLMES AND THE VOICE OF TERROR—MD—Universal—Basil Rathbone, Nigel Bruce—1942
SHERLOCK HOLMES FACES DEATH—MYD—Universal—Basil Rathbone, Nigel Bruce, Hillary Brooke—1943
SHERLOCK HOLMES IN WASHINGTON—MD—Universal—Basil Rathbone, Nigel Bruce, John Archer—1942
SHIPYARD SALLY — CMU — 20th-Fox — Gracie Fields, Sydney Howard—(English-made)—1939
SHOCK—PSYD—20th-Fox—Vincent Price, Lynn Bari, Fronk Latimore, Anobel Shaw—1946
SHOE-SHINE—D—Lopert—Rinaldo Smordoni, Franco Interlenghi, Anielo Mele—(Italian-made)—1947
SHOP ANGEL—ACD—Tower—Holmes Herbert, Marion Shilling, Walter Byron, Anthony Bushell—1932
SHOOT TO KILL—MD—Screen Guild—Russell Wade, Edmund MacDonald, Susan Walters—1947
SHOT IN THE DARK, A—MD—Chesterfield—William Lundigan, Nan Wynn, Ricardo Cortez—1941
SHOULD A GIRL MARRY?—MD—Monogram—Anne Nagel, Warren Hull, Mayo Methot—1939
SHOULD HUSBANDS WORK? — C — Republic — James, Lucille, and Russell Gleason, Marie Wilson—1939
SHOWDOWN, THE—WMD—Republic—Bill Elliott, Walter Brennan, Marie Winsor, Henry Morgan—1950
SHOWDOWN, THE—W—Paramount—Bill Boyd, Russell Hayden, Britt Wood, Morris Ankrum—1940
SHOWTIME—DMU—Richard Greene, Ann Todd, Peter Graves, Morland Graham—(English-made)—1948
SHRIEK IN THE NIGHT, A—MD—Allied—Ginger Rogers, Lyle Talbot, Arthur Hoyt, Purnell Pratt—1933
SIDE SHOW—MD—Monogram—Don McGuire, Tracy Roberts, John Abbott, Eddie Quinlan—1950
SIDEWALKS OF LONDON—CD—Paramount—Charles Laughton, Vivien Leigh, Rex Harrison, Larry Adler—(English-made)—1940
SIGN OF THE WOLF — ACD — Monogram — Michael Whalen, Grace Bradley, Darryl Hickman—1941
SILENT PARTNER—MYMD—Republic—William Henry, Beverly Loyd, Grant Withers, Ray Walker—1944
SILENT WITNESS—MD—Monogram—Frank Albertson, Maris Wrixon, Bradley Page—1943
SILKS AND SADDLES—W—Treo—Herman Brix, Toby Wing, Fuzzy Knight, Frank Melton—193B
SILVER FLEET, THE — MD — PRC — Ralph Richardson, Googie Withers, Esmond Knight—1945
SILVER ON THE SAGE—W—Paramount—Bill Boyd, Georges Hayes, Russell Hayden—1939
SILVER QUEEN—MD—United Artists—George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman—1942
SILVER RANGE, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Bryant—1946
SILVER SKATES — CMU — Monogram — Kenny Baker, Patricia Morison, Belita, Frick and Frack—1943
SILVER STALLION — W — Monogram—David Sharpe, Le Roy Mason, Chief Thundercloud—1941
SILVER TRAILS, THE — MUW — Monogram — Jimmy Wakely, "Cannonball" Taylor, Christine Larson—194B
SIN OF LENA RIVERS, THE—D—Tiffany—Charlotte Henry, Meryl Mercer, James Kirkwood—1932
SIN OF NORA MORAN, THE—MD—Majestic—Zita Johann, Alan Dinehart, Paul Cavanaugh—1933
SING, COWBOY, SING—W—Grand National—Tex Ritter, Louise Stanley—1937
SING, NEIGHBOR, SING—C—Republic—Ruth Terry, Brad Taylor, Beverly Loyd, Virginia Brissae—1944
SING SING NIGHTS—MD—Monogram—Conway Tearle, Hardie Albright, Boots Mallory—1934
SING, SINNER, SING—MDMU—Majestic—Paul Lukas, Leila Hyams, Donald Dillaway, Ruth Donnelly—1933
SING WHILE YOU'RE ABLE — MD — Melody — Pinky Tomlin, Toby Wing, H. C. Bradley—1937
SINGLE SIN—D—Tiffany, Kay Johnson, Berty Lytell, Paul Hurst, Mathew Betz—1931
SINISTER HANDS—MD—Kent—Jack Mulhall, Phyllis Barrington, Crawford Kent, Mischa Auer—1932
SINNERS' HOLIDAY (Christmas Eve) — CD — United Artists—George Brent, Randolph Scott, George Raft, Joan Blondell—1947
SIREN OF ATLANTIS — AF — United Artists — Maria Montez, Jean Aumont, Dennis O'Keefe—1948
SITTING ON THE MOON—MDMU—Republic—Roger Pryor, Grace Bradley, Pert Kelton—1936
SIX GUN GOSPEL — W — Monogram — Johnny Mack Brown, Raymond Hatton, Ina Gest—1943
SIX GUN MAN—W—PRC—Bob Steele, Syd Saylor, Jimmie Martin, Jean Carlin—1946
SIX GUN RHYTHM—W—Grand National—Tex Fletcher, Joan Marclay, Ralph Peters, Reed Howes—1939
SIX GUN SERENADE — WMU — Monogram — Jimmy Wakely, Lee "Lasses" White, Kay Morley—1947
SIX GUN TRAIL—W—Victory—Tim McCoy, Nora Lane, Ben Corbett, Ted Adams—1939
SIX SHOOTIN' SHERIFF—W—Grand National—Ken Maynard, Ruth Findlay, Lafe McKee—193B
SIXTY GLORIOUS YEARS (Queen of Destiny)—D—RKO—Anna Neagle, Anton Walbrook, C. Aubrey Smith, Walter Rilla—(English-made)—1938
SKULL AND CROWN—MD—Reliable—Rin-Tin-Tin, Jr., Regis Toomey, Jack Mulhall, Molly O'Day—1935
SKY BANDITS—MD—Monogram—James Newill, Louise Stanley, Dewey Robinson, William Pawley—1940
SKY DRAGON—MY—Monogram—Roland Winters, Keye Luke, Mantan Moreland, Tim Ryan—1949
SKY PATROL—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jackie Coogan—1939
SKY RACKET—MD—Victory—Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall—1938
SKY SPIDER — ACD — Action — Glenn Tryon, Pat O'Malley, John Trent, Beryl Mercer—1931
SKYBOUND—ACD—Puritan—Lloyd Hughes, Lona Andre, Eddie Nugent, Grant Withers—1935
SKYHIGH—C—Lippert—Sid Melton, Mara Lynn, Sam Flint, Doug Evans—1951
SKYLINER—ACD—Screen Guild—Richard Travis, Pamela Blake, Rochelle Hudson, Steven Geray—1949
SKYWAY — MD — Monogram — Ray Walker, Kathryn Crawford, Tommy Dugan, Arthur Vinton—1933

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SLANDER HOUSE—MD—Progressive—Adrienne Ames, Craig Reynolds, Pert Kelton, George Meeker—1938
SLAUGHTER TRAIL—WMDMU—RKO—Brian Donlevy, Gig Young, Virginia Grey, Andy Devine—1951
SLEEP, MY LOVE—PSYMD—United Artists—Claudette Colbert, Robert Cummings, Don Ameche—1948
SLEEPERS EAST—MD—20th-Fox—Wynne Gibson, Preston Foster, Mona Barrie, Harvey Stephens—1934
SLEEPERS WEST—MD—20th-Fox—Lloyd Nolan, Lynn Bari, Mary Beth Hughes, Louis Jean Heydt—1941
SLEEPING CAR TO TRIESTE—MD—Eagle Lion—Jean Kent, Albert Lievon—(English-made)—1947
SLEEPING PARTNERS—D—British International—Seymour Hicks, Edna Best—(English-made)—1930
SLEEPY LAGOON—C—Republic—Judy Canova, Dennis Day, Ruth Donnelly, Joe Sawyer—1943
SLEEPYTIME GAL—CMU—Republic—Judy Canova, Tom Brown, Billy Gilbert, Ruth Terry—1942
SLIGHTLY HONORABLE — MD — United Artists — Pat O'Brien, Edward Arnold, Broderick Crawford—1940
SLIGHTLY MARRIED—C—Chesterfield—Evelyn Knapp, Walter Byron, Marie Prevost, Jason Robards—1932
SLIGHTLY TEMPTED — C — Universal — Hugh Herbert, Peggy Moran, Johnny Downs—1940
SLIGHTLY TERRIFIC—MU—Universal—Leon Errol, Anne Rooney, Eddie Quillan, Betty Kean—1944
SLIPPER EPISODE—C—French Film Exchange—Betty Stockfield, Roger Treville—(French-made)—193B
SLIPPY McGEE — MD — Republic—Donald Barry, Dale Evans, Tom Brown, Harry V. Cheshire—1948
SLUBY ULANSKI — D — Principal — Franciszek Brodnlwicz, Marja Modzelowska—(Polish-made)—1935
SLUMS OF NEW YORK—MD—Mayfair—Dorothy Revier, Forrest Stanley, Mickey Rooney, Harry Semels—193B
SMALL BACK ROOM—D—Snader—David Farrar, Kathleen Byron, Jack Hawkins—(English-made)—1952
SMALL TOWN BOY—C—Grand National—Stuart Erwin, Joyce Compton, Jed Prouty—1937
SMART ALECKS—CD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell—1942
SMART GUY—D—Monogram—Rick Vallin—Wanda McKay, Jack LaRue, Bobby Larson—1943
SMART POLITICS — C — Monogram — Freddie Stewart, June Preisser, Frankie Darro, Warren Mills—1948
SMOKEY SMITH—ACD—Steiner—Bob Steele, Mary Kornman, George Hays, Warner Richmond—1935
SMUGGLED CARGO — MD — Republic — Barry Mackay, Rochelle Hudson, John Wray, Wallis Clark—1939
SNOW BOUND—D—Universal—Robert Newton, Herbert Lom—(English-made)—1949
SNOW DOG—MD—Monogram—Kirby Grant, Elena Verdugo, Rick Vallin, Chinook—1950
SO ENDS OUR NIGHT—D—United Artists—Fredric March, Margaret Sullivan, Glenn Ford—1941
SO THIS IS NEW YORK—C—United Artists—Henry Morgan, Rudy Vallee, Hugh Herbert—194B
SO THIS IS WASHINGTON—C—RKO—Chester Lauck, Norris Goff, Alan Mowbray, Roger Clark—1943
SOCIAL ERROR—C—David Sharpe,, Monte Blue—1935
SOCIETY FEVER—D—Invincible—Lois Wilson, Lloyd Hughes, Hedda Hopper, Guinn Williams—1935
SOLDIER AND THE LADY, THE (Michael Strogoff)—D—RKO—Anton Walbrook, Akim Tamiroff, Elizabeth Allan, Margot Grahame—(Foreign-made)—1937
SOFIA—MD—Film Classics—Gene Raymond, Sigrid Gurie, Patricia Morison, Mischa Auer—1948
SOMETHING TO SING ABOUT (Battling Hoofer)—FCMU—Grand National—James Cagney, Evelyn Daw, William Frawley, Mona Barrie—1937
SOMBRERO KID, THE—W—Republic—Don Barry, Lynn Merrick, John James, Anne O'Neal—1942
SON OF MONTE CRISTO, THE—MD—United Artists—Louis Hayward, Joan Bennett, George Sanders, Florence Bates—1940
SON OF OKLAHOMA—W—World Wide—Bob Steele, Josie Sedgwick, Robert Homans—1932
SON OF THE NAVY—CD—Monogram—James Dunn, Jean Parker, Martin Spellman—1940
SON OF THE SHEIK—MD—Art Cinema—Rudolph Valentino, Vilma Banky, Karl Dane—1938
SONG FOR MISS JULIE, A—CD—Republic—Shirley Ross, Barton Hepburn, Cheryl Walker—1945
SONG OF THE BUCKAROO—W—Monogram—Tex Ritter, Jinx Falkenburg, Mary Ruth, Tom London—193B
SONG OF THE DRIFTER—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Mildred Coles—1948
SONG OF THE GRINGO—W—Grand National—Tex Ritter, Joan Woodbury, Fuzzy Knight—1936
SONG OF THE OPEN ROAD—CMD—United Artists—Charlie McCarthy, Edgar Bergen, Jane Powell—1944
SONG OF THE RANGE — W — Monogram — Jimmy Wakely, Dennis Moore, Lee White—1944
SONG OF THE ROAD—MD—Select—Sir Harry Lauder, Ruth Haven, Bruce Seton—(English-made)—1940
SONG OF THE SIERRAS—WMU—Monogram—Jimmy Wakely, Lee White, Jean Carlin, Jack Baxley—1946
SONG OF THE TRAIL—W—Ambassador—Kermit Maynard, Evelyn Brent, Fuzzy Knight—1936
SONG OF THE WASTELAND — WMU — Monogram — Jimmy Wakely, Lu "Lasses" White—1947
SONGS AND BULLETS — W — Spectrum — Fred Scott, Alice Ardell, Al "Fuzzy" St. John—193B
SONGS AND SADDLES—W—Road Show Pictures—Gene Austin, Lynne Berkeley, Walter Wills—193B
SONORA STAGECOACH—W—Monogram—Hoot Gibson, Bob Steele, Chief Thunder Cloud—1944
SONS OF ADVENTURE—ACD—Republic—Russ Hayden, Lynne Roberts, Grant Withers—1948
SONS OF STEEL—MD—Chesterfield—Charles Starrett, Polly Ann Young, William Bakewell—1935
SONS OF THE DESERT—C—MGM—Stan Laurel, Oliver Hardy, Charles Chase, Mae Busch—1934
SOPHOMORE, THE—C—Pathe—Stanley Smith, Russell Gleason, Sarah Padden, Brooks Benedict—1929
SOS—TIDAL WAVE—MD—Republic—Ralph Byrd, Frank Jenks, Dorothy Lee, Donald Barry—1939
SO'S YOUR AUNT EMMA—C—Monogram—Zazu Pitts, Roger Pryor, Warren Hymer, Gwen Kenyon—1942
SOUTH OF PAGO PAGO—OD—United Artists—Victor McLaglon, Jon Hall, Frances Farmer—1940
SOUTH OF PANAMA—MD—PRC—Roger Pryor, Virginia Vale, Lionel Royce, Lucien Prival—1941
SOUTH OF SANTA FE—W—Republic—Roy Rogers, Gabby Hayes, Linda Hayes, Paul Fix—1942
SOUTH RAIDERS (Raiders of the South)—W—Monogram—Johnny Mack Brown, Evelyn Brent—1947
SOUTH RIDING — MD — United Artists — Edna Best, Ralph Richardson, Edmund Gwenn, Ann Todd, (English-made)—193B
SOUTHERNER, THE—D—United Artists—Zachary Scott, Betty Field, Beulah Bondi, Blanche Yurka—1945
SPECIAL INSPECTOR—MD—Warwick—Charles Quigley, Rita Hayworth, George McKay—1939
SPECTER OF THE ROSE—D—Republic—Judith Anderson, Ivan Kirov, Viola Essen, Lionel Stander—1946
SPEED DEVILS—ACD—Hoffberg—Paul Kelly, Margaret Churchill, Russell Hardie, Leo Curley—1935
SPEED REPORTER, THE—MD—Reliable—Richard Talmadge, Luana Walters, Richard Cramer—1936
SPEED TO SPARE—MD—Monogram—Richard Arlen, Jean Rogers, Richard Trairs, Nanette Parks—1948
SPIDER WOMAN — MD — Universol — Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey—1943
SPIES IN THE AIR (Fifth Columns Squad)—FMD—Film Alliance—Barry K. Barnes, Roger Livesey, Joan Marion, Basil Radford—(English-made)—1940
SPIRIT OF THE WEST—W—Allied—Hoot Gibson, Doris Hill, Hooper Atchley, Al Bridge—1932
SPIRIT OF WEST POINT—ACD—Film Classics—Glenn Davis, Felix "Doc" Blanchard, Robert Shayne—1947
SPIRIT OF YOUTH—MD—Grand National—Joe Louis, Clarence Muse—193B
SPOILERS OF THE NORTH—OD—Republic—Paul Kelly, Adrian Booth, Evelyn Ankers—1947
SPOOKS RUN WILD—MD—Monogram—East Side Kids, Bela Lugosi, Dennis Moore, Dorothy Short—1941
SPOOK TOWN—W—PRC—Dave O'Brien, Jim Newlll, Guy Wilkerson, Mady Lawrence—1944
SPORTING CHANCE, A—CD—Republic—Jane Randolph, John O'Malley, Edward Gargan—1945
SPOTLIGHT SCANDALS—CMU—Monogram—Billy Gilbert, Frank Fay, Bonnie Baker—1943
SPRING IN PARK LANE—RC—Eagle Lion—Michael Wilding, Anna Neagle—(English-made)—1949
SPRINGTIME IN TEXAS — W — Monogram — Jimmy Wakeley, Dennis Moore, Lee White—1945
SPY OF NAPOLEON—MD—Unity—Richard Barthelmess, Dolly Haas—(English-made)—1939
SPY TRAIN—MD—Monogram—Richard Travis, Catherine Craig, Chick Chandler, Thelma White—1943
SQUARE DANCE JUBILEE — MUW — Lippert — Spade Cooley, Don Barry, Mary Beth Hughes—1949
SQUARE DANCE KATY — CMU — Monogram — Vera Vague, Phil Brito, Virginia Welles—1950
STAGE DOOR CANTEEN—CD—United Artists—Lon McCallister, William Terry, Marjorie Riordan—1943
STAGE STRUCK—MYD—Monogram—Kane Richmond, Audrey Long, Conrad Nagel, Ralph Byrd—1948
STAGE TO MESA CITY—W—Eagle Lion—Lash LaRue, Al "Fuzzy" St. John, Jennifer Holt—1948
STAGECOACH—W—United Artists—Claire Trevor, John Wayne, Andy Devine, John Carradine—1939
STAGECOACH OUTLAWS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Frances Gladwin—1945
STAGECOACH TO DENVER—W—Republic—Alan Lane, Bobby Blake, Roy Barcroft—1947
STAGECOACH WAR—W—Paramount—Bill Boyd, Russell Hayden, Britt Wood, Julie Carter—1940
STALLION CANYON—W—Astor—Ken Curtis, Carolina Cotton, Shug Fisher, Forrest Taylor—1949
STAND-IN—C—United Artists—Leslie Howard, Joan Blondell, Humphrey Bogart, Alan Mowbray—1937
STAR IS BORN, A—D—United Artists—Janet Gaynor, Fredric March, Adolphe Menjou—1937
STAR PACKER, THE—ACD—Monogram—John Wayne, Verna Hillie, George Hayes—1934
STAR REPORTER — MD — Monogram — Warren Hull, Marsha Hunt, Virginia Howell, Wallis Clark—1939
STARLIGHT OVER TEAS — W — Monogram — Tex Ritter, Carmen La Roux, Snub Pollard—193B
STARS OVER ARIZONA—W—Monogram—Jack Randall, Warner Richmond, Kathleen Eliot—1937
STARS OVER TEXAS—W—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Lee Bennett—1947
STATE DEPARTMENT FILE 649—MD—Film Classics—William Lundigan, Virginia Bruce—1949
STEEL HELMET, THE—D—Lippert—Robert Hutton, Steve Brodie, James Edwards, Richard Loo—1951
STEPCHILD—D—PRC—Brenda Joyce, Donald Woods, Terry Austin, Tommy Ivo—1947
STEPPIN' IN SOCIETY—CMD—Republic—Edward Everett Horton, Gladys George, Ruth Terry—1945
STICK TO YOUR GUNS—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Jacqueline Holt—1941
STOKER, THE—ACD—Allied—Monte Blue, Dorothy Burgess, Noah Beery, Richard Tucker—1932
STOLEN FACE—MD—Lippert—Paul Henreid, Lizabeth Scott, Andrew Morell, Mary MacKenzie—1952
STOLEN PARADISE (Or Adolescence)—D—Monogram Leon Janney, Eleanor Hunt, Esther Muir—1941
STOLEN SWEETS — D — Chesterfield — Sally Blane, Charles Starrett, Claude King—1934
STOP THAT CAB—C—Lippert—Sid Melton, Iris Adrian, Tom Neal—1951
STORK BITES MAN—C—United Artists—Jackie Cooper, Gene Roberts, Gus Schilling, Emory Parnell—1947
STORM IN A TEACUP — C — United Artists — Vivien Leigh, Rex Harrison—(English-made)—1937
STORM OVER BENGAL — ACD — Republic — Patric Knowles, Richard Cromwell, Rochelle Hudson—1938
STORM OVER LISBON—MD—Republic—Vera Ralston, Richard Arlen, Otto Kruger, Mona Barrie—1944
STORMY TRAILS—W—Grand National—Rex Bell, Bod Hodges, Lois Wilde, Lane Chandler—1936
STORY OF G. I. JOE, THE—MD—United Artists—Burgess Meredith, Robert Mitchum—1945
STORY OF MICHAEL ANGELO (Titan, The)—DO—1950
STRAIGHT SHOOTER—W—Victory—Tim McCoy, Julie Sheldon, Ben Corbett, Ted Adams—1939
STRANGE CARGO—MD—Pathe—Russell Gleason, Lee Patrick, Kyle Bellew, June Nash—1929
STRANGE HOLIDAY—MD—Elite—Claude Roins, Barbara Bate, Gloria Holden, Martin Kosleck—1945
STRANGE ILLUSION—MD—PRC—James Lydon, Warren William, Sally Eiler, Regis Toomey—1945
STRANGE IMPERSONATION—MD—Republic—William Gargan, Brenda Marshall, Hillary Brooke—1946
STRANGE JOURNEY—MD—20th-Fox—Paul Kelly, Osa Mossen, Hillary Brooke, Lee Patrick—1946
STRANGE MR. GREGORY, THE—MD—Monogram—Edmund Lowe, Jean Rogers, Don Douglas—1945
STRANGE PEOPLE—ACD—Chesterfield—John Darrow, Gloria Shea, Hale Hamilton, Wilfred Lucas—1933
STRANGE VOYAGE — AD — Monogram — Eddie Albert, Ray Teal, Forrest Taylor, Matt Willis—1945
STRANGE WOMAN—RD—United Arfists—Hedy Lamarr, Louis Hayward, Gene Lockhart—1946
STRANGER FROM PECOS, THE — W — Monogram — Johnny Mack Brown, Raymond Hatton—1943
STRANGER FROM SANTA FE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1945
STRANGERS IN THE NIGHT—MD—Republic—William Terry, Virginia Grey, Helene Thiming—1944
STRANGLER OF THE SWAMP—MYMD—PRC—Rosemary La Planche, Robert Barrett, Blake Edwards—1945
STREAMLINE EXPRESS—ACD—Mascot—Evelyn Venable, Victor Jory, Esther Ralston, Vince Barnett—1935
STREET OF SHADOWS, THE — SD — Distinguished — Viviane Romance, Louis Joovet, Pierre Blanchar, Pierre Fresnay—(French-made)—194B
STREET SCENE—MD—United Artists—Sylvia Sidney, William Collier, Jr., Estelle Taylor—1931
STREETS OF NEW YORK — MD — Monogram — Jackie Cooper, Martin Spellman, Sidney Miller—1939
STRONGHOLD—D—Lippert—Veronica Lake, Zachary Scott, Arturo De Cordova, Rito Lacedo—1952
STUDY IN SCARLET, A—D—World Wide—Reginald Owen, Anna May Wong, June Clyde—1933
STUNT PILOT—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards—1939
SUBMARINE BASE—MD—PRC—John Litel, Alan Baxter, Iris Idrian, Fifi D'Orsay—1943
SUCCESSFUL FAILURE, A — CD — Monogram — William Collier, Sr., Lucille Gleason, Russell Hopton—1934
SUCKER MONEY—ACD—Kent—Mischa Auer, Phyllis Barrington, Ralph Lewis, Mae Busch—1933
SUICIDE SQUADRON — RD — Republic — Anton Walbrook, Sally Gray—(English-made)—1942
SULTAN'S DAUGHTER, THE — C — Monogram — Ann Corio, Charles Butterworth, Tim Ryan—1943
SUMMER STORM—D—United Artists—Linda Darnell, George Sanders, Anna Lee—1944
SUN VALLEY CYCLONE—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft—1946
SUNBONNET SUE—D—Monogram—Gale Storm, Phil Regan, George Cleveland, Minna Gombell—1945
SUNDOWN—MD—United Artists—Gene Tierney, Bruce Cabot, George Sanders, Harry Carey—1941
SUNDOWN SAUNDERS — W — Supreme — Bob Steele, Catherine Cotter, Earl Devire, Ed Cassidy—1936
SUNNY SKIES—CD—Tiffany—Benny Rubin, Rex Lease, Marceline Day, Morjorie Kane—1930
SUNSET CARSON RIDES AGAIN—W—Astor—Sunset Carson, Al Terry, Pat Starling, Dan White—1949
SUNSET RANGE — W — First Division — Hoot Gibson, Mary Doran, James Eagles, Walter McGrail—1935
SUNSET TRAIL — W — Paramount — Bill Boyd, George Hayes, Russell Hayden, Charlotte Wynters—193B
SUSIE STEPS OUT—CMU—United Artists—David Bruce, Ann Hunter, Howard Freeman, Grady Sutton—1946
SUSPECTED PERSON—MD—PRC—Clifford Evans, Patricia Roc, David Farrar—(English-made)—1943
SUSPENSE — D — Monogram — Belita, Barry Sullivan, Bonita Granville, Albert Dekkar—1946
SWAMP FIRE—MD—Paramount—Johnny Weissmuller, Carol Thurston, Virginia Gray, Buster Crabbe—1946
SWAMP WOMAN—MD—PRC—Ann Corio, Jack LaRue, Mary Hull, Dan MacDonald—1941
SWEEPSTAKE ANNIE—C—Liberty—Tom Brown, Marian Nixon, Wera Engels—1935
SWEETHEART OF SIGMA CHI—RCMU—Monogram—Phil Regan, Elyse Knox, Phil Brito—1946
SWEETHEART OF THE NAVY—CD—Grand National—Eric Linden, Cecilia Parker, Roger Sinhof—1937
SWEETHEARTS OF THE U. S. A.—MUC—Monogram—Una Merkel, Donald Noris, Lillian Cornell—1944
SWELLHEAD — C — Tiffany — James Gleason, Marion Shilling, Johnny Walker, Paul Hurst—1930
SWING HOTEL—C—PRC—Martha Tilton, Iris Adrian, Charles Collins, Cliff Nazzaro—1944
SWING IT, PROFESSOR — MUC — Ambassador — Pinky Tomlin, Paula Stone, Milburn Stone—1937
SWING IT, SAILOR — C — Grand National — Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen—1937
SWING PARADE OF 1946 — MU — Monogram — Gale Storm, Phil Regan, Connee Boswell—1946
SWING YOUR PARTNER—MUC—Republic—Vera Vague, Dale Evans, Judy Clark, Ransom Shermon—1943
SWINGIN' ON A RAINBOW—MUC—Republic—Jane Frazee, Brad Taylor, Harry Langdon—1945
SWISS FAMILY ROBINSON — MD — RKO — Thomas Mitchell, Edna Best, Freddie Bartholomew—1940
SWISS MISS—C—Metro—Stan Laurel, Oliver Hardy, Della Lind, Walter Woolf—1938
SWORD OF D'ARTAGNAN, THE—COSD—Howco—Robert Clarke, John Hubbard, Mel Archer—1953
SWORD OF THE AVENGER—D—Eagle Lion—Ramon Del Gado, Sigrid Gurie, Rolph Morgan—1948
SYMPHONY OF LIVING—CD—Invincible—Al Shean, Evelyn Brent, Charles Judels, John Darrow—1935

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T-MEN — MD — Eagle Lion — Dennis O'Keefe, Mary Meade, Alfred Ryder, Wally Ford—1947
TAHITI HONEY—CMU—Republic—Dennis O'Keefe, Simone Simon, Michael Whalen, Lionel Stander—1943
TAKE IT BIG—MUC—Paramount—Jack Haley, Harriet Hilliard, Mary Beth Hughes, Richard Lane—1944
TAKE ME BACK TO OKLAHOMA—W—Monogram—Tex Ritter, Slim Andrews, Karl Hackett—1940
TAKE THE STAND—MD—Liberty—Gail Patrick, Jack LaRue, Thelma Todd, Russell Hopton—1934

TALES OF ROBIN HOOD—AD—Lippert—Robert Clarke, Mary Hatcher, Poul Cavanagh, Wade Crosby—1952
TALL TIMBER — ACD — Monogram — Roddy McDowall, Jeff Donnell, Lyn Thomas, Gordon Jones—1950
TAMING OF DOROTHY, THE—F—Eagle Lion—Jean Kent, Robert Beatty—(English-made)—1950
TANGLED DESTINIES—MD—Mayfair—Lloyd Whitlock, Doris Hill, Glenn Tryon, Vera Reynolds—1932
TANGO — CD — Invincible — Chick Chandler, Marian Nixon, Warren Hymer, George Meeker—1936
TANKS A MILLION—C—United Artists—William Tracy, James Gleason, Noah Beery, Jr., Joe Sawyer—1941
TAWNY PIPIT, THE—CD—Universal—Bernard Miles, Rosamund John—(English-made)—1947
TELEPHONE OPERATOR — ACD — Monogram — Judith Allen, Grant Withers, Warren Hymer—1938
TEMBO—DOC—RKO—Howard Hill and his safari—(African-made)—1952
TEN NIGHTS IN A BARROOM—MD—B. and M.—Hal Skelly, Zita Johann, Edna Hagen—1939
TENTH AVENUE KID—MD—Republic—Bruce Cabot, Beverly Roberts, Tommy Ryan, Ben Welden—193B
TENTH MAN, THE—D—Gaumont British—John Lodge, John Loder, Athole Stewart—(English-made)—1937
TERROR BY NIGHT—MD—Universol—Basil Rathbone, Nigel Bruce, Alan Mowbray, Dennis Hoey—1946
TERROR OF THE PLAINS—W—Steiner—Tom Taylor, Roberta Gale, Bill Gould, Charles Whitaker—1934
TERRORS ON HORSEBACK—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty—1946
TEX RIDES WITH THE BOY SCOUTS—W—Grand National—Tex Ritter, Marjorie Reynolds—1937
TEXAS, BROOKLYN, AND HEAVEN—C—United Artists—Guy Madison, Diana Lynn, James Dunn—1948
TEXAS BUDDIES—W—World Wide—Bob Steele, Nancy Drexel, Francis McDonald, Harry Semels—1932
TEXAS GUN FIGHTER—W—Tiffany—Ken Maynard, Sheila Manners, Lloyd Ingraham—1932
TEXAS KID, THE — W — Monogram — Johnny Mack Brown, Raymond Hotton, Marshall Reed—1943
TEXAS MANHUNT—W—PRC—Bill Boyd, Art Dovis, Lee Powell, Julie Duncon—1941
TEXAS MARSHALL—W—PRC—Tim McCoy, Art Davis, Kay Leslie, Karl Hackett—1941
TEXAS MASQUERADE—W—United Artists—Bill Boyd, Andy Clyde, Jimmy Rogers, Mady Correll—1944
TEXAS PIONEERS—W—Monogram—Bill Cody, Andy Shuford, LeRoy Mason, Sheila Manners—1932
TEXAS RAMBLER—W—Spectrum—Bill Cody, Catherine Catter, Earl Hodgins, Stuart James—1935
TEXAS RENEGADES — W — PRC — Tim McCay, Nora Lane, Harry Harvey, Earl Gunn—1940
TEXAS TERRORS — W — Republic — Dan Barry, Julie Duncan, Arthur Loft, Al "Fuzzy" St. John—1940
TEXAS TO BATAAN—W—Monogram—John King, David Sharpe, Max Terhune, Marjorie Manning—1942
TEXAS TRAIL — W — Paramount — Bill Boyd, George Hayes, Russell Hayden, Judith Allen—1937
TEXAS TROUBLE SHOOTERS — W — Monogram — Ray Corrigan, John King, Max Terhune—1942
TEXAS WILDCATS—W—Victory—Tim McCoy, Joan Barclay, Ben Corbett, Forrest Taylor—1939
THANKS FOR LISTENING—MUC—Ambossador—Pinky Tomlin, Maxine Doyle, Arleen Pringle—1937
THAT GANG OF MINE—MD—Monogram—East Side Kids, Dave O'Brien, Joyce Bryant—1940
THAT HAMILTON WOMAN—D—United Artists—Laurence Oliver, Vivien Leigh—(English-made)—1941
THAT UNCERTAIN FEELING—C—United Artists—Merle Oberon, Melvyn Douglas, Burgess Meredith—1941
THAT'S MY BABY—CMU—Republic—Richard Arlen, Ellen Drew, Leonid Kinsky, Richard Bailey—1944
THAT'S MY GAL — CMU — Republic — Lynee Roberts, Donald Barry, Pinky Lee, Frank Jenks—1947
THERE GOES KELLY—MYC—Monogram—Jackie Moran, Wanda McKay, Sidney Miller, Ralph Sandfore—1945
THERE GOES MY HEART—C—United Artists—Fredric March, Virginia Bruce, Patsy Kelly—1938
THERE IS NO ESCAPE—MD—Screen Guild—Stanley Thurston, Patricia Hieus, Joyce Linden, Rory McDermott—(English-made)—1949
THEY CAME BY NIGHT—MD—20th-Fox—Will Fyffe, Phyllis Calvert—(English-made)—1940
THEY CAME TO A CITY—D—AFE—Frances Rowe, Googie Withers, Ada Reeve—(English-made)—1945
THEY MEET AGAIN—D—Jean Hersholt, Dorothy Lovett, Neil Hamilton, Robert Baldwin—1941
THEY MET IN THE DARK—ACD—English Films—James Mason, Joyce Howard—(English-made)—1945
THEY NEVER COME BACK — ACD — Artclass — Regis Toomey, Dorothy Sebastian—1932
THEY RAID BY NIGHT—MD—PRC—Lyle Talbot, June Duprez, Victor Varconi, George Neisz—1942
THEY SHALL HAVE FAITH (Forever Yaurs)—D—Monogram—Gole Storm, C. Aubrey Smith, John Mack Brown, Conrad Nagel—1944
THEY WERE SISTERS—D—Universal—James Mason, Phyllis Calvert, Hugh Sinclair—(English-made)—1946
THIEF OF BAGDAD, THE—S—United Artists—Conrad Veidt, Sobu, June Duprez—(English-made)—1940
THINGS TO COME—D—United Artists—Raymond Massey, Edward Chapman, Ralph Richardson, Margaretta Scott—(English-made)—1938
THIRD ALARM, THE—ACD—Tiffany—Anita Louise, James Hall, Paul Hurst, Dot Farley—1930
13 LEAD SOLDIERS—MD—20th-Fax—Tom Conway, Maria Palmer, Helen Westcott, John Newland—1948
THIRTEENTH GUEST, THE — CD — Monogram — Ginger Rogers, Lyle Talbot, J. Farrell MacDonald—1932
THIRTEENTH MAN, THE—MD—Monogram—Weldon Heyburn, Inez Courtney, Selmer Jackson—1938
39 STEPS, THE—MD—GB—Robert Donat, Madeleine Carroll, Lucie Mannhein—(English-made)—1938
THIS WAS A WOMAN—D—20th-Fox—Barbara White, Sonia Dresdel—(English-made)—1949
THIS'LL MAKE YOU WHISTLE—MUF—C and M—Jack Buchanan, Elsie Randolph—(English-made)—1938
THOROUGHBRED—ACD—Tiffany—Wesley Barry, Nancy Dover, Pauline Garon, Larry Steers—1930
THOROUGHBREDS—ACD—Republic—Tom Neal, Adele Mara, Roger Pryor, Tom London—1945
THOSE WE LOVE—D—World Wide—Mary Astor, Kenneth MacKenna, Lilyan Tashma—1932
THOU SHALT NOT KILL—D—Republic—Charles Bickford, Owen Davis, Jr., Doris Doy—1939
$1,000 A MINUTE—CD—Republic—Roger Pryor, Leila Hyams, Edgar Kennedy, Purnell Pratt—1935
THREE BROADWAY GIRLS (Greeks Had A Word For Them, The)—C—United Artists—Joan Blondell, Ina Claire, Madge Evans—1932
THREE CORNERED HAT, THE (Il Cappello A Tre Punte) — D — Nuovo Mondo—Leda Glaria—(Italian-made)—1936
THREE DESPERATE MEN—WMD—Lippert—Preston Foster, Jim Dovis, Virginia Grey, Ross Latimer—1951
THREE IN THE SADDLE—W—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Lorraine Miller—1945
THREE LEGIONNAIRES, THE—ACD—General—Robert Armstrong, Lyle Talbot, Fifi D'Orsay—1937
THREE LITTLE SISTERS—C—Republic—Mary Lee, Ruth Terry, Cheryl Walker, William Terry—1944
THREE MEN FROM TEXAS—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Morris Ankrum—1940
THREE MESQUITEERS, THE—W—Republic—Bob Livingstan, Ray Corrigan, Max Terhune, Luke York—1936
THREE ON A TICKET—MY—PRC—Hugh Beaumont, Cheryl Walker, Paul Bryar, Ralph Dunn—1947
THREE TEXAS STEERS—W—Republic—John Wayne, Ray Corrigan, Max Terbune, Carole Landis—1949
THREE'S A CROWD—MD—Republic—Pamela Blake, Charles Gordon, Gertrude Michael, Ted Hecht—1945
THRILL OF YOUTH—D—Invincible—June Clyde, Matty Kemp, Allen Vincent, Geargе Irving—1932
THUMBS UP—MUCD—Republic—Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson—1943
THUNDER IN THE CITY—MD—Columbia—Edward G. Robinson, Nigel Bruce—(Euglish-made)—1937
THUNDER IN THE DESERT—W—Republic—Bob Steele, Louise Stanley, Don Barclay, Ed Brady—193B
THUNDER IN THE EAST (Battle, The) (Sea Battle)—D—Leon Garganoff—Leon Garganoff, Charles Boyer, Merle Oberon—(French-made)—1934
THUNDER IN THE PINES—ACD—Screen Guild—Geargе Reeves, Ralph Byrd, Greg McClure—194B
THUNDER OVER TEXAS—W—Beacon—Big Boy Williams, Marion Shilling, Helen Westcott—1934
THUNDER RIVER FEUD—W—Monogram—Ray Corrigan, John King, Max Terhune, Jan Wiley—1942
THUNDER ROCK—D—Michael Redgrave, Lili Palmer, James Mason, Barbara Mullen—(English-made)—1944
THUNDER TOWN—W—PRC—Bob Steele, Syd Saylor, Ellen Hall, Bud Geary—1946
THUNDERBOLT—DOC—Monogram—Mediterranean Allied Air Force and U. S. 12th Air Force—1947
THUNDERING GUN SLINGERS — W — PRC — Buster Crabbe, Al "Fuzzie" St. John—1944
THURSDAY'S CHILD — D — English Films — Sally Ann Howes, Stewart Granger—(English-made)—1947
TICKET TO A CRIME—MD—Beacon—Ralph Graves, Lois Wilson, Lola Lane, James Burke—1934
TIGER FANGS—MD—PRC—Frank Buck, June Duprez, Duncan Renaldo, Howard Banks—1943
TIGER WOMAN, THE—MD—Republic—Adele Mara, Kane Richmond, Richard Fraser, Cy Kendall—1945
TIMBER FURY—ACD—Eagle Lion—David Bruce, Laura Lee, Nicla Di Bruno, Sam Flint—1950
TIMBER WAR—W—Ambassador—Kermit Maynard, Lucille Lund, Lawrence Gray, Robert Warwick—1936
TIME OF YOUR LIFE, THE—CD—United Artists—James Cagney, William Bendix, Wayne Morris—1948
TIOGA KID, THE—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, Dennis Moare—1948
TITAN, THE (Story of Michael Angelo)—DO—1950
TO BE OR NOT TO BE—CMD—United Artists—Carale Lombard, Jack Benny, Robert Stack—1942
TODAY I HANG—MD—PRC—Walter Woalf King, Mona Barne, William Farnum, Harry Woods—1942
TOLL OF THE DESERT—W—Steiner—Fred Kohler, Jr., Betty Mack, Roger Williams—1935
TOM BROWN'S SCHOOL DAYS—MD—RKO—Sir Cedric Hardwicke, Freddie Barhtolomew—1940
TOMBOY—MD—Monogram—Jackie Moran, Marcia Mae Jones, Grant Withers, Geargе Cleveland—1940
TOMORROW AT SEVEN—MD—RKO—Chester Morris, Vivienne Osborne, Frank McHugh—1933
TOMORROW THE WORLD!—D—United Artists—Frederic Morch, Betty Field, Agnes Moorehead—1944
TOMORROW WE LIVE—MD—PRC—Ricardo Cortez, Jean Parker, Emmett Lynn, William Marshall—1942
TOMORROW'S YOUTH—MD—Monogram—Dickie Moore, John Miljan, Gloria Shea, Martha Sleeper—1935
TONIGHT OR NEVER—D—United Artists—Gloria Swanson, Ferdinand Gottshalk, Robert Greig—1931
TONTO BASIN OUTLAWS—W—Monogram—Ray Corrigan, John King, Max Terhune, Jan Wiley—1941
TOO MANY WINNERS—MYMD—PRC—Hugh Beaumont, Trudy Marshall, Ralph Dunn—1947
TOO MANY WOMEN—C—PRC—Neil Hamilton, June Lang, Joyce Compton, Barbara Reed—1942
TOO MUCH BEEF—W—Grand National—Rex Bell, Connie Bergen, Peggy O'Connel—1936
TOP SERGEANT—MD—Universal—Leo Carrillo, Andy Devine, Don Terry, Elyse Knox—1942
TOP SERGEANT MULLIGAN — C — Monogram — Nat Pendleton, Carol Hughes, Sterling Holloway—1941
TOPPER—F—Metro—Cary Grant, Billie Burke, Raland Young—1937
TOPPER RETURNS—C—United Artists—Joan Blondell, Roland Young, Carole Landis, Billie Burke—1941
TOPPER TAKES A TRIP—C—United Artists—Constance Bennett, Roland Young, Billie Burke—1939
TORNADO—MD—Paramount—Chester Morris, Nancy Kelly, Gwen Kenyon, Marie McDonald—1943
TORNADO RANGE—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro—1948
TORSO MURDER MYSTERY, THE—MYD—Ziehm—Bruce Cabot, Marta LaBorr, Tamara Desni—1940
TORTURE SHIP—MD—PRC—Lyle Talbot, Irving Pichel, Jacqueline Wells, Sheila Bromley—1939
TOUGH ASSIGNMENT — ACD — Lippert — Don Barry, Marjarie Steele, Steve Brodie, Marc Lawrence—1950
TOUGH KID—MD—Monogram—Frankie Darro, Judith Allen, Dick Purcell, Lillian Elliott—1938
TOUGH TO HANDLE—ACD—Cann—Frankie Darro, Kane Richmond, Phyllis Rathbane—1937

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TOWER OF TERROR—MD—Monogram—Wilfrid Lawson, Movita, Michael Rennie—1942
TOWN WENT WILD, THE—C—PRC—Freddie Bartholomew, Edward Everett Horton—1944
TRACY RIDES—W—Steiner—Tom Tyler, Virginia Brown Faire, Edmund Cobb, Charles K. French—1934
TRADE WINDS—CD—United Artists—Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—1938
TRAFFIC IN CRIME—MD—Republic—Kane Richmond, Adele Mara, Anne Nagel, Wiltan Graff—1946
TRAGEDY AT MIDNIGHT, A—CMD—Republic—John Haward, Margaret Lindsay, Roscoe Karns—1942
TRAIL BEYOND, THE—W—Monogram—John Wayne, Noah Beery, Noah Berry, Jr., Verna Hillie—1934
TRAIL BLAZERS, THE—W—Republic—Bob Steele, Robert Livingston, Rufe Davis, Rex Lease—1940
TRAIL DUST—W—Paramount—William Boyd, James Ellison, George Hayes, Stephen Morris—1936
TRAIL OF TERROR—MUW—PRC—Dove O'Brien, Jim Newill, Guy Wilkersan, Patricia Knox—1943
TRAIL OF THE MOUNTIES—MD—Screen Guild—Russell Hayden, Jennifer Holt, Emmett Lynn—1948
TRAIL OF THE SILVER SPUR—W—Monogram—Ray Corrigan, John King, Max Terhune—1941
TRAIL OF THE YUKON—MD—Monagram—Kirby Grant, Suzanne Dalbert, Bill Edwards—1949
TRAIL OF VENGEANCE—W—Republic—Johnny Mack Brown, Iris Meredith, Frank Ball, Dick Curtis—1937
TRAIL RIDERS—W—Monogram—John King, David Sharpe, Max Terhune, Evelyn Finley—1942
TRAIL TO MEXICO—W—Monogram—Jimmy Wakely, Lee White, Julian Rivero, Dolores Castelli—1946
TRAILING DANGER — W — Monogram—Johnny Mack Brown, Raymond Hatton, Marshall Reed—1947
TRAILING DOUBLE TROUBLE—W—Monogram—John King, Ray Corrigan, Max Terhune—1940
TRAILING NORTH—W—Monogram—Bob Steele, Doris Hill, Arthur Rankin, George Hayes—1933
TRAIL'S END—W—Monogram—Johnny Mack Brown, Max Terhune, Kay Moreley, Douglas Evans—1949
TRAILS OF THE WILD—W—Ambassador—Kermit Maynard, Monte Blue, Billie Seward—1935
TRAIN TO ALCATRAZ—MD—Republic—Donald Barry, Jonet Martin, Roy Barcraft, June Storey—1948
TRAIN TO TOMBSTONE, A—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Judith Allen—1950
TRAITOR, THE—W—Puritan—Tim McCoy, Frances Grant, Karl Hackett, Jack Rockwell—1936
TRAITOR WITHIN—D—Republic—Don Barry, Jean Parker, George Cleveland, Ralph Morgan—1942
TRANSATLANTIC MERRY - GO - ROUND — C — United Artists—Jack Benny, Nancy Carroll—1934
TRAP, THE—MYMD—Monogram—Sidney Toler, Mantan Moreland, Victor Sen Young—1946
TRAPPED—MD—Eagle Lion—Lloyd Bridges, Barbara Paytan, John Hoyt, James Todd—1949
TREASURE OF MONTE CRISTO—MYD—Lippert—Glen Langan, Adele Jergens, Steve Brodie—1949
TRESPASSER, THE—MD—Republic—Dale Evans, Warren Douglas, Janet Martin, Douglas Fowley—1947
TRIGGER FINGERS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Jennifer Holt—1946
TRIGGER FINGERS—W—Victory—Tim McCoy, Ben Corbett, Jill Martin, Joyce Bryand—1939
TRIGGER LAW—W—Monogram—Bob Steele, Hoot Gibson, Beatrice Gray, Ralph Lewis—1944
TRIGGER PALS—W—Grand Notional—Art Jarrett, Lee Powell, Al "Fuzzy" St. John, Dorothy Faye—1939
TRIGGER SMITH—W—Monogram—Jack Randall, Joyce Bryant, Frank Yaconelli—1939
TRIGGER TRIO, THE—W—Republic—Ray Corrigan, Ralph Byrd, Max Terhune, Sandra Corday—1937
TRIUMPH OF SHERLOCK HOLMES, THE—MD—Olympic—Arthur Wontner, Ian Fleming, Lyn Harding, Leslie Perrins—(English-made)—1935
TROCADERO—CMU—Republic—Rosemary Lane, Johnny Downs, Ralph Morgan, Dick Purcell—1944
TROUBLE CHASERS—CMD—Monogram—Billy Gilbert, Shemp Howard, Maxie Rosenbloom—1945
TROUBLE IN TEXAS—W—Grand National—Tex Ritter, Rita Cansina, Earl Dwire, Horace Murphy—1937
TROUBLE PREFERRED—MD—20th-Fox—Peggy Knudsen, Lynne Roberts, Charles Russell, Mary Bear—1948
TRUE GLORY, THE—DO—Columbia—1945
TRUSTED OUTLAW, THE—W—Republic—Bob Steele, Lois January, Joan Barclay, Hal Price—1937
TUCSON—W—20th-Fox—Jimmy Lydon, Penny Edwards, Deanna Wayne, Charles Russell—1949
TUCSON RAIDERS—W—Republic—Bill Elliott, Gabby Hayes, Bobby Blake, Alice Fleming—1944
TULSA — MD — Eagle Lion—Susan Hayward, Robert Preston, Pedro Armendariz, Lloyd Gough—1949
TULSA KID, THE—W—Republic—Dan Barry, Noah Beery, Luana Walters, David Durand—1940
TUMBLEDOWN RANCH IN ARIZONA—W—Monogram—John King, Ray Corrigan, Max Terhune—1941
TUMBLEWEED TRAIL—W—PRC—Eddie Dean, Rascoe Ates, Shirley Patterson, Johnny McGovern—1946
TUMBLEWOOD TRAILS—W—PRC—Bill Boyd, Art Davis, Lee Pawell, Marjorie Monners, Jack Rockwell—1942
TUNA CLIPPER — MD — Monogram — Roland Winters, Roddy McDowell, Elena Verdugo—1949
TUNDRA—ACD—Burroughs-Tarzan—Del Cambre—1936
TUNISIAN VICTORY—DOC—Metro—British Army Film Unit—1944
TURNABOUT — C — United Artists — Adolphe Menjou, Carole Landis, Jahn Hubbard—1940
TUXEDO JUNCTION—C—Republic—Lean Weaver, June Weaver, Frank Weaver, Frankie Darro—1941
TWILIGHT ON THE TRAIL—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Jack Rockwell—1941
TWIN BEDS—C—United Artists—George Brent, Joan Bennett, Mischa Auer, Una Merkel—1942
TWIN HUSBANDS — CD — Chesterfield — John Miljan, Shirley Grey, Monroe Owsley—1934
TWO DOLLAR BETTOR—MD—Realart—John Litel, Marie Windsor, Steve Brodie, Barbara Logan—1951
TWO FISTED JUSTICE—W—Monogram—John King, David Sharpe, Max Terhune, Gwen Goze—1943

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TWO GUN JUSTICE — W — Monogram—Tim McCoy, Betty Compson, Joan Barclay, John Merton—193B
TWO GUN MAN—W—Tiffany—Robert Fraser, Consuela Dawn, Bobby Nelson, Carmen LaRoux—1931
TWO GUN MAN FROM HARLEM—W—Sack—Herbert Jeffreys, Clarence Brooks, Margaret Whitten—193B
TWO GUN SHERIFF—W—Republic—Don Barry, Lynn Merrick, Jay Novello, Lupita Tovar—1941
TWO GUN TROUBADOUR—W—Spectrum—Fred Scott, Claire Rochelle, John Mertan, Harry Harvey—1937
TWO HEADS ON A PILLOW—C—Liberty—Neil Hamilton, Miriam Jordan, Henry Armetta—1934
TWO LOST WORLDS—AD—Eagle Lion—Laura Elliott, Jim Arness, Gloria Petroff, William Kennedy—1950
TWO MINUTES TO PLAY—ACD—Victory—Herman Brix, Eddie Nugent, Jeanne Martel—1937
TWO WEEKS TO LIVE—C—RKO—Lum and Abner, Franklin Pangborn, Kay Linaker—1943
TWO WISE MAIDS—C—Republic—Alison Shipworth, Polly Moran, Hope Manning, Donald Cook—1937
TYPHOON TREASURE—MD—Commonwealth—Campbell Copelin, Gwen Munro, Joe Valli—1939

U

UNCENSORED—MD—20th-Fox—Eric Portman, Phyllis Calvert, Griffith Jones—(English-made)—1944
UNCONQUERED BANDIT, THE—W—William Steiner—Tom Tyler, Lillian Gilmore, Charles Whitaker—1935
UNDER ARIZONA SKIES — W — Monogram — Johnny Mack Brown, Rena Bair, Raymond Hatton—1946
UNDER MONTANA SKIES—OD—Tiffany—Kenneth Harlan, Dorothy Gulliver, Slim Summerville—1930
UNDER SECRET ORDERS—MD—Guaranteed—Erich Von Stroheim, John Loder, Claire Luce—1943
UNDER TEXAS SKIES—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, Rex Lease—1940
UNDER THE BIG TOP — MD — Monogram — Marjorie Main, Anne Nagel, Jack La Rue—193B
UNDER THE RED ROBE—D—20th-Fox—Conrad Veidt, Annabella, Raymond Massey—(English-made)—1937
UNDER THE SUN OF ROME—MD—United Artists—Oscar Blanda, Liliana Mancini, Francesca Golisano. Enno Fabeni—(Italian-made)—1949
UNDERCOVER AGENT—MD—Monogram—Russell Gleason, Shirley Deane, J. M. Kerrigan—1939
UNDERCOVER MAN—W—Republic—John Mack Brown, Suzanne Kaaren, Ted Adams, Frank Darien—1936
UNDERCOVER MAN—W—United Artists—Bill Boyd, Andy Clyde, Jay Kirby, Antonia Moreno—1942
UNDERCOVER WOMAN, THE — MYD — Republic—Bob Livingston, Richard Fraser, Isabel Withers—1946
UNDERDOG, THE—MD—PRC—Barton MacLane, Bobby Larson, Jan Wiley, Charlatte Wynters—1943
UNDERGROUND AGENTS—MD—Columbia—Bruce Bennett, Leslie Brooks, Frank Albertson—1942
UNDERGROUND RUSTLERS—W—Monogram—Ray Corrigan, John King, Max Terhune, Gwen Gaze—1941
UNHOLY LOVE—MD—Hollywood—H. B. Warner, Lila Lee, Beryl Mercer, Joyce Campton—1932
UNKNOWN BLONDE—ACD—Majestic—Edward Arnold, Barbara Barondess, Barry Norton—1934
UNKNOWN GUEST, THE — MD — Monogram — Victor Jary, Pamela Blake, Veda Ann Borg—1943
UNKNOWN ISLAND — MD — Film Classics — Virginia Grey, Philip Reed, Barton MacLane—194B
UNTAMED FURY — OMD — PRC — Gaylord Pendletan, Mikel Canrad, Leigh Whipper, Mary Canwell—1947
UP IN MABEL'S ROOM—F—United Artists—Marjorie Reynalds, Dennis O'Keefe, Gail Patrick—1944
UP IN THE AIR—MYD—Monogram—Frankie Darro, Marjarie Reynolds, Mantan Moreland—1940
UPTOWN NEW YORK—MD—World Wide—Jack Oakie, Shirley Grey, Leon Waycoff, George Caoper—1932
UTAH KID, THE—W—Monogram—Bob Steele, Hoot Gibson, Beatrice Grey, Evelyn Eaton—1944
UTAH TRAIL—W—Grand National—Tex Ritter, Horace Murphy, Snub Pollard, Adele Pearce—193B

V

VACATION DAYS—MUCD—Monogram—Freddie Stewart, June Priesser, Frankie Darro—1947
VALLEY OF FEAR — W — Monogram — Johnny Mack Brown, Raymond Hatton, Christine McIntire—1947
VALLEY OF THE ZOMBIES—MYMD—Republic—Bob Livingston, Adrian Booth, Ian Keith—1946
VALLEY OF VENGEANCE—W—PRC—Buster Crabbe, Al St. Jahn, Evelyn Finley, Donald Mayo—1944
VALLEY OF WANTED MEN — MD — Cann — Frankie Darra, Roy Mason, Russell Hopton—1935
VAMPIRE BAT, THE—MY—Majestic—Lionel Atwill, Fay Wray, Melvyn Dauglas, George E. Stone—1933
VAMPIRE'S GHOST — MD — Republic — Jahn Abbott, Peggy Stewart, Grant Withers—1945
VANISHING RIDERS, THE—W—Spectrum—Bill Cody, Bill Cody, Jr., Ethel Jackson, Roger Williams—1935
VANITY FAIR—CD—Hollywood—Myrna Loy, Canwoy Tearle, Barbaro Kent, Walter Byron—1932
VARIETIES ON PARADE—N—Lippert—Jackie Coogan, Eddie Garr, Tom Neal, Iris Adrian—1951
VENGEANCE OF THE DEEP—MD—Time—Lloyd Hughes, Shirley Richards, Sidney Wheeler—1940
VIA PONY EXPRESS—W—Majestic—Jack Hoxie, Lane Chandler, Marceline Day, Julion Rivero—1933
VICIOUS YEARS—D—Film Classics—Tommy Cook, Gar Moore, Anthony Ross, Sybil Merritt—1950
VIGILANTES OF BOOMTOWN—W—Republic—Allon Lane, Babby Blake, Roscoe Karns—1947
VIGILANTES OF DODGE CITY—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1944
VILLAIN STILL PURSUED HER, THE—SF—RKO—Hugh Herbert, Anita Louise, Alan Mowbray—1940
VIOLENCE—MD—Monogram—Nancy Caleman, Michael O'Shea, Emary Parnell, Sheldon Leonard—1947
VOGUES OF 1938—MU—United Artists—Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer—1937
VOICE IN THE WIND—D—United Artists—Francis Lederer, Sigrid Gurie, David Cota, Olga Fabian—1944
VOODOO MAN—MD—Monogram—Bela Lugosi, John Carradine, George Zucco, Michael Ames—1944

W

WAGON TRAIL—W—Ajax—Harry Carey, Ed Norris, Gertrude Messinger—1935
WAGON WHEELS WESTWARD—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1946
WAGONS WESTWARD—W—Republic—Chester Morris, Anita Louise, Buck Jones, Wayne Hull—1940
WALK IN THE SUN, A—D—20th-Fox—Dana Andrews, Richard Conte, John Ireland—1945
WALLABY JIM OF THE ISLANDS—ACD—Grand National—George Houston, Ruth Colemon—1937
WALL OF DEATH—MD—Realart—Susan Shaw, Maxwell Reed, Leslie Dwyer—(English-made)—1952
WALLS OF MALAPACA, THE—D—Films Internationol of Americo—Isa Miranda, Jean Gabin, Andrea Checci, Vera Talch—(Foreign-made)—1950
WALTZ TIME — D — Gaumont-British — Evelyn Laye, Fritz Schultz, Gina Malo—(English-made)—1933
WANDERERS OF THE WEST — W — Manogram — Tom Keene, Betty Miles, Sugar Dawn, Tom Seidel—1941
WANTED BY THE POLICE—MD—Monogram—Frankie Darro, Evelyn Knapp, Robert Kent—193B
WANTED FOR MURDER — MD — 20th-Fox — Eric Portman, Dulcie Gray—(English-made)—1946
WARE CASE, THE—MD—Gaumont-British—Clive Brook, Jane Baxter, Barry Barnes—(English-made)—1939
WATERFRONT—MD—PRC—John Carradine, J. Carroll Nash, Maris Wrixon; Edwin Maxwell—1944
WATERFRONT LADY—ACD—Republic—Ann Rutherford, Frank Albertson, Jack La Rue—1935
WATERLOO ROAD — RD — Eagle Lion — John Mills, Stewart Granger, Alastaire Sim, Joy Shelton—(English-made)—1949
WAVE, A WAC, AND A MARINE, A—CD—Monogram—Elyse Knox, Anne Gillis, Sally Ellers—1944
WAY DOWN SOUTH—MD—RKO—Bobby Breen, Steffi Duna, Ralph Morgan, Alan Mawbray—1939
WAY OUT WEST — C — MGM — Stan Laurel, Oliver Hardy, Sharon Lynne, James Finlayson—1936
WEAKER SEX, THE—D—Eagle Lion—Ursula Jeans, Cecil Parker, Joan Hopkins—(English-made)—1949
WE'RE GOING TO BE RICH—CMD—20th-Fox—Gracie Fields, Victar McLaglen, Brian Danlevy, Cora Brown—(English-made)—193B
WE'RE IN THE LEGION NOW (Rest Cure, The)—CD Grand National—Reginald Denny—1935
WEST OF CHEYENNE—W—Columbia—Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis—193B
WEST OF PINTO BASIN—W—Monogram—Ray Corrigan, John King, Max Terhune, Guen Raze—1940
WEST OF RAINBOW'S END—W—Monogram—Tim McCoy, Kathleen Eliot, Walter McGrail—193B
WEST OF TEXAS — W — PRC — Dave O'Brien, Jim Newill, Guy Wilkerson, Francis Gladwin—1943
WEST OF THE ALAMO — W — Monogram — Jimmy Wakely, Lee White, Iris Clive, Jack Ingram—1946
WEST OF THE DIVIDE—W—Manogram—John Wayne, Virginia Brown Faire, George Hayes—1934
WEST OF THE LAW—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Evelyn Cooke—1942
WEST OF THE RIO GRANDE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1944
WEST SIDE KID, THE—MD—Republic—Donald Barry, Henry Hull, Dale Evans, Nana Bryant—1943
WEST TO GLORY—W—PRC—Eddie Dean, Roscoe Ates, Dolores Castle, Gregg—Barton—1947
WESTBOUND STAGE—W—Monagram—Tex Ritter, Nelson MacDowell, Muriel Evans, Nolan Willis—1940
WESTERN CYCLONE — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Marjorie Manners—1943
WESTERN GOLD — W — 20th-Fox — Smith Ballew, Heather Angel, Leroy Masan—1937
WESTERN MAIL—W—Monogram—Tom Keene, Frank Yuconelli, Jean Trent, Glenn Strange—1942
WESTERN PACIFIC AGENT—ACD—Lippert—Kent Taylor, Sheila Ryan, Mickey Knax, Robert Lowery—1950
WESTERN RENEGADES—W—Monogram—Jahnny Mack Brown, Max Terhune, June Adams—1949
WESTERN TERROR — MUW — Astor — Dave O'Brien Claire Rochelle, George Morrell—1948
WESTLAND CASE, THE — MY — Universal — Preston Foster, Frank Jenks, Carol Hughes—1937
WESTWARD BOUND—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles—1944
WESTWARD HO—W—Republic—John Wayne, Sheila Mannors, Frank McGlynn, Jr.—1935
WESTWARD TRAIL, THE—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Phyllis Planchard—1948
WHAT A MAN! — CD — Monogram — Johnny Downs, Wanda McKay, Robert Kent, Etta McDaniels—1943
WHAT PRICE CRIME?—MD—Beacon—Charles Starrett, Noel Madison, Virginia Cherrill—1935
WHAT'S YOUR RACKET? — MD — Mayfair — Regis Toomey, Noel Francis, J. Carroll Naish—1934
WHEN A MAN RIDES ALONE — W — Freuler — Tom Tyler, Adele Lacey, Al Bridge, Bob Burns—1933
WHEN KNIGHTS ARE BOLD—C—Unity—Jack Buchanan, Fay Wray—(English-made)—1942
WHEN STRANGERS MARRY (Betrayed)—MYD—Monogram—Dean Jagger, Robert Mitchum—1947
WHEN THE LIGHTS GO ON AGAIN—D—PRC—James Lydon, Regis Toamey, George Cleveland—1944
WHEN THIEF MEETS THIEF—ACD—United Artists—Dauglas Fairbanks, Jr., Valerie Hobson, Alan Hale, Jack Melford—(English-made)—1937
WHEN'S YOUR BIRTHDAY?—C—RKO—Joe E. Brown, Marian Marsh, Fred Keating, Edgar Kennedy—1937
WHERE ARE YOUR CHILDREN?—D—Monogram—Jackie Coaper, Gale Storm, Patricia Morison—1943
WHERE THE BUFFALO ROAM—W—Monagram—Tex Ritter, Dorathy Short, John Merton—193B
WHERE THE NORTH BEGINS—MD—Screen Guild—Russell Hayden, Jennifer Holt—194B
WHERE THE WEST BEGINS — W — Monogram — Jack Rondall, Luana Walters, Fuzzy Knight—193B
WHERE TRAILS DIVIDE—W—Monogram—Tom Keene, Warner Richmond, Eleanar Stewart—1937
WHERE TRAILS END—W—Monogram—Tom Keene, Frank Yaconelli, Joan Curtis, Donald Steward—1942
WHISPERING CITY—MYMD—Eagle Lion—Paul Lukas, Mimi d'Estre—(Canadian-made)—1947
WHISPERING FOOTSTEPS—MD—Republic—John Hubbard, Rita Quigley, Joan Blair, Cy Kendall—1943
WHISPERING SKULL, THE—W—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Denny Burke—1944
WHISPERING SMITH SPEAKS—MD—20th-Fox—George O'Brien, Irene Ware, Kenneth Thompson—1935
WHISPERING SMITH vs. SCOTLAND YARD—MD—RKO—Herbert Lom—(English-made)—1952
WHISTLE STOP—MD—United Artists—Ava Gardner, George Raft, Victar McLaglen—1946
WHISTLIN' DAN—W—Tiffany—Ken Maynard, Joyzelle, George Renavent, Don Terry—1932
WHITE GORILLA—MD—Weiss—Ray Carrigan, Lorraine Miller, Bobby Nelson, Frank Merrill—1947
WHITE PONGO — AD — PRC — Richard Fraser, Mans Wrixon, Lianel Royce, Al Eben—1945
WHITE ZOMBIE—MY—United Artists—Bela Lugosi, Madge Bellamy, Joseph Cawthorn—1932
WHO KILLED AUNT MAGGIE?—MY—Republic—John Hubbard, Wendy Barrie, Edgar Kennedy—1940
WHO KILLED "DOC" ROBBIN?—C—United Artists—Virginia Grey, Don Castle, George Zucco—1948
WHY GIRLS LEAVE HOME—MD—PRC—Pamela Blake, Sheldon Leonard, Lola Lane, Elisha Cook, Jr.—1945
WIDE BOY—MD—Realart—Sidney Tafler, Susan Shaw, Ranald Howard—(English-made)—1953
WIDE OPEN TOWN—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Evelyn Brent—1941
WIFE OF GENERAL LING—ACMD—Gaumont British—Griffith Jones, Inkijinoff—(English-made)—1938
WIFE OF MONTE CRISTO, THE—MD—PRC—John Loder, Leonore Aubert, Fritz Kortner, Charles Dingle—1946
WIFE WANTED—D—Monogram—Kay Francis, Paul Cavanagh, Robert Shayne, Veda Ann Borg—1946
WILD BRIAN KENT—MD—RKO—Ralph Bellamy, Mae Clarke, Helen Lowell, Stanley Andrews—1936
WILD COUNTRY—W—PRC—Eddie Dean, Roscoe Ates, Peggy Wynn, Douglas Fowley—1947
WILD HORSE CANYON—W—Manogram—Jack Randall, Dorothy Scatt, Frank Yaconelli—193B
WILD HORSE PHANTOM—W—PRC—Buster Crabbe, Al "Fuzzy" St. Jahn, Kermit Maynard—1944
WILD HORSE RANGE—W—Monogram—Jack Randall, Frank Yacanelli, Phyllis Ruth, Marion Sais—1940
WILD HORSE RODEO—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, June Martel—1937
WILD HORSE RUSTLERS—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Linda Johnson—1943
WILD HORSE STAMPEDE—W—Monogram—Ken Maynard, Hoot Gibsan, Bob Baker, Betty Miles—1943
WILD MUSTANG — W — William Berke—Harry Carey, Barbara Britchie, Del Gordon—1935
WILD WEST—W—PRC—Eddie Dean, Roscoe Ates, Al Larue, Robert Henry—1946
WILDCAT — MD — Paramount — Richard Arlen, Arline Judge, William Frowley, Buster Crabbe—1942
WILDCAT TROOPER—W—Ambassador—Kermit Maynard, Hobart Bosworth, Fuzzy Knight—1936
WILDERNESS MAIL—W—Ambassador—Kermit Maynard, Fred Kohler, Paul Hurst, Doris Brook—1935
WILDFIRE—W—Action—Bob Steele, Sterling Halloway, John Miljan, William Farnum—1945
WILLIAM TELL—ACD—General Foreign Films—Hans Marr, Conrad Veidt—(German-made)—1935
WINDJAMMER — CMU — Fairbanks—Bob Burns, Gale Robbins, Scott Elliott, Kenneth McDonald—1946
WINGS OF ADVENTURE, THE — ACD — Tiffany — Rex Lease, Armida, Clyde Cook, Eddie Baland—1930
WINGS OF DANGER — MD — Lippert — Zachary Scott, Naami Chance, Robert Beatty—1952
WINGS OF THE MORNING—D—20th-Fox—Annabella, Henry Fanda—(English-made)—1937
WINGS OVER THE PACIFIC—MD—Monagram—Inez Caoper, Edward Norris, Mantague Love—1943
WINNER'S CIRCLE, THE—D—20th-Fax—Johnny Longden Morgan Farley, Jean Willes, Bob Howard—1941
WINTER CARNIVAL—MD—United Artists—Ann Sheridan, Richard Carlson, Helen Parrish—1939
WINTER WONDERLAND—RC—Republic—Lynne Roberts, Charles Drake, Roman Bohene, Eric Blore—1947
WINTERSET—D—RKO—Burgess Meredith, Margo, Eduardo Cianelli, John Carradine—1936
WITH THESE HANDS — DOD — International Ladies Garment Workers Union—Sam Levine, Arlene Francis, Joseph Wiseman—1950
WITHOUT HONOR—D—United Artists—Loraine Day, Dane Clark, Franchot Tone, Agnes Maorehead—1949
WITHOUT HONORS—MD—Artclass—Harry Carey, Mae Busch, Mary Jane Irving, Gibson Gowland—1932
WITHOUT WARNING—MD—Olympic—Victor Varconi, Joan Maude, Herbert Leslie—(English-made)—1938
WOLF CALL—MD—Monogram—John Carroll, Movita, Peter George Lynn, Guy Usher—1939
WOLF HUNTERS, THE—OMD—Monogram—Kirby Grant, Jan Clayton, Edward Norris, Helen Parrish—1949
WOLF OF NEW YORK—MD—Republic—Edmund Lowe, Rase Robart, James Stephenson—1940
WOLVES OF THE RANGE—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Frances Gladwin—1943
WOLVES OF THE SEA—MD—J. D. Kendis—Hobart Bosworth, Jean Carman, Dick Thane—193B
WOMAN ALONE, THE — D — Hitchcock — Anna Sten, Oscar Homolka—(English-made)—1937
WOMAN CONDEMNED—D—Marcy—Claudia Dell, Lola Lane, Mischa Auer, Tom O'Brien—1934
WOMAN DOCTOR — D — Republic — Frieda Inescort, Henry Wilcaxon, Claire Dodd, Sybil Jason—1939
WOMAN IN GREEN, THE—MD—Universal—Basil Rathbone, Nigel Bruce, Hillary Brooke—1945
WOMAN IN THE DARK—MD—Republic—Penny Edwards, Rass Elliatt, Rick Vallin—1952
WOMAN IN THE HALL, THE—PSYD—Eagle Lion—Ursula Jeans, Jean Simmons, Cecil Parker—1949

WOMAN OF THE TOWN, THE—W—United Artists—Claire Trevor, Albert Dekker, Barry Sullivan—1943
WOMAN TO WOMAN—D—Tiffany—Betty Compson, George Barraud, Juliette Compton—1929
WOMAN UNAFRAID—MD—Goldsmith—Lucille Gleason, Skeets Gallagher, Lona Andre—1934
WOMAN WHO CAME BACK, THE—MYMD—Republic—John Loder, Nancy Kelly, Otto Kruger—1945
WOMAN'S MAN, A—CD—Monogram—John Halliday, Marguerite de la Motte, Wallace Ford—1934
WOMEN IN BONDAGE—D—Monogram—Gail Patrick, Nancy Kelly, Bill Henry, Tala Birell—1943
WOMEN IN WAR — MD — Republic — Elsie Janis, Wendy Barrie, Patric Knowles, Mae Clarke—1940
WOMEN MUST DRESS—CD—Monogram—Minna Gombell, Gavin Gordon, Hardie Albright—1935
WONDER BOY—D—Snader—Bobby Henrey, Robert Shackleton, Christa Winter, Monel Aked—1952
WOODEN HORSE, THE—AD—Snader—Leo Genn, David Tomlinson, Anthony Steel—(English-made)—1951
WORLD ACCUSES, THE — MD — Chesterfield — Vivian Tobin, Dickie Moore, Russell Hopton—1935
WORLD WITHOUT END—DOC—United Nations Educational, Scientific, Cultural Organization—1954
WORLDLY GOODS — MD — Continental — James Kirkwood, Myrna Kennedy, Shannon Day—1930
WRANGLER'S ROOST—W—Monogram—Ray Corrigan, John King, Max Terhune, Gwen Gaze—1941
WRECKING CREW—MD—Paramount—Richard Arlen, Chester Morris, Jean Parker, Joe Sawyer—1942
WRONG ROAD, THE—MD—Republic—Richard Cromwell, Helen Mack, Lionel Atwill, Billy Bevan—1937
WYOMING OUTLAW — W — Republic — John Wayne, Ray Corrigan, Raymon Hatton—1939
WYOMING WILDCAT—W—Republic—Don Barry, Julie Duncan, Frank Thomas, Syd Saylor—1941

X

X MARKS THE SPOT—MD—Republic—Damian O'Flynn, Helen Parrish, Dick Purcell, Jack La Rue—1942

Y

YANK IN LIBYA, A—MD—PRC—Walter Woolf King, Joan Woodbury, H. B. Warner—1942
YANKEE FAKIR—MD—Republic—Douglas Fowley, Joan Woodbury, Clem Bevans, Ransom Sherman—1947
YANKS AHOY—C—United Artists—William Tracy, Joe Sawyer, Marjorie Woodworth—1943
YANKS ARE COMING, THE—MC—PRC—Henry King and his orchestra, Mary Healy, Little Jackie Heller, Maxie Rosenbloom—1942
YEARS BETWEEN, THE—D—Universal—Valerie Hobson, Michael Redgrave—(English-made)—1947
YELLOW CARGO — ACD — Pacific — Conrad Nagel, Eleanor Hunt, Vince Barnett, Jack LaRue—1936
YES SIR, MR. BONES—MU—Lippert—Cotton and Chick Watts, Ches Davis, F. E. Miller, Billy Green—1951
YOKEL BOY—CMU—Republic—Albert Dekker, Joan Davis, Eddie Foy, Jr., Alan Mowbray—1942
YOU CAN'T BEAT THE LAW—MD—Monogram—Edward Norris, Joan Woodbury, Jack LaRue—1943
YOU ONLY LIVE ONCE—MD—United Artists—Sylvia Sidney, Henry Fonda, Barton MacLane—1937
YOUNG AND BEAUTIFUL — MD — Mascot — William Haines, Judith Allen, Joseph Cawthorn—1934
YOUNG AND WILLING—C—United Artists—William Holden, Eddie Bracken, Robert Benchley—1943
YOUNG BLOOD—W—Monogram—Bob Steele, Charles King, Helen Foster, Harry Semels—1933
YOUNG DYNAMITE — ACD — Ambassador — Frankie Darro, Kane Richmond, Charlotte Henry—1937
YOUNG IN HEART, THE—MD—United Artists—Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young—1938
YOUNG LOVERS (Bannerline)—D—Metro—Keefe Brasselle, Sally Forrest, Lionel Barrymore—1951
YOUNG MAN'S FANCY—C—Astor—Griffith Jones, Seymour Hicks, Anna Lee—(English-made)—1943
YOUNG MR. PITT, THE—D—20th-Fox—Robert Donat, Robert Morley—(English-made)—1942
YOUNG WIDOW—RD—United Artists—Jane Russell, Louis Hayward, Marie Wilson—1946
YOU'RE OUT OF LUCK—D—Monogram—Frankie Darro, Kay Sutton, Mantan Moreland, Vickie Lester—1941
YOUTH ON PAROLE—D—Republic—Marian Marsh, Gordon Oliver, Peggy Shannon—1937
YUKON FLIGHT — DM — Monogram — James Newill, Louise Stanley, Dave O'Brien, Warren Hull—1937

Z

ZENOBIA—C—United Artists—Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady—1939
ZERO HOUR, THE—D—Republic—Frieda Inescourt, Otto Kruger, Jane Darwell, Ann Todd—1939
ZIS BOOM BAH—C—Monogram—Grace Hayes, Peter Lind Hays, Mary Healy, Huntz Hall—1941

ADDITIONAL Features of Less Importance on which Information is Incomplete

ABRAHAM LINCOLN—United Artists—Walter Huston—1930
ACCADDE A ROME—Oscar Blando, Liliana Mancini—(Italian-made)
ACE OF SPADES—Dorothy Boyd, Michael Hogan—(English-made)
ADOPTED MOTHER—D—Evalyn Knapp
ADVENTURES AT RUGBY—Freddie Bartholomew, Cedric Hardwicke—(English-made)
ADVENTURES OF INSPECTOR HORNLEIGH—Phyllis Calvert, Alastair Sim—(English-made).
ADVENTURES OF JANE — Sonya O'Shea — (English-made)
ADVENTURES OF MICHAEL—D—Anton Walbrook, Akim Tamiroff—(English-made)
ADVENTURES OF THE TEXAS KID—W—James Kirkwood, Pamela Blake
AFFAIRS OF CAPPY RICKS, THE
AFFAIRS OF CIMARRON, THE—Sunset Carson
AFFAIRS OF A SCOUNDREL — Micheline Preline — (French-made)
AIR HEAD
ALIAS JOHN LAW—W—Bob Steele
ALL FOR LOVE—Danielle Darrieux, Rossano Brazzi—(Italian-made)
ALMOST A BRIDE (Almost Married)—20th-Fox—Shirley Temple, David Niven—1932
ALONG THE SUNDOWN TRAIL—W—Bill Boyd, Lee Powell, Art Davis
AMANTI IN FUGA—Gina Bechi, Anette Bach—(Italian-made)
AMAZIN MR. X, THE—Eagle Lion—Turhan Bey, Lynn Bari, Richard Carlson
ANGEL—Steve Brodie
ANGELO—Renato Baldini
ANGELUS—Nancy O'Neill—(English-made)
ARE THESE OUR BROTHERS
ARE WE CIVILIZED?—Wiliam Farnum, Anita Louise
ARIZONA NIGHTS
ARIZONA THUNDERBOLT—W—Robert Cummings, Buster Crabbe, John Milijan
AVE MARIA—(Italian-made)
AVENGING HAND, THE—Noah Beery
BACK ROOM BOYS—Arthur Askey—(English-made)
BAD MEN OF ARIZONA—W—Marsha Hunt, Buster Crabbe
BAD MEN OF NEVADA—W—Victor Jory, Jean Parker, J. Farrell MacDonald
BADMAN OF THUNDER GAP
BALLOON GOES UP—Ronald Shiner, Donald Peers, Gracie West—(English-made)
BANDIT, THE
BANDIT AND THE LADY, THE—Akim Tamiroff
BARS OF HATE—D—Regis Toomey, Sheila Terry
BEAUTIFUL DREAMER
BEES IN PARADISE—Jean Kent, Max Bacon, Arthur Askey—(English-made)
BELOVED VAGABOND, THE—(Foreign-made)
BIG BOW MYSTERY, THE—Sir Cedric Hardwicke—(English-made)
BIG CALIBRE
BIG FIGHT, THE—World Wide—1930
BILL TEMPLE'S TRIUMPH — John Bentley — (English-made)
"BIM"—BOY AND A DUNKEY
BLACK ABBOT, THE—John Stuart—(English-made)
BLACK CAMEL
BLACK EYES—Otto Kruger
BLACK GHOST, THE—Kermit Maynard
BLACK MEMORY—Michael Atkinson—(English-made)
BLACK SOMBRERO, THE
BLACK SPIDER
BLACK TULIP—Patrick Waddington, Ann Soreen—(English-made)
BLACK WIDOW—Christine Norden
BLIND FOOLS—Herbert Rawlinson—(English-made)
BLIND JUSTICE—John Mills—(English-made)
BLIND MAN'S BLUFF—Dermot Welsh—(English-made)
BORDER GUNS—Bill Cody
BORDER MENACE—Bill Cody
BORDER RENEGADE—W—Alan Ladd, Victor Jory
BORDER VICTORY—Bill Cody
BORN TO BATTLE
BOSS COWBOY—W—Buddy Roosevelt
BOY, A GIRL, AND A BIKE, A—John McCallum, Honor Blackman, Patrick Holt—(English-made)
BOYS WILL BE GIRLS — C — Leslie Fuller, Nellie Wallace—(English-made)
BRAND OF THE OUTLAWS—W—Bob Steele
BRANDED A COWARD—W—Johnny Mack Brown
BRASS MONKEY, THE—Carole Landis
BRIDES OF SULU
BRIEF ECSTASY—Paul Lukas
BROADWAY TO CHEYENNE—Rex Bell
BROKEN COIN—William Desmond, Ruth Hiatt
BROKEN HORSESHOE—D—Robert Beatty, Elizabeth Sellars, Hugh Kelly, Peter Coke—(English-made)
BROTHERS OF THE WEST
BUCKING THE WEST—Tim McCoy
BUFFALO STAMPEDE — W — Randolph Scott, Buster Crabbe, Barton Maciane
BULLDOG COURAGE—W—Tim McCoy
BUNKER, THE—Elaine White, Gertrude Michael, Bob Stevenson—(English-made)
BUTLER'S DILEMMA, THE — C — Hermione Gingold, Francis Sullivan—(English-made)
CALENDAR—Greta Gynt, John McCallum—(English-made)
CALLED BACK—Dorothy Boyd
CALLING PAUL TEMPLE—John Bentley, Dinah Sheridan, Jack Raine—(English-made)
CALLING THE TUNE—Adele Dixon
CANDLES AT NINE—Jessie Matthews—(English-made)
CAPTAIN'S DAUGHTER, THE
CARAVANS WEST—W—Randolph Scott, Gail Patrick, Raymond Hatton
CARDINAL, THE — Eric Portman, June Duprez — (English-made)
CARLOTTA, THE MAD EMPRESS—Conrad Nagel, Madia de Novares—(English-made)
CARNIVAL IN VENICE—Arthur Risko
CASANOVA FAREBBE COSI—Eduardo and Peoppine de Filippo—(English-made)
CASE FOR THE CROWN—Miles Mander, Diana Wynyard—(English-made)
CASE OF CHARLES PEACE—Valentine Dyall—(English-made)
CASE OF SHIRLEY YORK—Derek Farr—(English-made)
CASE OF THE GUARDIAN ANGEL—Hugh Latimer—(English-made)
CASE OF THE MISSING HEIRESS—Julia Lang, Valentine Dyall—(English-made)
CASE OF THE SINISTER SWAMI, THE—Mischa Auer, Jack Mullhall
CATENE INVISIBILI—Alida Valli—(Italian-made)
CECILIA—Hy Hazell, Joan Hickson
CHALLENGE OF THE FRONTIER—W—Randolph Scott, Barton MacLane
CHANDU ON HIS MAGIC ISLE—Bela Lugosi
CHARGE IS MURDER, THE
CHEER THE BRAVE—Elsie Randolph, Roger Livesey—(English-made)
CHELSEA STORY—Helen Mollinson, Ingebord Welles—(English-made)
CHEYNNE RIDES AGAIN—W—Tom Tyler
CHILDREN OF FATE—Roger Pryor
CIRCLE CANYON—W—Buffalo Bill, Jr.
CITY IN THE FOG—Hans Nielson
CITY OF VIOLENCE—Maria Montez, Alan Curtis
CLAYDON TREASURE MYSTERY—MY—John Stuart, Evelyn Ankers—(English-made)
CLOCK STRIKES FOUR, THE—James Dunn
CLOUDED CRYSTAL, THE—Pat Waddington—(English-made)
COME BACK, PETER—Peter Hammond—(English-made)
COME ON, TARZAN—World Wide—Ken Maynard—1933
COMMON TOUCH, THE—Joyce Howard, Greta Gynt—(English-made)
CONDEMNED TO LIVE
CONFINED TO DANGER
CONTRABAND—Jon Hall
COOKING UP TROUBLE—Billy Gilbert, Maxie Rosenbloom
CORINTH HOUSE—Kathleen Comegys—(English-made)
COTTAGE TO LET—Alistair Sims, John Mills, Leslie Banks, Garla Lehmann—(English-made)
COUNTERBLAST—Mervyn Jones, Nova Pilbeam—(English-made)
COURAGE OF THE NORTH
COWBOY AND THE BANDIT—W
COYOTE TRAILS—W
CRAIG'S WIFE—Ona Munson, Mildred Dunnock
CRIME EXPERT—Manning Whiley, Barbara Everset, Michael Drake—(English-made)
CRIMES OF STEPHENS HAWKS, THE—Tod Slaughter—(English-made)
CRIMSON DYNASTY—John Lodge, Elissa Landi—(English-made)
CROOKED PASSAGE—James Mason, Margaret Rutherford, John Warwick—(English-made)
CROOKED TRAIL—W—Johnny Mack Brown
CROW HOLLOW—Donald Huston—(English-made)
CURSE OF THE WRAYDONS, THE—Tod Slaughter—(English-made)
CYCLONE OF THE SADDLE—W
DANGEROUS MEETING — Sidney Blackmer, Evelyn Knapp
DANGER'S ASSISTANT—Lionel Merton
DARK INTERVALS—Zena Marshall
DARK LIGHT—Albert Lieven—(English-made)
DARK SECRET—Dinah Sheridan—(English-made)
DATE WITH A DREAM—Terry Thomas—(English-made)
DAUGHTER OF THE REGIMENT—Anni Andre
DAY WILL DAWN—Ralph Richardson, Deborah Kerr—(English-made)
DAY WITHOUT FEAR, A—Godfrey Tearle—(English-made)
DEAD MEN ARE DANGEROUS—Robert Newton—(English-made)
DEADLOCK—John Slate
DEAR OCTOPUS—(English-made)
DEATH GOES TO SCHOOL—Barbara Murray—(English-made)
DEATH IN THE RING—John Barclay—(English-made)
DEFENDERS OF THE LAW—Syndicate—Edmund Breeze—1931
DEPARTMENT STORE—Geraldine Fitzgerald—(English-made)
DESERT STORM—Robert Cummings, Buster Crabbe, John Miljan
DESIRABLE LADY—Jan Wiley
DESTROYER 620
DEVIL DIAMOND
DEVIL MONSTER—Barry Norton—(English-made)
DEVIL'S BROTHER, THE—Laurel and Hardy, Dennis King
DEVIL'S CANYON RUSTLERS—Red Ryder
DICK BARTON AT BAY—(English-made)
DICK BARTON, DETECTIVE—Lon Stannard—(English-made)
DICK BARTON, SPECIAL AGENT—Don Stannard—(English-made)
DICK BARTON STRIKES BACK—Bruce Cabot—(English-made)
DINNER DATE WITH DEATH—Leo Gorcey
DISTANT TRUMPET—Derek Bond, Jack MacNaughton—(English-made)
DOCTOR MAC
DOCTOR'S ORDERS—John Mills—(English-made)
DOMINANT SEX—Diana Churchill—(English-made)
DOUBLECROSSED FOOL—Bobby Watson, Joe Devlin, Ed Lewis
DOUBLE DIAMOND—Frankie Darro
DRAKE OF ENGLAND—Henry Mollison—(English-made)
DREAM OF OLWEN—D—Tom Walls—(English-made)
DREAMING—Bud Hanagan, Ches Allen—(English-made)
DREAMS OF THE DESERT—Lorna Grey

Dr—
Mo—

DRUM TAPS—Ken Maynard—1933
DRUMS IN THE NIGHT
DUAL ALIBI—Herbert Lom—(English-made)
DU BARRY, WOMAN OF PASSION—United Artists—Norma Talmadge—1930
DUSTY ERMINE—Jane Baxter—(English-made)
D'YE KEN JOHN PEAL—John Garrick—(English-made)
EAGLE, THE—MD—Rudolph Valentino
EAST MEETS WEST—George Arliss—(English-made)
EASY RICHES—Marjory Taylor, Bruce Seton—(English-made)
EERIE HOUR, THE—Curt Wespermann, Rosita Serrano
EIGHT WITNESSES—Peggy Ann Garner, Dennis Price
ELLIS ISLAND—D—Donald Cook, Jack LaRue, Peggy Shannon
EMIL AND THE DETECTIVE—UFA—John Williams—(German-made)—1931
ESCAPADE—(German-made)
EUROPEAN ASSIGNMENT—Lionel Murton—(English-made)
EVERYTHING IN LINE—Neil Hamilton, Getta Alpar
EVIDENCE FOR HIRE—Rona Anderson, Patrick Holt—(English-made)
EXIT—Linda Davis
FACE IN THE FOG—D—Lloyd Hughes, June Collyer
FACING THE MUSIC—Bunny Boyle
FAIR GROUNDS—Hobart Bosworth—(English-made)
FIGHTER PILOT—AD—Dick Talmadge
FIGHTING COWARD — AD — William Farnum, Joan Woodbury
FIGHTING COWBOY—W—Buddy Roosevelt
FIGHTING DEPUTY, THE—W—Fred Scott
FIGHTING PALS—Rex Bell
FIGHTING PHANTOM—Gail Patrick, Kent Taylor, Irving Pichel
FIGHTING STRAIN—Harry Carey
FIGHTING TO LIVE—MD
FIGHTING WESTERNER, THE—W—Ann Sheridan, Randolph Scott
FIGHTIN' THRU—W—Ken Maynard
FIND MY MURDERER—Melvyn Douglas
FIRE ALARM
FIRE HAS BEEN ARRANGED, A—Alastair Sim—(English-made)
FIREBRAND—Basil Rathbone
FIRST NIGHT—Jack Livesay—(English-made)
FIVE ANGELS—Jacques Sernas, Rossana Rodesta
FIVE POUND MAN—Frank Allenby, Judy Gunn—(English-made)
FLAMINGO AFFAIR, THE—Dennis Webb
FLASH CASEY—Grand National—Eric Linden
FLIGHT TO SWITZERLAND
FLYING SQUAD, THE—Phyliss Brooks
FOR THOSE IN PERIL—David Farror—(English-made)
FOR YOU ALONE—Leslie Brooks
FOREMAN WENT TO FRANCE, THE—C—Rabert Morley, Constance Cummings—(English-made)—1942
FOUR DAYS—Hugh McDermot, Kathleen Bryan, Peter Reynolds—(English-made)
FRAMED FOR MURDER—D—June Clyde, Wallace Ford
FRIGHTENED MAN—Dermot Walsh—(English-made)
FROLICS ON ICE
FRONTIER CHALLENGE—Randolph Scott
FRONTIER HORIZON—John Wayne
FULL SPEED AHEAD—Richard Norris
FURY BELOW—Russell Gleason
GAIETY—Anne Ayers, George Negrete, Armida—(English-made)
GANG, THE—Gina Malo, Ralph Reader, Dylwin Thomas—(English-made)
GANGSTERS OF THE SEA—Noah Beery
GAUNT STRANGER—Wilfred Lawson, Louise Henry—(English-made)
GAY BUCKEROO—Hollywood—1932
GAY OLD DOG
GENTLE SEX—Lilli Palmer, Jean Gillis, Rosamond John—(English-made)
GERT AND DAISY'S WEEKEND—Elsie and Doris' Waters, John Slater, Elizabeth Hunt
GHOST CRAZY—Billy Gilbert
GHOST GUNS—Monogram—Johnny Mack Brown—1944
GHOST TOWN—Harry Carey
GHOSTS OF BERKELEY SQUARE—Felix Aylmer, Gertrude Michael—(English-made)
GIOCO D'AZZARDO—Antonio Gandusco, Ormando Falcone—(Italian-made)
GIGOLETTES OF PARIS—Equitable—Gilbert Roland
GIRDLE OF GOLD—Esmond Knight—(English-made)
GIRL IN THE TAXI—Frances Day, Henri Garat—(English-made)
GIRL MUST LIVE, A—C—Lilli Palmer, Margaret Lockwood, Hugh Sinclair—(English-made)
GIRL ON THE PIER—Veronica Hurst, Ron Randall—(English-made)—1951
GIRL OR GHOST—Gloria Sanders
GIRL REPORTER—Helen Chandler
GIRL WHO COULDN'T QUIT, THE—MD—Phil Owen, Elizabeth Henson—(English-made)
GIRL WHO FORGOT, THE—Basil Radford—(English-made)
GIVE ME THE STARS—Leni Lynn
GNAT, THE—Sidney Blackmer
GOOSE STEPS OUT, THE—Will Hay—(English-made)
GORBALS STORY, THE—D—Howard Connell—(English-made)
GRAND ESCAPADE—Artemus Bay
GREAT WILLIAM HART, THE—Tod Slaughter—(English-made)
GREED OF WILLIAM HART—Tod Slaughter—(English-made)
GREEN FINGERS—Nova Pilbeam—(English-made)
GREEN GROW THE RUSHES—C—Roger Livesey, Richard Burtan, Jean Pattersan—(English-made)
GUN CARGO—Rex Lease, Smith Ballew
GUN FROM BRODIE—Buck Jones
GUN GRIT—Jack Perrin
GUNMAN HAS ESCAPED—John Harney
GUNS FOR HIRE—Lane Chandler
GUNS OF JUSTICE—James Ellison
GUV'NOR, THE—George Arliss—(English-made)
HAMMER THE TOFF—John Bentley—(English-made)
HANGMAN WAITS—John Turnbull, Beatrice Campbell—(English-made)
HANGMAN'S WHARF—Genine Graham, John Witty—(English-made)
HAPPY ENDING—Helmut Dontine
HAPPY HILLS—Lynn Bari
HARD STEEL—Wilfred Lawson, Betty Stockfield—(English-made)
HARD WAY, THE—Jan Kayne
HARMONY TRAIL—Ken Maynard
HAYSEED ROMANCE—Buster Keaton
HE FOUND A STAR—MY—Saroh Churchill, Vic Oliver
HE MET HER AT DAWN—Mischa Auer —(English-made)
HEADS WE GO—Constance Cummings—(English-made)
HEAVEN IS AROUND THE CORNER—British National-Anglo—Will Fyffe—(English-made)—1944
HELD IN TRUST—Guy Vernay, Dorothy Shaw
HELL BOUND—Tiffany—Leo Carrillo—1931
HELL IN A CURCUS—Conrad Nagel, Stanley Fields
HELL TOWN—John Wayne, Alan Ladd, Marsha Hunt
HELL'S DEVILS—Alan Ladd, Roland Drew, Steffi Duna
HENCHMAN, THE—Robert Osteloh (Foreign-made)
HER FATHER'S BUTLER—Constance Ford
HER FAVORITE PATIENT
HER MASTER'S VOICE—Nydia Westman, June Walker
HIDDEN CORPSE, THE—Zazu Pitts, Lucien Littlefield
HIGH FIGHTING BLOOD—Kermit Maynard
HIS GRACE GIVES NOTICE—Arthur Margetson—(English-made)
HIS LORDSHIP GOES TO PRESS—Hugh Winters—(English-made)
HOLLYWOOD MURDER CASE—Esther Muir
HOLLYWOOD MURDER MYSTERY—Reed Hadley
HOME TO DANGER—Chips Rafferty, Grant Taylor, Guy Rolfe—(Foreign-made)
HOMER TAKES A BRIDGE
HONOR'S EASY—Jackie Cooper
HOODED TERROR, THE
HOT ICE — John Justin, Barbara Murray — (English-made)
HOUSE BROKEN—Mary Lawson—(English-made)
HOUSE OF BLACKMAIL—William Sylvester, Mary Germaine—(English-made)
HOPALONG RETURNS—William Boyd
HURRICANE HORSEMAN—William Kent—1931
HYDE PARK CORNER—Eric Portman—(English-made)
I AM A STRANGER—Greta Gynt, James Hayten—(English-made)
I SPY—Ben Lyon
I THANK YOU—Arthur Askey, Lillie Morris, Felix Aylmer—(English-made)
IL MIRACOLO DI MONTECASSINO—Fosco Giachetti—(Italian-made)
I'LL TURN TO YOU—Terry Randall, Harry Welekman
I'LL WALK BESIDE YOU—Richard Bird, Leslie Brooks (English-made)
IN ANY LANGUAGE—Mischa Auer, Audrey Christie
IN OLD CHEYENNE—World Wide—Rex Lease—1931
IN OLD INDIANA—Jean Parker, Marjorie Main, Eric Linden
INCIDENT IN THE RAIN—Irene Vernon, Warren Douglas
INCONTRI DELLA FATALITA—Aldo Fabrizi—(Italian-made)
INDIAN TRADERS—Russ Hayden
INSIDE THE ROOM—Austin Trevor—(English-made)
INSPECTOR HORNLEIGH ON HOLIDAY—MY—Gordon Harker, Alastair Sim—(Enalish-made)
INSTANT TRUMPET—Derek Bond, Jean Patterson—(English-made)
INTERNATIONAL INCIDENT
INTRIGUE IN PARIS—Lala Lane
IRON MASK, THE—Carl Esmand
IRON STAIR, THE—Dorothy Bavd—(English-made)
IT HAPPENED IN ARIZONA—Slim Summerville
IT HAPPENED OUT WEST
IT PAYS TO ADVERTISE—Roddy McDowall, Barbara Baxley
IT'S NEVER TOO LATE TO MEND—Marjorie Taylor, Tod Slaughter—(English-made)
IT'S THAT MAN AGAIN—Tommy Handley, Sidney Keith, Greta Gynt, Jean Kent—(Enalish-made)
JACK OF DIAMONDS—Nigel Patrick (English-made)
JACQUELINE MISBEHAVES—Carla Lehmann, Hugh Williams—(English-made)
JANE EYRE—D—Virginia Bruce, Colin Clive
JAZZ JUNCTION—Tina Thayer
JENNIFER HALE—Rene Ray, Paul Blake—(English-made)
JOSEPH IN THE LAND OF EGYPT—Douglas Stewart—(Yiddish-made)
JOSSON JOINS THE ARMY—Jack Frost
JUNGLE PIRATES
KENTUCKY CARNIVAL—John Arledge
KID FROM GOWER GULCH—W—Spade Cooley
KID RANGER—W—Bob Steele
KILLER WALKS, A—Susan Shaw, Lawrence Harvey—(English-made)
KING ARTHUR WAS A GENTLEMAN—Arthur Askey, Evelyn Dall—(English-made)
KING OF THE CIRCUS—John Loder
KISS THE BRIDE GOODBYE
KNIGHT FOR A DAY—Nelson Keys
LAD, THE—Gordan Harker—(English-made)
LADY CRAVES EXCITEMNT, THE—Hy Hazel—(English-made)
LADY FROM LISBON, THE—Frances L. Sullivan
LADY OF THE WORLD—Finlay Currie—(English-made)
LANDSLIDE—Dinah Sheridan
LARAMIE KID, THE
LASH, THE—MD—Lyn Harding, John Mills, Joan Maude—(English-made)
LAST BARRICADE, THE—Frank Fox, Greta Gynt—(English-made)
LAST BULLET—James Ellison
LAST LETTER, THE—Onslow Stevens
LAST WILDERNESS, THE
LAST SUPPER, THE—Bruna Barnabe, David Peel, Kathleen Rooney
LAST WALTZ, THE—Jarmila Novotna
LEATHERHEAT—Irene Vernon
LATE EXTRA—James Mason, Alastair Sim, Virginia Cherrill—(English-made)
LAUGHING AT LUCK—Grant Withers, Ruth Hull
LAW AND DISORDER—Alastair Sim, Leo Genn—(English-made)
LAW AND LEAD—Rex Bell
LAW OF VENGENACE—W—Randolph Scott, Gail Patrick, Jack LaRue
LAWLESS RANGE—W—John Wayne
LAZY BONES—Ian Hunter—(English-made)
LEGIONNAIRES—Robert Armstrong, Lyle Talbot
L'ELREA ERRANTE—Vittorio Gassman, Valentina Cortese (Italian-made)
LETTER AT DAWN—Lea Palovani, Jacques Sernas—(Italian-made)
LIEUTENANT DARING, RN—Hugh Williams, Geraldine Fitzgerald—(English-made)
LIGHTNING RANGE—W—Buddy Roosevelt
LILY OF KILLARNEY—Sara Allgood, John Garrick—(English-made)
LIMELIGHT—Arthur Tracy
LOADED DICE—Kathleen Gibson
LOCAL BAD MAN—Allied—Hoot Gibson—1932
LONDON MELODY — Anna Neagle — (English-made)
LONE AVENGER—Ken Maynard
LONELY TRAIL, THE—W—John Wayne
LOOPHOLE
LORD EDGEWARE DIES—Austin Trevor—(English-made)
LOST CHORD, THE—John Stuart—(English-made)
LOST YOUTH
LOVE AND POISON—D—Amedeo, Lois Maxwell—(Italian-made)
LOVE IN EXILE—Clive Brook, Helen Vinson
LOVE IN PAWN—Barbara Kelly
LOVE STORY—Stewart Granger, Margaret Lockwood, Patricia Rose—(English-made)
LOVES OF JOANNA GODDEN—Googie Withers, Jean Kent, Derek Bonk, Chips Rafferty—(English-made)
LOVES OF NORMA, THE
LOYAL HEARTS—Harry Welchman, Percy Marmont—(English-made)—1946
LUCK OF A SAILOR—David Manners
LUCKIEST GUY IN THE WORLD—Marjorie Reynolds
LUCKY BOOTS—Big Boy Williams
LUCKY JADE—Jahn Warrick—(English-made)
LUCKY TEXAN—W
LUCKY TO ME—Phyllis Brooks
LUISA O TERESA—Lilia Silvi, Carlo Nichi—(Italian-made)
MAD ABOUT MONEY—Lupe Velez, Ben Lyon, Wallace Ford
MAD LOVER, THE—Donald Woods
MADAM GAMBLES—Garry Marsh, Richard Hearne, Betty Clark—(English-made)
MAFIA
MAGIC VOICE—Beniamino Gigli—(Italian-made)
MAN AT THE GATE—Wilfred Lawson, Mari Jerrold—(English-made)
MAN BEHIND THE MASK—D—Jan Arden, Douglas Stewart—(English-made)
MAN IN BLACK—Valentine Dyall, Betty Ann Davies—(English-made)
MAN IN THE MIRROR, THE
MAN OF ACTION—Sunset Carson—1937
MAN FROM HELL'S EDGES—World Wide—Bob Steele—1932
MAN OF DESTINY—Anita Louise
MAN WHO HAD NOTHING TO LOSE, THE—Elizabeth Risdon
MAN WITH GREY GLOVES, THE
MAN WITHOUT A FACE—Cyril Cusack
MAN'S AFFAIR, A—Joan Dowling
MANIA FOR MELODY—Ruth Terry, Johnny Downs
MARIA MOLIBRAN—(Italian-made)
MARK OF CAIN—Sally Gray, Eric Portman—(English-made)
MARK OF THE AVENGER—Russell Hayden, Douglas Dumbrille
MARRIAGE BOND, THE—Stewart Rome—(English-made)
MASKED MEN—Warren Hull
MATINEE IDOL—Miles Mander, Camilla Horn—(English-made)
MATRIMONIO CAHE FELICITA—(Italian-made)
MEDAL FOR THE GENERAL — Republic — Godfrey Tearle—1945
MEET SEXTON BLAKE—David Farrar—(English-made)
MEET SIMON CHERRY—Zena Marshall
MEET THE NAVY—Lionel Murton, Margaret Hurst John Pratt—(English-made)
MEETING AT MIDNIGHT—Sidney Toler
MELODY CLUB—Terry Thomas—(English-made)
MELODY GIRL—Buddy Rogers
MELODY MAKER
MELODY MASTER—MU—Alan Curtis, Ilona Massey
MEN WITH WHIPS—Victor Jory
MERELY MR. HAWKINS—Eliot Makeham
MICHAEL STROGOFF—MD
MICKEY THE GREAT—Mickey Rooney
MIDNIGHT—Humphrey Bogart, Henry Hull
MIDNIGHT MENACE—Charles Farrell
MIDSHIPMAN CASEY—Margaret Lockwood
MILLION DOLLAR HAUL
MILLIONS LIKE US—Eric Portman, Patricia Rose—(English-made)
MIND OF MR. REEDER—Will Fyffe—(English-made)
MISADVENTURES OF BUSTER KEATON, THE
MISS PILGRIM'S PROGRESS—Michael Rennie—(English-made)
MR. CINDERELLA—Jack Haley, Betty Furness
MR. PIM OF SCOTLAND YARD—Mary Clive, Edward Lexy—(English-made)
MR. REEDER IN ROOM 13—Gibb McLaughlin—(English-made)
MISSING, BELIEVED MARRIED—Julian Vedey, Wally Patch—(English-made)
MISSING MILLION
MISTRESS OF TREVES, THE—Anne Vernon, Rossena Brazzi—(Italian-made)
MONASTERY GARDEN—John Stuart, Gina Malo—(English-made)
MOONLIGHT ON THE RANGE—Fred Scott

1954 CHECK-LIST of Motion Picture Features In TV CHANNELS

MORTA CIVILE—Carlo Nichi—(Italian-made)
MOUNTAINS OF MOURNE—Niel McGinnis, Rene Ray—(English-made)
MURDER AT DAWN—Big Four—Mischa Auer—1932
MURDER AT RUGBY—Sir Cedric Hardwick—(English-made)
MURDER AT THE WINDMILL—Diana Decker, Donald Clive—(English-made)
MURDER AT 3 A. M.
MURDER BY APPOINTMENT—Geraldine Fitzgerald
MURDER IN SOHO—Jack La Rue, Sandra Storme—(English-made)
MURDER IS NEWS—John Gallaudet
MURDER MANIA—Ruth Terry
MURDER ON THE HIGH SEAS—Jack Mulhall, Montague Love
MUSICA PROIBITA—Tito Gobi, Maria Mercader—(English-made)
MUTINY AT MIDNIGHT—Sidney Toler
MY DAUGHTER'S HUSBAND—Lon McAllister, Gene Lockhart
MY OTHER LOVE—John Litel
MY OWN FOLK—Moira Lister—(English-made)
MY RIVAL IS A FIDDLE—Hans Conried
MY SISTER AND I—Martita Hunt, Barbara Mullen, Dermat Walsh—(English-made)
MYSTERIOUS MR. DAVIS, THE—Alastair Sim, Kathleen Kelly, Henry Kendall—(English-made)
MYSTERIOUS MR. NICHOLSON—MY—Anthony Hulme—(English-made)
MYSTERY JUNCTION—Sidney Tafler—(English-made)
MYSTERY ON MARS
MYSTERY TRAIN—Continental—Nick Stuart—1931
MYSTIC CIRCLE—Madame Houdini
NEAR THE TRAIL'S END
NEVER LOOK BACK—Hugh Sinclair, Guy Middleton, Rosamond John—(English-made)
NEVER TRUST A REDHEAD—Sandra Dern
NIGHT BEAT—Action—Maxwell Read, Anne Crawford—(English-made)—1931
NIGHT BOAT TO DUBLIN—Robert Newton—(English-made)
NIGHT CLUB QUEEN
NIGHT COMES TOO SOON—Richard Bird—(English-made)
NIGHT HAS EYES, THE—James Mason—(English-made)
NIGHT OF FEAR
NIGHT OF MAGIC, A—Billy Scott
NIGHT RIDERS, THE—W—Harry Carey
NIGHT WAS OUR FRIEND—MD—Ronald Howard, Elizabeth Sellars, Michael Gougle—(English-made)
NINE MEN—(Foreign-made)
NO DRAW—Steven Chase
NO ESCAPE—John Carradine
NO EXIT—Valerie Hobson—(English-made)
NO HAUNT FOR A GENTLEMAN—Sally Newton, Gus MacNaughtan—(English-made)
NO MAN'S RANGE—W—Bob Steele
NO TRACE—MY—Dinah Sheridan, Hugh Sinclair—(English-made)
NO WAY BACK—Terrence De Marney—(English-made)
NOOSE FOR A LADY—Dennis Price, Rona Andersen, Ronald Howard—(English-made)
NORMA—Marta Eggerth—(Italian-made)
NORTH OF ARIZONA—Commodore—Jack Perrin—1935
NORTHWEST PATROL—Ken Maynard
NOTHING VENTURED—Artemus Bays
NOW BARABAS—D—Richard Greene—(English-made)
NURSE IN GREY—Patric Knowles, Alastair Sim, Fay Compton—(English-made)
OH BOY—Mary Lawson
OH, NO! DOCTOR
OH, YEAH!
OLD MOTHER RILEY—Arthur Lucan, Kitty McCain—(Irish-made)
OLD SPANISH CUSTOM, AN—Hoffberg—Buster Keaton—1936
ONCE A CROOK—Gordon Harker, Sidney Howard—(English-made)
ONE WILD OAT—C—Stanley Holloway—(English-made)
ON STAGE, CURTAIN TIME
ON YOUR GUARD—Richard Talmadge
OPEN ALL NIGHT—Geraldine Fitzgerald—(English-made)
OPERATION SPACE
OURSELVES ALONE—John Lodge—(Foreign-made)
OUTCAST, THE—Leslie Fuller—(English-made)
OUTLAW FURY—James Ellison
OUTLAW GANG—W—Don Barry, Robert Lowery
OUTLAW OF BOULDER PASS—PRC—Dennis Moore—1942
OUTLAW TAMER—Lane Chandler
OVER SHE GOES—Claire Luce, Max Baer
OVER THE GARDEN WALL—Marion Marsh—(English-made)
OVER THE RAINBOW
PAGLIACCI—Gina Lallobrigida—(Italian-made)
PALS OF THE RANGE—W
PARASOL—Francis Ford
PARIS NIGHTS
PASSENGER TO LONDON—John Warwick, Jenny Laird—(English-made)
PASSIONE—Valli—(Italian-made)
PASSIONE SICILIANA—A. Bellia, G. Giochetti—(Italian-made)
PASSPORT TO HEAVEN—Albert Basserman, Mary Brian, Eric Blore, Herman Bing
PAUL TEMPLE'S TRIUMPH — MD — Dinah Sheridan — (English-made)
PAULA—Massimo Girotti—(Italian-made)
PEARLS FROM PARIS—Suzanne Dalbert
PECOS KID, THE—W
PENNY PARADISE—Edmund Gwenn
PEOPLE NEXT DOOR, THE—Jack Warner
PERFECT ALIBI, THE—Melvyn Douglas
PERIL IN THE HOUSE—Marjorie Reynolds, Bert Freed
PHANTOM BANDIT—Ralph Forbes
PHANTOM OF SANTE FE—W
PHANTOM OF THE RANGE—W—Tom Tyler
PHANTOM PATROL
PHANTOM THUNDERBOLT—World Wide—Ken Maynard—1933
PILOTS—John Carroll, Lona Andre
PIMPERNAL SMITH (Mr. V)—Leslie Howard, Francis L. Sullivan—(English-made)
PIONEER OF TERROR—Michael Rennie
PIPPIN—Arthur Treacher
PIRATES REVENGE
POET'S PUB—Derek Bond, Rona Anderson—(English-made)
POINTING FINGER, THE—John Stuart—(English-made)
POLICE FORCE—Joan Marsh
PRAIRIE PALS—W—Bill Boyd, Lee Powell, Art Davis
PRELUDE TO MADNESS
PRISON DOCTOR—Republic—Cameron Mitchell—1941
PRIVATE ANGELO—Godfrey Tearle, Peter Ustinav—(English-made)
PRIVATE SECRETARY—Edward Everett Horton
PRIVATE SUBMARINE
PROTECT YOUR DAUGHTER—Doris Eaton
Q PLANES—Sir Lawrence Olivier, Valerie Hobson—(English-made)
QUEEN OF THE JUNGLE—Reed Howes, Mary Kornman
QUIET WOMEN—Derek Bond—(English-made)
RAGING TORRENT—George Marchal
RAINBOW ROUND THE CORNER
RANGE RIDERS—W—Buddy Roosevelt
RANGELAND EMPIRE—James Ellison
RANGERS OF THE FRONTIER—Tex Ritter
RAWHIDE ROMANCE—W—Buffalo Bill, Jr.
RAW TIMBER—W—Tom Keene, Betty Keyes
RECKLESS DECISION—Daris Eatan
RED ROCK OUTLAW—W—Lee White
RETURN OF A STRANGER—Griffith Jones, Ellis Jeffries—(English-made)
RETURN OF ALGIERS—Anton Walbrook
RETURN OF RAFFLES, THE—George Barraud—(English-made)
RETURN TO YESTERDAY—Clive Brook, Anna Lee, Dame Mae Whitty—(English-made)
RHYTHM IN A RIFF—Billy Eckstein
RHYTHM RACKETEERS—Harry Ray
RICH RELATIONS—Ralph Forbes
RIDING FOOL—Bob Steele
RIDING SPEED—W—Buffalo Bill, Jr.
RIDING THE DUSTY TRAIL—James Wakely
RIGHT AGE TO MARRY—Frank Portingall
RINGER, THE—First Division—Herbert Lom—(English-made)—1932
RIO RATTLER—Commodore—Tom Tyler—1935
RIP ROARING BUCKAROO—W—Tom Tyler
RIVER OF DESTINY—Buster Crabbe, June Martel
RIVER PATROL—D—John Blythe—(English-made)
RIVERSIDE MURDER—MY—Basil Sydney, Alastair Sim—(English-made)
ROCK AGAINST THE SEA—Marjorie Bennett
ROCKS OF VALPRE—John Garrick—(English-made)
ROMANCE A LA CARTE—Leslie Perrin, Anthony Holles—(English-made)
ROOF, THE—George Zucco—(English-made)
ROOM TO LET—Constance Smith, Jimmy Hanley—(English-made)
ROOT OF ALL EVIL—Michael Rennie, Phyllis Calvert (English-made)
ROSSITER CASE, THE—Helen Shingler
ROUGH RIDING RANGERS—W
SABOTAGE AT SEA—Dave Hutchinson, Felix Aylmer, Jane Carr, Margaretta Scott—(English-made)
SAGA OF THE WEST—W—George O'Brien
SAGEBRUSH WAR—William Boyd
SAILORS THREE—Michael Wilding—(English-made)
SALOON BAR—MY—Gordon Harker, Elizabeth Allen—(English-made)
SALUTE THE TOFF—Sonia Dresdel—(English-made)
SATIN SLIPPERS
SCARLET THREAD—Kathleen Byron—(English-made)
SCOTLAND YARD REPORTER
SCOTLAND YARD SCOUTS
SCROOGE—Seymour Hicks—(English-made)
SCUOLA ROMANTICA—Lilia Silvi, Leonardo Cortese
SEARCH FOR DANGER—MY—John Calvert—(English-made)
SECOND HONEYMOON—Josephine Dunn
SECRET LIVES—Neil Hamilton
SECRET OF SHIRLEY YORK—Derek Farr—(English-made)
SECRET SERVICE, THE—Sidney Toler, Gwen Kenyon, Mantan Moreland
SECRET VOICE—John Stuart, Diana Beaumont—(English-made)
SELF-MADE LADY—MD—Heather Angel, Henry Wilcoxon—(English-made)
SEND FOR PAUL TEMPLE—Anthony Hume—(English-made)
SENOR JIM—Canway Tearle
SEVENTH SURVIVOR, THE — Martita Hunt, Felix Aylmer, Austin Trevar—(English-made)
SEXTON BLAKE, THE HOODED TERROR—Todd Slaughter—(English-made)
SHADOW, THE—Henry Kendall
SHADOW LAUGHS, THE—Invincible—Rose Hobart—1933
SHADOWS OF CHINATOWN—Bela Lugosi, Bruce Bennett
SHADOWS OF THE NIGHT—Regis Toomey
SHARK GOD—Ron Randall, Devera Burton, Alyce Louls
SHE SHALL HAVE MURDER—Derek De Marigny—(English-made)
SHEER LUCK—Bruce Bennett
SHIFTING SANDS
SHOCK—Ralph Forbes, Gwendlian Gill—(English-made)
SHOOTING MEN—Tim McCoy
SICILIAN, THE — Massimo Girotti, Jane Salina — (Italian-made)
SIGN OF THE BUCKAROO—Monogram—Tex Ritter
SILENT SERVICE STRIKES—Greta Nissen
SILVER SAGE PALS—Tex Ritter
SILENT VALLEY
SILVER BANDIT—W—Spade Cooley
SILVER SHOTGUN
SINFUL CARGO—Conrad Nagel
SING ALONG WITH ME—Donald Peers — Mo—
SING AS YOU SWING—Evelyn Dahl — Th—
SINGAPORE COBRA—Sidney Toler
SINGING BUCKAROO—Spectrum—Fred Scott
SISTER TO JUDAS—Mayfair—Claire Windsor—1933
SIX GUN JUSTICE—W—Bill Cody
SIX MEN—Harold Warrender, Olga Edwards—(English-made)—1950
SKYSCRAPER SOULS
SKY RACKET—Bruce Bennett
SKY TRAIN—Richard Travis, Catherine Craig, Chick Chandler
SLEEPLESS NIGHTS
SMALL TOWN STORY—Ross Ford, Alan Mowbray
SMALL VOICE, THE—Valerie Hobson, Howard Keel (English-made)
SOHO CONSPIRACY—Jahn Witty, Zena Marshall, Peter Gawthorne, Gino Bechi—(English-made)
SOLITAIRE
SOME CALL IT MURDER—Michael Whalen, Joan Woodbury
SOMEONE AT THE DOOR—Michael Medwin, Garry Marsh—(English-made)
SOMETHING IN THE CITY—Richard Hearne, Garry March—(English-made)
SOMEWHERE IN ENGLAND—Harry Korris, Frank Randle—(English-made)
SON IS BORN, A
SON OF NAPOLEON—Richard Barthelmess
SON OF THE HUNCHBACK—Rosanna Brozzi—(Italian-made)
SONG FOR TOMORROW—Helen McCabe
S.O.S. SUBMARINE
SOUTH SEA ADVENTURE—Zane Grey
SPECIAL AGENT—7—Walter McGrail, Queenie Smith
SPRING IN THE AIR—Edmund Gwenn, Zelma O'Neal, Theo Shall, Mary Jerrold
SPRING MEETING—C—Basil Sydney, Margaret Rutherford, Michael Wilding, Sara Churchill—(English-mode)
SQUADRON OF DOOM—Noah Beery, Jr.
STAGECOACH TO PECOS
STAIRWAY FOR A STAR—Cornel Wilde
STAMPEDE PASS—Johnny Mack Brown
STEEL KEY—Terrance Morgan—(English-made)
STEEL KING—Terrance Morgan, Joan Rice—(English-made)
STOPOVER—John Call, Warren Douglas
STORY OF A MAIN STREET MERCHANT—Arthur Franz, Ray Collins
STORY OF SHIRLEY YORKE—Dinah Sheridan—(English-made)
STORY OF TWO ORPHANS—Anne Sutherland
STRANGE ADVENTURE—Monogram—1933
STRANGE ADVENTURES OF MR. SMITH—Gus McNaughton, Norma Varden—(English-made)
STRANGE EXPERIMENT—Alastair Sim, Donald Grey—(English-made)
STRANGE INCIDENT—Reginald Denny, Evelyn French, Jock La Rue
STRANGER AT MY DOOR—Valentine Dyall
STRAWBERRY ROAN—Universal—Carol Raye—1933
SUICIDE ATTACK—Compilation
SUDDEN DEATH—James Ellison
SUNDOWN ON THE PLAINS
SUNDOWN ON THE PRAIRIE—W
SUNDOWN TRAIL—W
SWIFTY—Charles Starrett
SWING HIGH
SWORD OF D'ARTAGNAN, THE—Robert Clarke
SWORD OF HONOR—Sally Gray, Geoffrey Toone
TALKING CAR, THE
TALKING FEET—Jack Barby—(English-made)
TALL, TAN AND TERRIFIC—Mantan Moreland
TAMING OF THE WILD—Brian Washburn, Maxine Doyle
TANGLED EVIDENCE—Sam Livesay—(English-made)
TEMPO—Barbara Cummings, Spence Teakle
TEMPTATIONS OF MRS. TUTTLE—Blair Davie
TEMPTRESS, THE—Don Stannard
TEN LAPS TO GO—Rex Lease, Muriel Evans
TEXAS DESPERADOES—W—Buster Crabbe, Katherine DeMille
TEXAS JACK
TEXAS JUSTICE—George Huston
THAT MAN'S HERE AGAIN
TEXAS RASSLIN'
THEIRS IS THE GLORY—Documentary
THERE AIN'T NO JUSTICE—Michael Wilding—(English-made)
THERE'S MONEY IN IT
THERE'S NO PLACE LIKE HOME—Ann Harding, Walter Abel, James Lydon
THERE'S SOMEONE AT THE DOOR—Michael Medwin—(English-made)
THIEF, THE—David Wolfe
THIEVES' HONOR—Baynes Barron
THINGS HAPPEN AT NIGHT—Gordon Harker—(English-made)—1951
THIRD CLUE, THE—Basil Sidney
THIRD VISITOR, THE—MY—Sonia Dresdel—(English-made)
13 EAST STREET—Patrick Holt, Sandra Dorne—(English-made)
THIRTEENTH GREEN, THE—Barbara Kelly, Raymond Huntley
THOSE KIDS FROM TOWN—Percy Marmont, D. J. Williams, Marie O'Neill—(English-made)
THOSE PEOPLE NEXT DOOR—Jack Warner, Marjorie Rhodes—(English-made)
TRAIL OF THE HAWK—Yancey Lane
TRAILS FOR JEB MULCAHY—Bruce Cabot
TRANSPARENT MAN
THREE PIRATES, THE
THREE SILENT MEN—Patricia Roc, Sebastian Shaw—(English-made)
THREE WEIRD SISTERS—Nancy Price
THREE WITNESSES—Alan Baxter, Lenare Aubert—(English-made)
THRONE OF KINGS—Constance Cummings
THROUGH THE NORTHWEST PASSAGE

Th—

Yo—

THUNDER PASS—Charles Bickford, Marsha Hunt, J. Corroll Naish

TICKET OF LEAVE MAN—Marjorie Taylor, Tad Slaughter—(English-made)
TIMBER TERRORS
TIME FLIES—Tommy Handley, Evelyn Dall—(English-made)
TINDER—Derek Smith —(English-made)
TINKER—(English-made)
TO HAVE AND TO HOLD—Avis Scott—(English-made)
TOMBSTONE TERROR
TONTO KID, THE—W
TOO LITTLE TIME—Basil Radford—(English-made)
TOP SECRET—MD—John Loder—(English-made)
TORNO A SONNENTO—Gino Bechi, Adriana Benatti —(Italian-made)
TRAILING TROUBLE—W—Ken Maynard
TREAD SOFTLY—Frances Day, John Bentley, John Laurie—(English-made)
TRIGGER MAN—Johnny Mack Brown
TROJAN BROTHERS—David Farrar—(English-made)
TROPICAL FURY—Wallace Ford, Jack LaRue
TROUBLE AT MELODY MESA—Brad King
TROUBLE IN TUSCARORA
TROUBLE ON PIER 12—John Howard, Rochelle Hudson
TROUBLED WATERS—James Mason, Alastoir Sim—(English-made)
TURN OF THE TIDE—MD—Geraldine Fitzgerald——(English-made)
TUTTO DI RIFARO—Valli—(Italian-made)
20 QUESTIONS MURDER MYSTERY — MD — Robert Beatty—(English-made)
2,000 WOMEN—Flora Robson, Phyllis Calvert—(English-made)—U-67
TWICE UPON A TIME—Yolande and Charmion Larthe, Hugh Williams, Elizabeth Allen
TWILIGHT HOURS—Mervyn Jones
TWO ON THE TILES—Herbert Lom, Hugh McDermott—(English-made)
U-67
UMBRELLA—Harold French, Kay Hammond—(English-made)
UNDER A CLOUD—Edward Rigby—(English-made)
UNDER NEW MANAGEMENT—Nat Jackley, Norman Evans, Betty Jumel—(English-made)
UNDER STRANGE FLAGS—W—Tom Keene, Luana Walters
UNEASY TERMS—Michael Rennie—(English-made)
UNFINISHED BUSINESS—Dane Clark, Ann Rutherford
UNFORGOTTEN CRIME—MY—Dennis O'Keefe, Gloria Dickson, Ruth Terry
UNLUCKY THREE, THE—Melvyn Douglas
UN MARITO PER MANNA—Caroa del Poggia, Adviana Benetti—(Italian-made)
UNPUBLISHED STORY—Valerie Hobson, Richard Greene—(English-made)
UNSUNG HEROES—Billy Lee
UNWRITTEN COLUMN—Virginia Farmer
VAGABOND LADY
VALLEY OF CONFLICT—Carol Raye
VALLEY OF TERROR
VALLEY OF THE LAWLESS—W—Johnny Mack Brown
VANISHING TRAIN, THE—Frances L. Sullivan—(English-made)
VARIETY JUBILEE — RMU — Lesley Brooks—(English-made)
VENGEANCE—Jean Marais—(Foreign-made)
VENGEANCE IS MINE—Valentine Dyall—(English-made)
VENGEANCE OF THE BLACK EAGLE, THE—Rossano Brazzi, Maria Canale—(Italian-made)
VENGEANCE RIDES THE SEA—Vera Reynolds
VICAR OF BRAY—Stanley Hollowoy—(English-made)
VICE VERSA—Roger Livesey, Anthony Newly—(English-made)
VIENNA WALTZES—Anton Wolbrook, Martha Harell —(Foreign made)
VILLAGE IDIOT—Isa Miranda, Edwardo Ciannelli—(Italian-made)
VOICE OF MERRILL—Valerie Hobson—(English-made)
VOICE WITHIN, THE
WARN THAT MAN—Gordon Hacker, Finlay Currie—(English-made)
WARREN CASE, THE—Richard Bird—(English-made)
WATER GYPSIES—Ann Todd—(English-made)
WAY OF THE WEST—W—Wally Wales
WAYNE MURDER CASE, THE—Regis Taomey
WE DIVE AT DAWN—Eric Portman, John Mills—(English-made)
WEDDINGS ARE WONDERFUL—June Clyde, Rene Day
WEDNESDAY'S LUCK—Susan Bligh
WEEKEND IN PARIS
WELCOME MR. WASHINGTON—D—Peggy Cummings, Barbara Mullen, Donald Stewart, Martita Hunt—(English-made)—1944
WENT THE DAY WELL—Leslie Banks—(English-made)
WEST OF EL DORADO—Johnny Mack Brown
WESTERN JUSTICE
WESTERN RACKETEER—Bill Cody
WHAT DO WE DO NOW?—George Moon
WHAT BECOMES OF THE CHILDREN—D—Joan Marsh, Robert Frazer
WHAT HAPPENED THEN—Richard Bird—(English-made)
WHAT PRICE TAXI—Billy Gilbert
WHAT THE BUTLER SAW—Henry Mollinson, Ed Rigley —(English-made)
WHEN THE WEST WAS YOUNG—Randolph Scott, Sally Blane
WIDOW IN SCARLET—Mayfair—Dorothy River—1932
WILDCAT SAUNDERS—Jack Perrin
WILLIE GOES TO TOWN—William Graham—(English-made)
WINTER LOVE—Ellen Corby, Art Smith
WHISPERING TONGUES — Felix Aylmer — (English-made)
WHISTLING BULLETS—W
WHITE CAMELLIA—MY
WHITE LEGION, THE
WITHOUT CHILDREN—First Division—Bruce Cabot—1935
WHO GOES NEXT?—Barry K. Barnes, Jack Hawkins, Sophie Stewart—(English-made)
WILD HORSE ROUNDUP—W
WILD IRISH NIGHT
WILLIAM COMES TO TOWN—William Graham—(English-made)
WINDFALL—Patricia Barr—(English-made)
WINDS OF THE WASTELAND—W
WINNERS NEVER LOSE—Pat O'Brien, Ruth Hussey, Ward Bond
WINNING THE WEST—Richard Arlen, Mary Brian
WOLF RIDERS
WOMAN IN BROWN—Conrad Nagel
WOMAN IN MY LIFE—Rex Bell, Marian Schilling, Beryl Mercer
WOMAN IN THE NIGHT—Virginia Christie, Phllip Ahn
WOMAN IN THE SHADOWS—Ralph Bellamy, Melvyn Douglas
WOMAN OF DOLWYN—(Dolwyn)—Edith Evans, Emlyn Williams—(English-made)
WOMAN TROUBLE—Massimo Girotti, Dante Maggio—(Italian-made)
WOMAN WHO INVENTED LOVE, THE
WOMEN AREN'T ANGELS—Robertson Hare, Polly Ward—(English-made)
WONDER BOY—Bobby Henrey—(English-made)
WONDER DOG—David Bruce
WORD OF HONOR—Donald Cook
WORLD OWES ME A LIVING, THE—David Farrar—(English-made)
DOLWYN (Woman of Dolwyn)—Edith Evans, Emlyn Williams (English-made)
PANIQUE—Viviane Romance, Michel Simon
WINGS OVER WYOMING—George O'Brien, Cecilia Parker—1937
YES, MADAM—Bobby Howes—(English-made)
YOU LISTENING HOMER?—Edwin Max—(English-made)
YOU WILL REMEMBER—Robert Morley, Emlyn Williams—(English-made)
YOUNG RECRUIT—Jean Parker, James Dunn
YOUTH'S HIGH WAY—Tyrrell Davis

This *Annual* CHECK-LIST of Feature Motion Pictures in TV Channels... and its additional *Quarterly* Supplements... is an exclusive service found only in.....

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SECTION 2
Vol 52, No. 10

JULY 7, 1954

Allied Artists
(Monogram)

**(1952-53 releases from 5301;
1953-54 releases from 5401)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

ARROW IN THE DUST—ACMD—Sterling Hayden, Coleen Gray, Keith Larsen—Fast moving melodrama is packed with selling angles—80m.—see Apr. 7 issue—(Technicolor)—(5404).

BEHIND SOUTHERN LINES—W—Guy Madison, Andy Devine, Rand Brooks—Strictly for the lower half—51m.—see Jan. 13 issue—(5337).

BITTER CREEK—W—Wild Bill Elliott, Carleton Young, Beverly Garland—Okeh Elliott—74m.—see Feb. 24 issue—(5423).

BORDER CITY RUSTLERS—W—Guy Madison, Andy Devine, Isabel Randolph—Routine series entry for the lower half—54m.—see Jan. 27 issue—(5438).

BOWERY BOYS MEET THE MONSTERS, THE—C—Leo Gorcey, Huntz Hall, Ellen Corby—Okeh series entry—65½m.—see June 2 issue—(5419).

DRAGONFLY SQUADRON—ACD—John Hodiak, Barbara Britton, Bruce Bennett—Names should help Korean War film—83m.—see Feb. 10 issue—(S-2).

FORTY-NINERS, THE—W—Wild Bill Elliott, Virginia Grey, Henry Morgan—Standard Elliott—70½m.—see Apr. 21 issue—(5424).

GOLDEN IDOL, THE—MD—Johnny Sheffield, Anne Kimbell, Paul Guilfoyle—Usual "Bomba" series entry—71m.—see Dec. 16 issue—(5315).

HIGHWAY DRAGNET—MD—Richard Conte, Joan Bennett, Wanda Hendrix—Action show is okeh for the duallers—70m.—see Jan. 27 issue—(5405).

LOOPHOLE—D—Barry Sullivan, Dorothy Malone, Charles McGraw—Suspenseful programmer—80m.—see Feb. 10 issue—(5414).

PARIS PLAYBOYS—C—Leo Gorcey, Huntz Hall, Veola Vonn—Okeh "Bowery Boys" entry—66m.—see Jan. 13 issue—(5418).

PRIDE OF THE BLUE GRASS—D—Lloyd Bridges, Vera Miles, Margaret Sheridan—Colorful horse racing programmer for the duallers—71m.—see Feb. 10 issue—(Color)—(5410).

RIOT IN CELL BLOCK 11—MD—Neville Brand, Emile Meyer, Frank Faylen—Well-made prison meller is packed with angles—80m.—see Feb. 24 issue—(S-1).

SECRET OF OUTLAW FLATS—W—Guy Madison, Andy Devine, Kristine Miller—Routine series entry—54m.—see Feb. 10 issue—(5439).

SIX GUN DECISION—W—Guy Madison, Andy Devine, Gloria Saunaers—Routine western—54m.—see Dec. 16 issue—(5436).

SON OF BELLE STARR—OD—Keith Larsen, Dona Drake, Peggie Castle—Okeh programmer for the lower half—70m.—see July 15 issue—(Color)—(5309).

TWO GUN MARSHAL—W—Guy Madison, Andy Devine, Carol Mathews—Average series entry for the lower half—52m.—see Jan. 13 issue—(5437).

WORLD FOR RANSOM—MD—Dan Duryea, Gene Lockhart, Marian Carr—Programmer has names to help—80m.—see Jan. 27 issue—(5408).

YUKON VENGEANCE—MD—Kirby Grant, Monte Hale, Mary Ellen Kay—Average outdoor meller—68m.—see Dec. 16 issue—(5331).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN FURY—Jungle documentary—(Color)—(5411).

BOB MATHIAS STORY, THE—Bob Mathias, Melba Mathias, Ward Bond.

DESPERADO, THE—Wayne Morris, Beverly Garland—80m.

JUNGLE GENTS—Leo Gorcey, Huntz Hall, Laurette Luez.

KILLER LEOPARD—Johnny Sheffield, Beverly Garland.

POLICE STORY, THE—Gary Merrill, Jan Sterling.

RETURN FROM THE SEA—Neville Brand, Jan Sterling—(5409).

SECURITY RISK—John Ireland, Dorothy Malone, Keith Larsen.

STRANGER IN TOWN—Yvonne De Carlo, Barry Fitzgerald, David Niven—(Technicolor)—(Made in England)—90m.

TWO GUNS AND A BADGE—Wayne Morris, Beverly Garland

WEAK AND THE WICKED, THE—Glynis Johns, Diana Dors, John Gregson—(English-made).

Astor

CAT WOMEN OF THE MOON—SFD—Sonny Tufts, Victor Jory, Marie Windsor—Science-fiction entry will fit into the duallers—64m.—see Feb. 10 issue—(3-D and 2-D).

CAVALLERIA RUSTICANA—OPD—Mario Del Monico, Richard Torigi, Rina Telli—Opera film is best suited for the art houses—60m.—see Jan. 27 issue—(Eastman color)—(English narration).

GIRL ON THE RUN—see Honky Tonk Burlesque

HONKY TONK BURLESQUE (Girl on the Run)—MYMD—Frank Albertson, Richard Coogan, Rosemary Pettit—Mediocre effort for the exploitation houses—62m.—see Mar. 10 issue.

LA TRAVIATA—OPD—Licia Evangelistra, Giulio Gari, Frank Valentino—Good for the art and class spots—60m.—see Jan. 13 issue—(Eastman Color)—(English narration).

ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Selena Royle—Exploitation entry will serve on the lower half—62m.—see Nov. 18 issue—(3-D and 2-D).

THREE STOPS TO MURDER—MYMD—Tom Conway, Mila Parely, Naomi Chance—Import will fit into the lower half—76m.—see Apr. 7 issue—(English-made).

TURN THE KEY SOFTLY—D—Yvonne Mitchell, Terence Morgan, Joan Collins—Average import for the art houses—81m.—see Feb. 10 issue—(English-made)—(Rank).

TO BE REVIEWED OR IN PRODUCTION

RETURN OF RAFFLES—George Barraud, Carmilla Horn—(English-made).

Columbia

**(1952-53 releases from 501;
1953-54 releases from 601)**

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

BAD FOR EACH OTHER—D—Charlton Heston, Lizabeth Scott, Dianne Foster—Fair programmer—85m.—see Dec. 16 issue—Leg.: B—(624).

BAIT—D—Cleo Moore, Huga Haas, John Agar—Okeh for the lower half—79m.—see Feb. 24 issue—Leg.: B—(639).

BATTLE OF ROGUE RIVER—OACD—George Montgomery Richard Denning, Martha Hyer—Suitable for the lower half—71m.—see Mar. 10 issue—(Technicolor)—(637).

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—Reissue will fit into the duallers—76m.—see May 19 issue—(714).

CAINE MUTINY, THE—D—Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis, May Wynn—Headed for the bigger money—125m.—see June 16 issue—(Technicolor)—(701).

CHARGE OF THE LANCERS—ACD—Paulette Goddard, Jean Pierre Aumont, Richard Stapley—Crimean war action film is okeh for the lower half—74m.—see Dec. 30 issue—(Technicolor)—(625).

DRIVE A CROOKED ROAD—MD—Mickey Rooney, Dianne Foster, Kevin McCarthy—Programmer will fit into the duallers—82m.—see Mar. 10 issue—(638).

DRUMS OF TAHITI—MD—Dennis O'Keefe, Patricia Medina, Francis L. Sullivan—Programmer should benefit from 3-D—73m.—see Dec. 30 issue—(Technicolor)—(3-D—628)—(2-D—654).

EL ALAMEIN—MD—Scott Brady, Edward Ashley, Rita Moreno—War meller for the lower half—67m.—see Dec. 16 issue—(620).

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of action—91m.—see May 19 issue—(Technicolor)—(Made in England)—(709).

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—Romantic drama is best for the art and specialty spots—63m.—see Apr. 21 issue—(Made in Italy)—(English dialogue)—(703).

IRON GLOVE, THE—MD—Robert Stack, Ursula Thiess, Richard Stapley—Routine action programmer for the lower half—77m.—see Apr. 7 issue—(Technicolor)—(634).

IT SHOULD HAPPEN TO YOU—C—Judy Holliday, Peter Lawford, Jack Lemmon—High rating—87m.—see Jan. 27 issue—(631).

JESSE JAMES VS. THE DALTONS—OD—Brett King, Barbara Lawrence, James Griffith—For the lower half—65m.—see Jan. 27 issue—(Technicolor)—(3-D—629)—(2-D—655).

JOLSON STORY, THE—BIDMU—Larry Parks, Evelyn Keyes, William Demarest—Reissue of musical hit should benefit from stereophonic sound—122m.—see May 5 issue—(Technicolor)—(SS).

JUNGLE MAN-EATERS—AD—Johnny Weissmuller, Karin Booth, Richard Stapley—Routine series entry—68m.—see June 2 issue—(707).

MAD MAGICIAN, THE—MD—Vincent Price, Mary Murphy, Eva Gabor—Okeh programmer—72m.—see Mar. 24 issue—(3-D—640)—(2-D—657).

MASSACRE CANYON—MD—Phil Carey, Audrey Totter, Douglas Kennedy—Okeh programmer—66m.—see Apr. 21 issue—(635).

MIAMI STORY, THE—MD—Barry Sullivan, Luther Adler, Adele Jergens—Suspenseful program meller—75m.—see Apr. 7 issue—(641).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.
3-D indicates pictures being made in any third dimensional process.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
ACMU—Action musical
ADMD—Adult melodrama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CFAN—Comedy fantasy
CFANMU—Comedy fantasy musical
CMD—Comedy melodrama
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DFAN—Drama fantasy
DMU—Dramatic musical
DOC—Documentary
DOCD—Documentary drama
DOCMD—Documentary melodrama
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
FMD—Farce musical
HISD—Historical drama
MDMU—Melodrama musical
MD—Melodrama
MUC—Musical comedy
MUCD—Musical comedy drama
MU—Musical
MUSAT—Musical satire
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYCM—Mystery comedy musical
MYD—Mystery drama
MYMD—Mystery melodrama
MYMU—Mystery musical
MYW—Mystery western
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
PD—Psychological drama
RD—Religious drama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
ROMDMU—Romantic drama with music
SAT—Satire
SFD—Science fiction drama
SCD—Sex comedy drama
TRAV—Travelogue
W—Western
WC—Western comedy
WCMU—Western comedy musical
WD—Western drama
WMD—Western melodrama
WMDMU—Western melodrama musical
WMU—Western musical

HONEST OPINION



based on KNOWLEDGE!

Here is a summary of the FACTUALLY HONEST Data as originally published in our "Pink Section" REVIEWS. It is ALL of the facts in a nutshell . . . as up-to-date as last Friday!

Check these running times and other data against your records!

MISS SADIE THOMPSON—DMU—Rita Hayworth, Jose Ferrer, Aldo Ray—Headed for the better grosses—91m.—see Dec. 30 issue—Leg.: B—(Technicolor)—(Made in Hawaii)—(3-D—630)—(2-D—656).
OUTLAW STALLION, THE—OD—Phil Carey, Dorothy Patrick, Billy Gray—Fair programmer for the duallers—64m.—see June 30 issue—(Technicolor)—(705).
PARATROOPER—MD—Alan Ladd, Leo Genn, Susan Stephen—Ladd starrer has plenty of angles to attract—87m.—see Dec. 30 issue—(Technicolar)—(Made in England)—(619).
SARACEN BLADE, THE—Ricardo Montalban, Betta St. John, Rick Jason—Average programmer for the duallers—76m.—see June 2 issue—Leg.: B—(Technicolor)—(633).
SINGIN' IN THE CORN—CDMU—Judy Canova, Allen Jenkins, Guinn Williams—Reissue for the lower half—64m.—see Dec. 16 issue—(627).
WILD ONE, THE—MD—Marlan Brando, Mary Murphy, Robert Keith—Rugged meller lends itself to plenty of torrid exploitation—79m.—see Dec. 30 issue—Leg.: B—(623).

TO BE REVIEWED OR IN PRODUCTION

BLACK DAKOTAS, THE—Gary Merrill, Wanda Hendrix, John Bromfield—(Technicolor).
BLACK KNIGHT, THE—Alan Ladd, Patricia Medina—(Technicolor)—(Made in England).
BULLET IS WAITING, A—Jean Simmons, Rory Calhoun, Stephen McNally—(Technicolor).
CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh.
CONGACEIRA—(Brazilian-made)—(English titles).
DETECTIVE, THE—Alec Guiness, Joan Goeenwood, Peter Finch—(English-made).
END OF THE AFFAIR, THE—Van Johnson, Deborah Kerr—(Made in England).
FIRE OVER AFRICA—Maureen O'Hara, MacDonald Carey—(Made in England, Spain, and Africa)—(Technicolor).
GREAT GREEN OG, THE—Robert Hutton, Gerald Mohr—(3-D).
HUMAN DESIRE—Gloria Grahame, Glenn Ford, Broderick Crawford.
I WAS A PRISONER IN KOREA—Robert Francis, Dianne Foster, E. G. Marshall.
JUNGLE MOON MEN—Johnny Weissmuller, Jean Byron, Billy Curtis.
LAW VS. BILLY THE KID, THE—Scott Brady, Betta St. John—(Technicolor).
LONG, GRAY LINE, THE—Tyrone Power, Maureen O'Hara—(Technicolor)—(CinemaScope).
MAIN EVENT, THE—Broderick Crawford, Roberta Haynes—(3-D).
MASTERSON OF KANSAS—George Montgomery, Nancy Gates—(Technicolor).
NAKED WORLD, THE—Lex Barker, Eva Gabor, Robert Hutton.
ON THE WATERFRONT—Marlon Brando, Eva Marie Saint, Karl Malden—(702)—107m.
PHFFFT—Judy Holiday, Jack Lemmon, Jack Carson—(Technicolor).
PIRATES OF TRIPOLI—Paul Henreid, Patricia Medina—Technicolor).
PRIZE OF GOLD—Richard Widmark, Nigel Patrick, Mal Zetterling—(Technicolor)—(Made in England and Germany).
PROUD ONES, THE—Michele Morgan, Gerard Philipe, Carlos Lopez Moctezuma—(Made in France and Mexico).
PUSHOVER—Fred MacMurray, Phil Carey, Kim Novak—(704).
ROUGH COMPANY—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—(Technicolor)—(CinemaScope).
THEY RODE WEST—Robert Francis, Donna Reed—(Technicolor).
THREE FOR THE SHOW—Betty Grable, Jack Lemmon, Marge and Gower Champion—(Technicolor)—(CinemaScope).
THREE HOURS TO KILL—Dana Andrews, Donna Reed—(Technicolor).
VIOLENT MEN—Randolph Scott, Jocelyn Brando—(Technicolor).
WYOMING OUTLAWS—Phil Carey, Gene Evans, Martha Hyer—(Technicolor).

IFE

(All films are Italian-made)

ANITA GARIBALDI—HISD—Anna Magnani, Raf Vallone, Alain Cuny—Magnani name might help this in the art houses—95m.—see Feb. 10 issue—(English titles).
APPOINTMENT FOR MURDER—MD—Umberto Spadaro, Delia Scala, Andrea J. Bosic—Average import for the Italian and art spots—90m.—see Mar. 24 issue—(English titles).
DESTINATION MATRIMONY — CD — Eduardo De Filippo, Titina De Filippo, Anna Maria Ferrero—Fair Italian import for the art houses—96m.—see Jan. 27 issue—Leg.: B—(English titles).
FLAMES OF LOVE—ROMD—Lea Padovani, Leonardo Cortese, Sandro Rufini—Sentimental love tale for the Italian spots—82m.—see Dec. 16 issue—Leg.: B—(English titles).
FUGITIVE IN TRIESTE — MD — Jacques Sernas, Massimo Girotti, Doris Duranti—Routine import for the Italian spots—83m.—see Feb. 10 issue—Leg.: B—(English titles).
GENOESE DRAGNET—MD—Charles Rutherford, Lianella Carrell, Cesare Danova—Routine import for Italian spots—106m.—see Feb. 24 issue—(English titles).
GIRLS MARKED DANGER—MD—Silvana Pampanini, Eleonora Rossi Drago, Marc Lawrence—Exploitation import has the angles—70m.—see June 2 issue—Leg.: C—(Dubbed in English).
GOLDEN COACH, THE—D—Anna Magnani, Odoardo Spadaro, Nada Fiorelli—Colorful entry should appeal to the art and specialty spots—105m.—see Jan. 27 issue—(Technicolor)—(English dialogue).
GREATEST LOVE, THE—D—Ingrid Bergman, Alexander Knox, Ettore Giannini—Bergman name will have to make the difference—113m.—see Jan. 27 issue—(English dialogue).
HELL RAIDERS OF THE DEEP—D—Eleonara Rossi Drago, Pierre Cressay, Girolamo Manisco—Exploitable import—93m.—see May 19 issue—Leg.: B—(Dubbed in English).
HIS LAST 12 HOURS—FAN—Jean Gabin, Mariella Lotti, Elena Altieri—Good import for the art houses—89m. see Feb. 24 issue—Leg.: B—(English titles).
LURE OF THE SILA—MD—Silvana Mangana, Amedeo Nazzari, Vittorio Gassman—Routine import has the angles for the selling—74m.—see Jan. 13 issue—Leg.: B—(Dubbed in English).
MELODY OF LOVE—MUCD—Giacomo Randinella, Maria Fiare, Nadia Gray—Pleasant fare for the Italian spots—96m.—see May 5 issue—(English titles).
MY HEART SINGS—CMU—Ferruccio Tagliavani, Franca Marzi, Riccardo Billi—Minor comedy for the Italian and art spots—99m.—see Apr. 7 issue—(English titles).
SECRET ASSIGNMENT—MD—Vivi Gioi, Massimo Serato, Carla Ninchi—Fair spy thriller for the art and Italian spots—116m.—see Apr. 7 issue—(English titles).
SENSUALITA—D—Eleonora Rossi Drago, Amedeo Nazzari, Marcello Mastroianni—Fair import has plenty of exploitation angles—72m.—see May 19 issue—Leg.: C—(Dubbed in English).
TARANTELLA NAPOLETANA—MUC—Clara Bindi, Clara Crispo, Vittorio Crispo—Weak musical for the Italian spots—86m.—see May 19 issue—(Gaevacolor)—(English titles).
TORMENTO—ROMD—Amedeo Nazzari, Yvonne Sanson, Giuditta Rissone—Dreary tale is best for the Italian spots—98m.—see Jan. 13 issue—Leg.: B—(English titles).
WHITE HELL OF PITZ PALU, THE—D—Hans Albers, Adrian Haven, Liselotte Pulver—Routine art house presentation—98m.—see Dec. 16 issue—(Swiss-made)—(Dubbed in English).

TO BE REVIEWED OR IN PRODUCTION

AGAINST THE WALL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English).
AIDA—Sophia Loren, Lois Maxwell, singers and ballet of Rome Opera House—(Ferraniacolor).
CITY STANDS TRIAL—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—105m.
HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).
LOVE IN THE CITY—Documentary love story—(Dubbed in English)—110m.
NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvvette Chauvire—(Pothe Color).
TOO YOUNG FOR LOVE—Marina Vlady, Pierre Michel Beck, Aldo Fabrizi—(Dubbed in English).
VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).
WAYWARD WIFE—Gina Lollobrigida—(Dubbed in English).

Lippert

(1952-53 releases from 5201
1953-54 releases from 5301)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BLACK GLOVE, THE—MYMD—Alex Nicol, Eleanor Summerfield, John Salew—Interesting import for the duallers—84m.—see Mar. 10 issue—(English-made)—(5305).
BLACKOUT—MYMD—Dane Clark, Belinda Lee, Betty Ann Davies—Import is okeh for the lower half—87m.—see Mar. 24 issue—(English-made)—(5309).
COWBOY, THE—DOC—Narrated by Tex Ritter, Bill Conrad, John Dehner, Larry Dobkin—Unusual documentary has plenty of merit—69m.—see Jan. 13 issue—(Eastman Color)—(5308)—(1.85-1).
FANGS OF THE WILD—MD—Charles Chaplin, Jr., Onslow Stevens, Margia Dean—Routine pragrammer for the lower half—71m.—see May 19 issue—(5311)—(1.85-1).
FIGHTING MEN, THE—MD—Rossano Brazzi, Claudine Dupuis, Eduardo Cianelli—Slow moving import for the lower half—63m.—see Jan. 27 issue—(Italian-made)—(Dubbed and narrated in English)—(5222).
HEAT WAVE—MD—Alex Nical, Hillary Brooke, Sidney James—Okeh programmer for the lower half—68m.—see May 19 issue—(English-made)—(5310).
HOLLYWOOD THRILLMAKERS—MD—James Gleason, Bill Henry, Theila Darin—For the lower half—60m.—see Feb. 10 issue—(5321).
LIMPING MAN, THE—MD—Lloyd Bridges, Moira Lister, Alan Wheatley—Okeh for the lower half—76m.—see Jan. 13 issue—(English-made)—(5318).
MONSTER FROM THE OCEAN FLOOR—MD—Anne Kimball, Stuart Wade, Dick Pinner—Okeh for the lower half—64m.—see June 30 issue—(5328).
TERROR STREET—MD—Dan Duryea, Elsy Albin, Ann Gudrun—Import will fit into the lower half—83m. see Jan. 13 issue—(English-made)—(5304) .
WE WANT A CHILD—D—Ib Schonberg, Ruth Breinholm, Jorgen Efenberg—Sex drama should have interest for restricted or segregated audiences—76m.—see May 5 issue—(Swedish-made)—(Dubbed in English)—(5324).
WHITE FIRE—MD—Scott Brady, Mary Castle, John Blythe—Sharply paced import has names to help—82m.—see Jan. 13 issue—(English-made)—(5317).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURE IN RIO—Scott Brady, Raymond Burr, Johanna Matz—(Made in Germany)—(5406).
BIG CHASE, THE—Lon Chaney, Glenn Langan, Adele Jergens—(5327)—60m.
BLACK PIRATES—Anthany Dexter, Lon Chaney, Robert Clarke—(AnscoColor)—(Made in El Salvadar)—(5407).
DEADLY GAME, THE—Lloyd Bridges, Finlay Currie, Simone Silva—(English-made)—(5402).
PAID TO KILL—Dane Clark, Cecile Chevreau—(5326)—(English-made)—70m.
RACE FOR LIFE, A—Richard Conte, Mari Aldon—(English-made)—(5403).
RIVER BEAT—Phyllis Kirk, John Bentley—(5329)—73m.
SIEGE, THE—(Italian-made)—(5323).
SILENT RAIDERS—Richard Bartlett, Earle Lyan, Jeanette Bordeaux—(5404)—65m.
TERROR SHIP—William Lundigan—(5330).
THUNDER PASS—Dane Clark, Dorothy Patrick, Andy Devine—(5405).
UNHOLY FOUR, THE—Paulette Goddard—(5401).

Metro

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

EXECUTIVE SUITE—D—William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch—High rating—104m.—see Feb. 24 issue—(423)—(1.75-1).
FLAME AND THE FLESH—D—Lana Turner, Pier Angeli, Carlos Thompson—Name draw will have to make the difference—104m.—see May 5 issue—Leg.: B—(Technicalor)—(Made in Italy)—(421)—(1.75-1).
GIVE A GIRL A BREAK—CMU—Marge and Gower Champion, Debbie Reynolds—Minor musical will fit into the duallers—82m.—see Dec. 16 issue—(Technicolor)—(412)—(SS).
GONE WITH THE WIND—D—Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard—Reissue should have wide appeal—222m.—see June 2 issue—(Technicolor)—(430)—(1.75-1)—(SS).
GREAT DIAMOND ROBBERY, THE—C—Red Skelton, Cara Williams, James Whitmore—Skelton starrer will fit into the lower half—69m.—see Dec. 16 issue—(414)—(1.75-1).
GYPSY COLT—D—Donna Corcoran, Ward Bond, Frances Dee—Programmer is best suited for young people, family trade—72m.—see Feb. 10 issue—(Ansco Color)—(Print by Technicolor)—(419)—(1.75-1).
HER TWELVE MEN—CD—Greer Garson, Robert Ryan, Barry Sullivan—Heart warming comedy drama deserves the best selling attention—91m.—see June 30 issue—(AnscoColor)—(Print by Technicolor)—(429)—(1.75-1).
JULIUS CAESAR—D—Marlon Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr—High rating, meritorious offering—121m.—see June 17 issue—(422)—(SS).
KNIGHTS OF THE ROUND TABLE—COSD—Robert Taylor, Ava Gardner, Mel Ferrer—Impressive CinemaScope production is headed for the better money—115m.—see Dec. 30 issue—(Eastman Color)—(CinemaScope)—(Made in England)—(413).
LONG, LONG TRAILER, THE—C—Lucille Ball, Desi Arnaz, Marjorie Main—Highly amusing comedy should be aided by stars' TV draw—96m.—see Jan. 13 issue—(Ansco Color)—(Print by Technicolor)—(416)—(1.75-1)—(SS).
MEN OF THE FIGHTING LADY—DOCD—Van Johnson, Walter Pidgeon, Louis Calhern—Well-made all-male war film shapes up as an exploitable opportunity—80m.—see May 19 issue—(Ansco Color)—(Print by Technicolor)—(425)—(1.75-1).
PRISONER OF WAR—D—Donald Reagan, Steve Forrest, Dewey Martin—Grim war tale can stand plenty of selling—81m.—see Apr. 7 issue—(427)—(1.75-1).
QUO VADIS—HISD—Robert Taylor, Deborah Kerr, Lea Genn—High rating—168m.—see Dec. 16 issue—(Technicolor)—(Made in Italy)—(411)—(1.75-1).
RHAPSODY—D—Elizabeth Taylor, Vittorio Gassman, John Ericson—Women's draw, plus musical appeal, should make the difference—115m.—see Feb. 24 issue—Leg.: B—(Technicolor)—(420)—(1.75-1).
ROSE MARIE—ROMMDMU—Ann Blyth, Howard Keel, Fernando Lamas—CinemaScope musical drama packs plenty of entertainment—104m.—see Mar. 10 issue—(EastmanColor)—(CinemaScope)—(418).
SAADIA—MD—Cornel Wilde, Mel Ferrer, Rita Gam—Name values should be factor in the selling—87m.—see Jan. 13 issue—(Technicolor)—(Made in French Morocco—(415)—(1.66-1)—(SS).
SEVEN BRIDES FOR SEVEN BROTHERS—CMU—Howard Keel, Jeff Edwards, Jane Powell—Highly entertaining—103m.—see June 16 issue—(AnscoColor)—(CinemaScope)—(426).
STUDENT PRINCE, THE—MU—Ann Blyth, Edmund Purdom, John Ericson—Names will help entertaining musical—107m.—see June 2 issue—(Ansco Color)—(CinemaScope)—(424).
TENNESSEE CHAMP—CD—Shelley Winters, Keenan Wynn, Dewey Martin—Pleasing entry for the small towns and neighborhoods—73m.—see Feb. 24 issue—Leg.: B—(Ansco-Color)—(Print by Technicolor)—(417)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

ATHENA—Jane Powell, Debbie Reynolds, Vic Damone—(Technicolar).
BEAU BRUMMEL—Stewart Granger, Elizabeth Taylor—(Color)—(Made in England).
BETRAYED—Clark Gable, Lana Turner, Victor Mature—(Eastman Color)—(428)—(1.75-1)—(SS).
BIG MIKE—Gig Young, Jane Greer, Robert Horton.
BRIGADOON—Gene Kelly, Cyd Charisse—(Ansco Color)—(CinemaScope).
COBWEB, THE—Lana Turner, Robert Taylor, Grace Kelly.
CREST OF THE WAVE—Gene Kelly, Jeff Richards—(Made in England).
DEEP IN MY HEART—Jose Ferrer, Merle Oberon, Doe Avedon—(Technicalor).
GLASS SLIPPER, THE—Leslie Caron, Michael Wilding, Ballets de Paris—(Eastman Color).

GREEN FIRE—Stewart Granger, Grace Kelly, Paul Douglas—(Color)—(Print by Technicolor)—(CinemaScope)—(Made in Columbia).
HIT THE DECK—Jane Powell, Debbie Reynolds, Vic Damone—(Color)—(CinemaScope).
INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Sadler's Wells Ballet, Tamara Toumanava—(Technicolor)—(Made in England).
JUPITER'S DARLING—Esther Williams, Howard Keel, George Sanders—(Eastman Color)—(CinemaScope).
LAST TIME I SAW PARIS, THE—Elizabeth Taylor, Van Johnson, Donna Reed—(Technicolor).
MANY RIVERS TO CROSS—Robert Taylor, Eleanor Parker, Victor McLaglen—(Eastman Color)—(Print by Technicolor)—(CinemaScope).
PRODIGAL, THE—Lana Turner, Edmund Purdom, Taina Eig—(Color)—(CinemaScope).
ROGUE COP—Robert Taylor, Janet Leigh, George Raft.
VALLEY OF THE KINGS—Robert Taylor, Eleanor Parker, Carlos Thompson—(Eastman Color)—(Print by Technicolor)—(Made in Egypt)—(1.75-1)—(SS).

Paramount

(1952-53 releases from 5200
1953-54 releases from 5300)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

ABOUT MRS. LESLIE—D—Shirley Booth, Robert Ryan, Marjie Millar—Star draw should make the difference—104m.—see May 5 issue—Leg.: B—(5321).
ALASKA SEAS—MD—Robert Ryan, Jan Sterling, Brian Keith—Routine meller may be aided by names—78m.—see Jan. 27 issue—(5313).
CASANOVA'S BIG NIGHT—COSF—Bob Hope, Joan Fontaine, Basil Rathbone—Better than average Hope starrer—86m.—see Mar. 10 issue—(Technicolor)—(5316).
ELEPHANT WALK—D—Elizabeth Taylor, Dana Andrews, Peter Finch—Distinguished film deserves plenty of attention—103m.—see Apr. 7 issue—(Technicolor)—(Partly made in Ceylon)—(5317).
GREATEST SHOW ON EARTH, THE—D—Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, James Stewart, Gloria Grahame—Reissue of circus drama has the angles—151m.—see June 2 issue—(Technicolor)—(5325).
JIVARO—MD—Fernando Lamos, Rhonda Fleming, Brian Keith—Fair meller—91m.—see Jan. 27 issue—(Technicolor)—(2-D and 3-D)—(5311).
KNOCK ON WOOD—F—Danny Kaye, Mai Zetterling, Torin Thatcher—High rating Kaye starrer—103m.—see Apr. 7 issue—(Technicolor)—(SS)—(5319).
LIVING IT UP—MUC—Dean Martin, Jerry Lewis, Janet Leigh—High rating comedy—95m.—see May 5 issue—(Technicolor)—(5320).
NAKED JUNGLE, THE—MD—Eleanor Parker, Charlton Heston, Abraham Sofaer—Tense meller is loaded with selling angles—95m.—see Feb. 24 issue—(Technicolor)—(5315).
RED GARTERS—WMU—Rosemary Clooney, Jack Carson, Guy Mitchell—Different type musical western will need plenty of help—91m.—see Feb. 10 issue—Leg.: B—(Technicolor)—(5314).
SECRET OF THE INCAS—MD—Charlton Heston, Robert Young, Nicole Maurey—Interesting adventure programmer—101m.—see June 2 issue—Leg.: B—(Technicolor)—(5318).

TO BE REVIEWED OR IN PRODUCTION

BLUE HORIZONS—Fred MacMurray, Charlton Heston, Donna Reed—(Technicolor)—(VistaVision).
BRIDGES AT TOKO-RI—William Holden, Frederic March, Grace Kelly, Mickey Rooney—(Technicolor).
CONQUEST OF SPACE—Eric Fleming, William Redfield, Georgiann Johnson—(Technicolor).
COUNTRY GIRL, THE—Bing Crosby, William Holden, Grace Kelly.
LOVE IS A WEAPON—John Payne, Mary Murphy—(Technicolor)—(VistaVision).
MAMBO—Silvana Mangano, Shelley Winters, Vittorio Gassman—(Made in Italy).
REAR WINDOW—James Stewart, Grace Kelly, Wendell Corey—(Technicolor).
RUN FOR COVER—James Cagney, John Derek, Viveca Lindfors—(Technicolor)—(VistaVision).
SABRINA—William Holden, Humphrey Bogart, Audrey Hepburn—Leg.: B.
STRATEGIC AIR COMMAND—James Stewart, June Allyson—(Technicolor)—(VistaVision).
3 RING CIRCUS—Dean Martin, Jerry Lewis, Zsa Zsa Gabor—(Technicolor)—(VistaVision).
TO CATCH A THIEF—Gary Grant, Grace Kelly—(Technicolor)—(VistaVision)—(Made in France).
ULYSSES—Kirk Douglas, Silvana Mangano, Anthony Quinn—(Technicolor)—(Made in Europe).
WE'RE NO ANGELS—Humphry Bogart, Aldo Ray, Joan Bennett—(Technicolor)—(VistaVision).
WHITE CHRISTMAS—Bing Crosby, Danny Kaye, Rosemary Clooney—(Technicolar)—(VistaVision).

RKO

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BADMAN'S TERRITORY—W—Randolph Scott, Ann Richards, George "Gabby" Hayes—Scott name should help reissue—98m.—see May 5 issue—(476).
BEST YEARS OF OUR LIVES, THE—D—Myrna Loy, Frederic March, Dana Andrews—Reissue retains plenty of timeliness—170m.—see Dec. 30 issue—(452)—(1.75-1).
CARNIVAL STORY—MD—Anne Baxter, Steve Cochran, Lyle Bettger—Colorful meller is packed with selling angles—94m.—see Mar. 24 issue—Leg.: B—(Agfa Color)—(Print by Technicolor)—(Made in Germany)—(412)—(1.75-1).
DANGEROUS MISSION—MD—Victor Mature, Piper Laurie, Vincent Price—Fair programmer—75m.—see Mar. 10 issue—(Technicolor)—(3-D—410)—(2-D—430)—(1.75-1).
ENCHANTED COTTAGE, THE—D—Robert Young, Dorothy McGuire, Herbert Marshall—Reissue has names to appeal to women—91m.—see Mar. 10 issue—(472).
FRENCH LINE, THE—CMU—Jane Russell, Gilbert Roland, Arthur Hunnicutt—Exploitation angles should be an important factor in the selling—102m.—see Jan. 13 issue—Leg.: C—(Technicolor)—(3-D—407)—(2-D—437)—(1.75-1).
GUNGA DIN—MD—Cary Grant, Douglas Fairbanks, Jr., Joan Fontaine—Reissue has names to sell—117m.—see June 30 issue—(479).
HANS CHRISTIAN ANDERSEN—DMU—Danny Kaye, Farley Granger, Jeanmaire—Star value will make the difference in general release—111m.—see June 2 issue—(Technicolor)—(551).
KILLERS FROM SPACE—SFD—Peter Graves, James Seay, Barbara Bestar—Science-fiction entry will fit into the lower half—71m.—see Feb. 10 issue—(409)—(1.85-1).
LOST PATROL, THE—MD—Victor McLaglen, Boris Karloff, Wallace Ford—Reissue has the angles—73m.—see June 30 issue—(480).
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—Cary Grant, Myrna Loy, Melvyn Douglas—Names should help reissue—93m.—see Apr. 7 issue—(473).
PETER PAN—CAR—Voices of Bobby Driscoll, Kathryn Beaumont, Hans Conreid—High rating Disney—77m.—see Mar. 10 issue—(Technicolor)—(492).
PINOCCHIO—CAR—Disney cartoon reissue has the angles—87m.—see Mar. 10 issue—(Technicolor)—(493).
RACHEL AND THE STRANGER—DMU—Loretta Young, William Holden, Robert Mitchum—Reissue has the names to help—79m.—see Jan. 27 issue—(469).
SAINT'S GIRL FRIDAY, THE—MD—Louis Hayward, Naomi Chance, Sidney Tafler—Import will fit into the lower half—68m.—see Mar. 24 issue—Leg.: B—(English-made)—(411).
SEA AROUND US, THE—DOC—High rating documentary—61m.—see Mar. 10 issue—(Technicolor)—(403).
SHE COULDN'T SAY NO—C—Robert Mitchum, Jean Simmons, Arthur Hunnicut—Pleasing comedy—89m.—see Jan. 27 issue—(408)—(1.75-1).
SILVER LODE—OMD—John Payne, Lizabeth Scott, Dan Duryea—Standard outdoor show—80m.—see May 19 issue—(Technicolor)—(413).
SINS OF ROME—MD—Ludmilla Tcherina, Massimo Girotti, Gianna Maria Canale—Import has the angles for selling—75m.—see June 30 issue—Leg: B—(Italian-made)—(Dubbed in English)—(414).
SPANISH MAIN, THE—MD—Maureen O'Hara, Paul Henreid, Walter Slezak—Reissue has the names to help 100m.—see May 5 issue—(Technicolor)—(475).
STATION WEST—W—Dick Powell, Jane Greer, Agnes Moorehead—Names should help reissue—92m.—see June 2 issue—(478).
SUSAN SLEPT HERE—C—Dick Powell, Debbie Reynolds, Anne Francis—Pleasant entertainment will depend on name draw—97m.—see July 14 issue—(Technicolor).
TALL IN THE SADDLE—W—John Wayne, Ella Raines, George "Gabby" Hayes—Reissue has Wayne nome to help—88m.—see Mar. 10 issue—(471).
THEY WON'T BELIEVE ME—D—Robert Young, Susan Hayward, Jane Greer—Reissue has the nomes to help—94m.—see Apr. 7 issue—(474).
THING FROM ANOTHER WORLD, THE—SFD—Margaret Sheridon, Kenneth Tobey, Robert Cornthwaite—Science fiction reissue offers exploitation possibilities—86m.—see June 2 issue—(477).
VALLEY OF THE SUN—W—Lucille Ball, James Craig, Dean Jagger—Reissue has the names to help—78m.—see Jan. 27 issue—(470).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN ADVENTURE—Documentary—(Color).
AMERICANO, THE—Glenn Ford, Cesar Romero, Ursula Thiess.
BIG RAINBOW, THE—Jane Russell, Richard Egan, Gilbert Roland—(Technicolor).
CONQUEROR, THE—John Wayne, Susan Hayward—(Color)—(CinemaScope).
GIRL RUSH—Rosalind Russell—(Technicolor).
HEAVY WATER—Documentary on World War II—(Norwegian-made).
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor).
NIGHT WITHOUT END—Linda Darnell, Dan Duryea, Faith Domergue—(Eastman Color).
PASSION—Cornel Wilde, Yvonne DeCarlo (Technicolor)—(SuperScope).
SINS OF ROME—Massimo Girotti, Ludmilla Tcherina, Yves Vincent—(Italian-made)—(Dubbed in English)—(414)—Leg.: B—72m.
SON OF SINBAD—Dale Robertson, Sally Forrest, Vincent Price, Lili St. Cyr—(Technicolor)—(2-D and 3-D)—(1.75-1).

Republic

(1952-53 releases from 5201; 1953-54 releases from 5301)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

GERALDINE—MUC—John Carroll, Mala Powers, Jim Backus—Pleasant musical—90m.—see Dec. 16 issue—(5302).
HELL'S HALF ACRE—MD—Wendell Corey, Evelyn Keyes, Elsa Lanchester—Okeh meladrama has names to help 91m.—see Feb. 10 issue—Leg.: B—(Made in Hawaii)—(5304).
JOHNNY GUITAR—ODMU—Joan Crawford, Sterling Hayden, Mercedes McCambridge—Crawford draw will be the most important factor in the selling—110m.—see May 5 issue—(Trucolor)—(5307).
JUBILEE TRAIL—ODMU—Vera Ralston, Joan Leslie, Forrest Tucker—Lovishly produced outdoor drama has the angles—103m.—see Jan. 27 issue—(Trucolor by Consolidated)—(5303).
LAUGHING ANNE—MD—Wendell Corey, Margaret Lockwood, Forrest Tucker—Interesting melodrama has the angles—90m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in England)—(5305).
MAKE HASTE TO LIVE—D—Dorothy McGuire, Stephen McNally, Mary Murphy—Suspenseful drama has names to help—90m.—see Apr. 7 issue—(5306).
OUTCAST, THE—OD—John Derek, Joan Evans, Jim Davis—Okeh outdoor shaw—90m.—see June 30 issue—(Trucolor)—(5308).
PHANTOM STALLION—W—Rex Allen, Slim Pickens, Carla Balenda—Routine series entry—54m.—see Apr. 21 issue—(5331).
RED RIVER SHORE—W—Rex Allen, Slim Pickens, Lyn Thomas—Okeh series entry—54m.—see Dec. 30 issue (5234).
SAVAGE FRONTIER—W—Allan "Rocky" Lane, Eddy Waller, Dorothy Patrick—Routine series entry—54m.—see June 3 issue—(5242).
UNTAMED HEIRESS—C—Judy Canova, Donald "Red" Barry, George Cleveland—Far the lower half—70m.—see May 5 issue—(5325).

TO BE REVIEWED OR IN PRODUCTION

ATOMIC KID, THE—Mickey Rooney, Elaine Davis, Robert Strauss.
CAROLINE CANNONBALL—Judy Canova.
SHANGHAI STORY, THE—Edmond O'Brien, Ruth Roman.
TOBOR, THE GREAT—Charles Drake, Karen Booth, Arthur Shields—70m.
TROUBLE IN THE GLEN—Margaret Lockwood, Orson Welles, Forrest Tucker—(Trucolor)—(English-made).

20th Century-Fox

(1953 releases from 301; 1954 releases from 401)

BENEATH THE 12-MILE REEF—MD—Robert Wagner, Terry Moore, Gilbert Roland—CinemaScope enhances colorful tale af spange fishermen—102m.—see Dec. 30 issue—(Technicolor)—(CinemaScope)—(337).
CRY OF THE CITY—MYMD—Victor Mature, Richard Conte, Shelley Winters—Reissue has names to help—95m.—see Mar. 24 issue—(441).
DEMETRIUS AND THE GLADIATORS—MD—Victor Mature, Susan Hayward, Michael Rennie—Highly entertaining sequel to "The Robe"—101m.—see June 16 issue—(Technicolor)—(CinemaScope)—(415).
GORILLA AT LARGE—MYMD—Cameron Mitchell, Anne Bancroft, Lee J. Cobb—Exploitable programmer—84m.—see May 5 issue—Leg.: B—(Technicolor)—(3-D and 2-D)—(406).
HELL AND HIGH WATER—AD—Richard Widmark, Bella Darvi, Victor Francen—Melodromatic sea story is headed for the better money—103m.—see Feb. 10 issue—(Technicolor-DeLuxe)—(CinemaScope)—(403).
KEYS OF THE KINGDOM, THE—D—Gregory Peck, Thomas Mitchell, Rosa Stradner—Names should help reissue—137m.—see Dec. 16 issue—(358).
KING OF THE KHYBER RIFLES—MD—Tyrone Power, Terry Moore, Michael Rennie—Should register in the better grosses—100m.—see Dec. 30 issue—(Technicolor-DeLuxe)—(CinemaScope)—(401).
MAN CRAZY—MD—Neville Brand, Christine White, Irene Anders—For the lower half—79m.—see Dec. 30 issue—Leg.: B—(339).
MAN IN THE ATTIC—MD—Jack Palance, Constance Smith, Byron Palmer—Tense program melodrama—82m.—see Dec. 30 issue—Leg.: B—(340).
NEW FACES—MUC—Ronny Graham, Eartha Kitt, Robert Clary—Entertaining musical revue should benefit from CinemaScope—98m.—see Feb. 24 issue—Leg.: B—(Color)—(CinemaScope)—(409).
NIGHT PEOPLE—MD—Gregory Peck, Broderick Crawford, Rita Gam—Suspensive meller has the names to help—93m.—see Mar. 24 issue—(Technicolor)—(Made in Germany)—(CinemaScope)—(407).
ORCHESTRA WIVES—MUCD—Glenn Miller and Orchestra, George Montgomery, Ann Rutherford—Reissue has the names to help—98m.—see May 5 issue—(445).
PRINCE VALIANT—COSMD—James Mason, Janet Leigh, Robert Wagner—Entertaining CinemaScope entry should land in the better money—100m.—see Apr. 7 issue—(Technicolor-DeLuxe)—(CinemaScope)—(411).
PRINCESS OF THE NILE—COSMD—Debra Paget, Jeffrey Hunter, Michael Rennie—Costume pragrammer will fit into the duallers—71m.—see June 16 issue—(Technicolor)—(414).
RACING BLOOD—ACD—Bill Williams, Jean Porter, Jimmy Boyd—Pleasant racing show for the lower half—76m.—see Mar. 24 issue—(SupercineColor)—(410).
RIDERS OF THE PURPLE SAGE—W—George Montgomery, Lynne Roberts, Mary Howard—Outdoar reissue may be helped by names—56m.—see Mar. 24 issue—(443).
RIVER OF NO RETURN—OACD—Robert Mitchum, Marilyn Monroe, Rory Calhoun—Name draw will make the difference—91m.—see May 5 issue—Leg.: B—(Technicolor)—(CinemaScope)—(405).
ROCKET MAN, THE—CD—Charles Coburn, Spring Byington, George Winslow—Okeh programmer for the duallers—79m.—see May 5 issue—(412).
ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP, THE—DOC—Well-made documentary—96m.—see June 30 issue—(Eastman Color)—(CinemaScope)—(English-made)—(418).
SCUDDA-HOO! SCUDDA-HAY!—D—June Haver, Lon McCallister, Walter Brennan—Reissue has names to help—95m.—see Mar. 24 issue—(440).
SIEGE AT RED RIVER, THE—OD—Van Johnson, Joanne Dru, Richard Boone—Cavalry vs. Indians show should have usual appeal in action spots—86m.—see Apr. 7 issue—(Technicolor)—(404).
STREET WITH NO NAME, THE—MD—Mark Stevens, Richard Widmark, Barbara Lawrence—Reissue has the names to help—91m.—see Mar. 24 issue—(442).
SUN VALLEY SERENADE—MUC—Sonja Henie, John Payne, Glenn Miller—Reissue has the names and angles—86m.—see May 5 issue—(446).

THREE COINS IN THE FOUNTAIN—ROMD—Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara—Good romantic drama—101m.—see May 19 issue—(Made in Italy)—(Color by DeLuxe)—(CinemaScope)—(413).

THREE YOUNG TEXANS—W—Mitzi Gaynor, Keefe Brasselle, Jeffrey Hunter—Interesting western—78m.—see Jan. 27 issue—(Technicolor)—(402).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF HAJJI BABA—John Derek, Elaine Stewart, Amanda Blake—(Color)—(CinemaScope).

BLACK WIDOW—Ginger Rogers, Van Heflin, Gene Tierney—(Technicolor)—(CinemaScope).

BROKEN LANCE—Spencer Tracy, Richard Widmark, Katy Jurado, Robert Wagner, Jean Peters—(Color by DeLuxe)—(CinemaScope).

CARMEN JONES—Dorothy Dandridge, Pearl Bailey, Harry Belafonte—(Technicolor)—(CinemaScope).

DESIREE—Marlon Brando, Jean Simmons, Merle Oberon—(Color)—(CinemaScope).

EGYPTIAN, THE—Edmund Purdom, Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi—(Technicolor)—(CinemaScope).

GAMBLER FROM NATCHEZ, THE—Dale Robertson, Debra Paget, Kevin McCarthy—(Technicolor)—(417).

GARDEN OF EVIL—Gary Cooper, Susan Hayward, Richard Widmark—(Technicolor)—(CinemaScope)—(416)—(Made in Mexico).

LIFE IN THE BALANCE, A—Ricardo Montalban, Anne Bancroft—(Made in Mexico).

RAID, THE—Van Heflin, Anne Bancroft, Richard Boone—(Technicolor)—(408).

THERE'S NO BUSINESS LIKE SHOW BUSINESS—Ethel Merman, Dan Dailey, Marilyn Monroe, Donald O'Connor, Mitzi Gaynor, Johnnie Ray—(Color)—(CinemaScope).

WHITE FEATHER—Robert Wagner, Virginia Leith, Dale Robertson—(Color)—(CinemaScope).

WOMAN'S WORLD—Clifton Webb, Fred MacMurray, June Allyson, Cornel Wilde, Van Heflin, Gloria Grahame—(Color by DeLuxe)—(CinemaScope).

United Artists

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

ACT OF LOVE—ROMD—Kirk Douglas, Dany Robin, Robert Strauss—Well-made entry is best for the class and specialty spots—108m.—see Dec. 30 issue—Leg.: B—(Made in France)—(Litvak).

ADVENTURES OF ROBINSON CRUSOE—AD—Dan O'Herlihy, James Fernandez, Felipe De Alba—Picturization of classic should have best appeal in art spots and kid audiences—90m.—see June 16 issue—(Pathe Color)—(Made in Mexico)—(Dancigers-Ehrlich)—(2-1).

ALGIERS—D—Charles Boyer, Hedy Lamarr, Sigrid Gurie—Reissue has the names to help—76m.—see Dec. 30 issue—(Wanger).

APACHE—MD—Burt Lancaster, Jean Peters, John McIntyre—Star values will help above average Indians vs. cavalry melodrama—87m.—see July 14 issue—(Technicolor)—(Hecht-Lancaster)—(1.85-1).

BEACHHEAD—MD—Tony Curtis, Frank Lovejoy, Mary Murphy—Good action programmer—89m.—see Feb. 10 issue—(Pathe Color)—(Print by Technicolor)—(Schenck)—(1.85-1).

BEAT THE DEVIL—D—Humphrey Bogart, Jennifer Jones, Gina Lollobrigida—Name draw will have to make the difference—92m.—see Mar. 10 issue—Leg.: B—(Made in Europe)—(Santana-Romulus)—(1.75.1).

BEAUTIES OF THE NIGHT, THE—CDFAN—Gerard Phllipe, Martine Carol, Gina Lollobrigida—Amusing import for the art houses—84m.—see Apr. 7 issue—Leg.: B—(French-made)—(English titles)—(Lopert).

CAPTAIN KIDD AND THE SLAVE GIRL—MD—Anthony Dexter, Eva Gabor, Alan Hale, Jr.—For the lower half—83m.—see June 2 issue—Leg.: B—(Color)—(Wisberg-Pollexfen).

CHALLENGE THE WILD—DOC—George and Sheila Graham—For the lower half and art spots—69m.—see June 16 issue—(Color)—(Graham)—(1.66-1).

CHAMPION—MD—Kirk Douglas, Marilyn Maxwell, Arthur Kennedy—Name strength should help reissue—99m.—(see Apr. 21 issue)—(Kramer).

CONQUEST OF EVEREST, THE—DOC—Interesting mountain climbing documentary is best for the class and art spots—79m.—see Dec. 16 issue—(Technicolor)—(English-made)—(Countryman).

DRAGON'S GOLD—MD—John Archer, Hillary Brooke, Noel Cravath—Routine programmer for the lower half—70m.—see Feb. 10 issue—(Wisberg-Pollexfen)—(1.75-1).

GOLDEN MASK, THE—MD—Van Heflin, Wanda Hendrix, Eric Portman—Interesting import has names to help—87m.—see Mar. 10 issue—(Technicolor)—(English-made)—(Mayflower).

GO, MAN, GO!—D—Dane Clark, Pat Breslin, Sidney Poitier—Interesting sports entry—82m.—see Jan. 27 issue—(Leader)—(1.66.1).

GOG—SFMD—Richard Egan, Constance Dowling, Herbert Marshall—Programmer for the duallers—85m.—see June 16 issue—(Eastman Color)—(3-D and 2-D)—(Tors)—(1.85-1).

HEIDI—D—Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth—High rating children's show—98m.—see Jan. 13 issue—(European-made)—(Dubbed in English)—(Wechsler).

HOBSON'S CHOICE—C—Charles Laughton, John Mills, Brenda de Banzie—Laughton's name should aid in the selling—107m.—see June 2 issue—(English-made)—(London)—(1.85-1).

HOME OF THE BRAVE—D—Douglas Dick, Steve Brodie, Jeff Corey—Relssue may have some appeal on war angles—85m.—see Apr. 21 issue—(Kramer).

KIDNAPPERS, THE (Little Kidnappers, The)—D—Duncan Macrae, Jean Anderson, Adrienne Corri—Heartwarming story should appeal to the art spots—93m.—see June 16 issue—(English-made)—(Rank).

LONE GUN, THE—W—George Montgomery, Dorothy Malone, Frank Faylen—Fair western—73m.—see Apr. 7 issue—(Color by Color Corporation)—(Superior)—(1.66-1).

LITTLE KIDNAPPERS, THE—see Kidnappers, The.

LONG WAIT, THE—MYMD—Anthony Quinn, Charles Coburn, Peggie Castle—Interesting meller—93m.—see May 5 issue—Leg.: B—(Saville)—(1.75-1).

MAN IN HIDING—MD—Paul Henreid, Lois Maxwell, Kieron Moore—Okeh import for the duallers—79m.—see Nov. 18 issue—Leg.: B—(English-made)—(Paal).

MAN WITH A MILLION—C—Gregory Peck, Jane Griffiths, Ronald Squire—Names should help amusing comedy—90m.—see June 2 issue—(Technicolor)—(English-made)—(Rank).

MOON IS BLUE, THE—CD—William Holden, David Niven, Maggie McNamara—Well-made picturization of adult hit play—99m.—see June 3 issue—Leg.: C—(Preminger-Herbert).

OVERLAND PACIFIC—MD—Jack Mahoney, Peggie Castle, Adele Jergens—Routine programmer for the lower half—72m.—see Feb. 10 issue—(Color)—(Small)—(1.75.1).

PERSONAL AFFAIR—D—Gene Tierney, Leo Genn, Glynis Johns—Interesting import—82m.—see Jan. 13 issue—(English-made)—(Darnborough).

QUEEN'S ROYAL TOUR, A—DOC—Record of royal tour is best for the art houses—84m.—see Mar. 24 issue—(Eastman Color)—(English-made)—(Rank).

RETURN TO TREASURE ISLAND—AD—Tab Hunter, Dawn Addams, Porter Hall—For the lower half—75m.—see June 30 issue—(Pathecolor)—(Small)—(1.75-1).

RIDERS TO THE STARS—SFD—William Lundigan, Herbert Marshall, Martha Hyer—Satisfactory science fiction show—81m.—see Jan. 27 issue—(Color)—(Tors)—(1.85-1.).

SCARLET SPEAR, THE—MD—John Bentley, Martha Hyer, Morasi—Programmer will fit into the lower half—78m.—see Mar. 24 issue—(Technicolor)—(Made in Africa)—(Present-Day)—(1.66-1).

SOUTHWEST PASSAGE—OD—John Ireland, Joanne Dru, Rod Cameron—Okeh outdoor show—75m.—see Apr. 21 issue—(Pathe Color)—3-D and 2-D)—(Small)—(1.66-1).

TOP BANANA—F—Phil Silvers, Rose Marie, Danny Scholl—Hilarious farce has the angles—100m.—see Jan. 27 issue—Leg.: B—(Color)—(Popkin)—(1.85-1).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).

WHITE MANE—NOV—With Alain Emery; narrated by Frank Silvera—High rating for the art and specialty spots—40m.—see Jan. 13 issue—(Color)—(French-made)—(English narration)—(Snyder).

WITNESS TO MURDER—MD—Barbara Stanwyck, George Sanders, Gary Merrill—Okeh suspense meller has stars to help—81m.—see Apr. 21 issue—(Erskine)—(1.85-1).

YELLOW TOMAHAWK—MD—Rory Calhoun, Peggie Castle, Noah Beery—Okeh for the duallers—82m.—see May 19 issue—(Color)—(Schenck-Koch)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

BAREFOOT CONTESSA, THE—Humphrey Bogart, Ava Gardner, Edmond O'Brien—(Technicolor)—(Made in Italy)—(Figaro).

BEACHCOMBER, THE—Robert Newton, Glynis Johns, Donald Sinden—(Technicolor)—(Rank)—(English-made).

BLACK TUESDAY—Edward G. Robinson—(Goldstein).

CROSSED SWORDS—Errol Flynn, Gina Lollobrigida—(Pathecolor)—(Made in Italy)—(Mahon and Vassarotti)—(1.75-1).

DIAMOND WIZARD, THE—Dennis O'Keefe, Louis Hayward, Margaret Sheridan—(3-D)—(Pallos(—(1.66-1).

DOWN THREE DARK STREETS—Broderick Crawford, Ruth Roman—(Gardner-Levey).

FIREBIRD, THE—Ellen Rasch, international ballet and opera cast—(Lesser)—(Color).

GABRIEL HORN, THE—Burt Lancaster, Dianne Foster—(Technicolor)—(Hecht-Lancaster).

JESSE JAMES' WOMEN—Peggie Castle, Jack Beutel, Don "Red" Barry—(Technicolor)—(Panorama).

KHYBER PATROL—Richard Egan, Dawn Addams—(Color)—(World)—(1.75-1).

LAWLESS RIDER, THE—Johnny Carpenter, Frankie Darro, Douglas Dumbrille—(Carpenter).

MALTA STORY—Alec Guinness, Jack Hawkins, Muriel Pavlow—(English-made)—(Rank).

NIGHT OF THE HUNTER, THE—Robert Mitchum—(Gregory).

OPERATION AIR RESCUE—Richard Egan—(Tors).

OPERATION MANHUNT—Harry Townes, Irja Jensen—(Made in Canada)—(Feldkamp).

OTHELLO—Orson Welles, Michael MacLiammoir, Suzanne Cloutier—(Made in Europe)—(Mercury).

PURPLE PLAIN, THE—Gregory Peck, Win Min Than—(Made in Ceylon)—(Technicolor)—(Bryan).

RING AROUND SATURN—electrically animated puppets—(Eastman Color)—(3-D)—(Nassour).

ROMEO AND JULIET—Laurence Harvey, Susan Shentall, Flora Robson—(Technicolor)—(English-made)—(Made in Italy)—(Rank).

SHIELD FOR MURDER—Edmond O'Brien, Marla English—(Schenck-Koch).

SITTING BULL—Dale Robertson, J. Carrol Naish, Mary Murphy—(Color)—(CinemaScope)—(Frank).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STORY OF WILLIAM TELL, THE—Errol Flynn, Bruce Cabot, Antonella Lualdi—(Pathecolor)—(Made in Europe)—(CinemaScope)—(Mahon).

SUDDENLY—Frank Sinatra, Sterling Hayden, Nancy Gates—(Bassler).

TIGER AND THE FLAME, THE—Sobrab M. Modi, Mehtab—(Technicolor)—(Indian-made)—(Modi).

TWIST OF FATE—Ginger Rogers, Jacques Bergerac—(Made in France and England)—(Setton)—(1.85-1).

VERA CRUZ—Gary Cooper, Burt Lancaster, Denise Darcel—(Hecht-Lancaster)—(Made in Mexico)—(Technicolor).

WHITE ORCHID, THE—William Lundigan, Peggie Castle—(Color)—(Le Borg).

Universal-International

(1952-53 releases from 301;
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

ALWAYS A BRIDE—C—Peggy Cummins, Terence Morgan, Ronald Squire—Amusing import for the art and class spots—83m.—see June 16 issue—(English-made)—(Rank).

BLACK HORSE CANYON—OD—Joel McCrea, Mari Blanchard, Race Gentry—Good outdoor film—81½m. see June 2 issue—(Technicolor)—(423)—(2-1).

BORDER RIVER—OD—Joel McCrea, Yvonne De Carlo, Pedro Armendariz—Fair outdoor show—80m.—see Jan. 13 issue—(Technicolor)—(409)—(2-1).

BOTH SIDES OF THE LAW—D—Peggy Cummins, Terence Morgan, Anne Crawford—Well-made import—93½m.—see Jan. 13 issue—(English-made)—(482).

CREATURE FROM THE BLACK LAGOON—SFD—Richard Carlson, Julia Adams, Richard Denning—Well-paced science fiction thriller—79m.—see Feb. 24 issue—(2-D—416)—(3-D—415)—(1.85-1).

DRUMS ACROSS THE RIVER—OD—Audie Murphy, Lisa Gaye, Lyle Bettger—Standard outdoor show—78m.—see May 19 issue—(Technicolor)—(422)—(2-1).

EGG AND I, THE—C—Claudette Colbert, Fred MacMurray, Marjorie Main—Reissue has the names and angles—108m.—see June 2 issue—(426).

FIREMAN, SAVE MY CHILD—F—Spike Jones and the City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens—Zany novelty has laughs and corraball humor—80m.—see May 5 issue—(421)—(1.85-1).

GLENN MILLER STORY, THE—BIDMU—James Stewart, June Allyson, Charles Drake—High rating—116m.—see Jan. 13 issue—(Technicolor)—(412)—(2-1)—(SS).

HAMLET—D—Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons—Reissue of Shakespeare classic should have appeal for art spots—153m.—see Jan. 13 issue (English-made).

JOHNNY DARK—ACD—Tony Curtis, Piper Laurie, Don Taylor—Names should help standard auto racing film—85m.—see June 2 issue—(Technicolor)—(424)—(2-1).

MA AND PA KETTLE AT HOME—F—Marjorie Main, Percy Kilbride, Alice Kelley—Usual series entry—81m.—see Mar. 10 issue—(418)—(1.85-1).

MAGNIFICENT OBSESSION—ROMD—Jane Wyman, Rock Hudson, Barbara Rush—High rating—108m.—see May 19 issue—(Technicolor)—(433)—(2-1).

PLAYGIRL—D—Shelly Winters, Barry Sullivan, Colleen Miller—Names should help entertaining programmer—85m.—see Apr. 21 issue—Leg.: B—(420)—(1.85-1).

PROJECT M. 7—MD—Phyllis Calvert, James Donald, Robert Beatty—Standard import of jet plane research—79m.—see Dec. 16 issue—(English-made)—(Rank)—(483).

RAILS INTO LARAMIE—OD—John Payne, Mari Blanchard, Dan Duryea—Fair outdoor drama—81m.—see Mar. 24 issue—(Technicolor)—(419)—(2-1).

RIDE CLEAR OF DIABLO—OD—Audie Murphy, Dan Duryea, Susan Cabot—Fair outdoor drama—80m.—see Feb. 10 issue—(Technicolor)—(413)—(2-1).

SASKATCHEWAN—OD—Alan Ladd, Shelley Winters, J. Carroll Naish—High rating oudoor film—87m.—see Feb. 24 issue—(Technicolor)—(Made in Canada)—(414)—(2-1).

TANGANYIKA—ACD—Van Heflin, Ruth Roman, Howard Duff—Fair programmer may be helped by names—81m.—see June 16 issue—(Technicolor)—(425)—(2-1).

TAZA, SON OF COCHISE—OACMD—Rock Hudson, Barbara Rush, Gregg Palmer—Okeh cavalry versus Indians melodrama—79m.—see Jan. 27 issue—(Technicolor)—(3-D—410)—(2-D—411)—(2-1).

WAR ARROW—OD—Maureen O'Hara, Jeff Chandler, Suzan Ball—Name values should aid fair outdoor show—78m.—see Dec. 16 issue—(Technicolor)—(408)—(1.85-1).

YANKEE PASHA—COSMD—Jeff Chandler, Rhonda Fleming, Mamie Van Doren—Actionful costume meller is loaded with selling angles—84m.—see Mar. 24 issue—(Technicolor)—(417)—(2-1).

TO BE REVIEWED OR IN PRODUCTION

ABBOTT AND COSTELLO MEET THE KEYSTONE COPS—Bud Abbott, Lou Costello, Lynn Bari.

BENGAL RIFLES—Rock Hudson, Arlene Dahl—(Technicolor).

BLACK SHIELD OF FALWORTH, THE—Tony Curtis, Janet Leigh—(Technicolor)—(CinemaScope)—(429).

CAPTAIN LIGHTFOOT—Rock Hudson, Barbara Rush—(Technicolor)—(CinemaScope).

CHIEF CRAZY HORSE—Victor Mature, Suzan Ball, John Lund—(Technicolor)—(CinemaScope).

DAWN AT SOCORRO—Rory Calhoun, Piper Laurie, David Brian—(Technicolor)—(430)—(2-1).

DESTRY—Audie Murphy, Mari Blanchard, Lori Nelson—(Technicolor).

FAR COUNTRY, THE—James Stewart, Ruth Roman, Corinne Calvet—(Technicolor)—(2-1).

FIVE BRIDGES TO CROSS—Tony Curtis, Julia Adams, George Nader.

FOUR GUNS TO THE BORDER—Rory Cahoun, Colleen Miller, George Nader—(Technicolor).

FRANCIS JOINS THE WACS—Donald O'Connor, Julia Adams—(427)—(1.85-1)—94m.

MA AND PA KETTLE AT WAIKIKI—Marjorie Main, Percy Kilbride, Lori Nelson.

MAN WITHOUT A STAR—Kirk Douglas, Jeanne Crain, Claire Trevor—(Technicolor).

NAKED ALIBI—Gloria Grahame, Sterling Hayden, Gene Barry—(431)—(1.85-1).

RETURN OF THE CREATURE FROM THE BLACK LAGOON—John Agar, Lori Nelson, John Bromfield—(3-D and 2-D).

RICHOCHET ROMANCE—Marjorie Main, Chill Wills—(1.85-1).

SIGN OF THE PAGAN—Jeff Chandler, Ludmilla Tcherina, Jack Palance—(Technicolor)—(CinemaScope).

SMOKE SIGNAL—Dana Andrews, Piper Laurie—(Technicolor).
SO THIS IS PARIS—Tony Curtis, Gene Nelson, Corinne Calvet—(Technicolor).
STUNTMAN, THE—Bud Abbott, Lou Costello.
TALE OF A TUB—Paul Douglas, Hubert Gregg, Alex Mackenzie—(English-made)—(Rank).
THIS ISLAND EARTH—Bart Roberts, Faith Domergue—(Technicolor)—(2-1).
TO HELL AND BACK—Audie Murphy—(Technicolor)—(CinemaScope).
YELLOW MOUNTAIN—Lex Barker, Mala Powers—(Technicolor)—(432)—(2-1).

Warners

(1952-53 releases from 201
1953-54 releases from 301)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

BOY FROM OKLAHOMA, THE—OD—Will Rogers, Jr., Nancy Olson, Lon Chaney—Fair outdoor shaw—88m.—see Feb. 10 issue—(WarnerColor)—(320)—(1.66-1).
COMMAND, THE—OACD—Guy Modison, Joan Weldon, James Whitmore—Actianful cavalry vs. Indians entry is aided by CinemaScope—94m.—see Feb. 10 issue—(WarnerColor)—(CinemaScope)—(319).
CRIME WAVE—MD—Sterling Hayden, Gene Nelson, Phyllis Kirk—Okeh meller for the duallers—74m.—see Jan. 13 issue—(308)—(1.66-1).
DIAL M FOR MURDER—MD—Ray Milland, Grace Kelly, Robert Cummings—High rating—105m.—see May 5 issue—(WarnerColor)—(346)—(1.85-1).
DUFFY OF SAN QUENTIN—D—Louis Hayward, Joanne Dru, Paul Kelly—Prison film for the duallers—78m.—see Feb. 10 issue—Leg.: B—(321)—(1.66-1).
EDDIE CANTOR STORY, THE—BIDMU—Keefe Brasselle, Marilyn Erskine, Aline MacMahon—Entertaining picturization of star's life is replete with merchandising angles—116m.—see Dec. 30 issue—(Technicolor)—(316)—(1.66-1).
FORCE OF ARMS—see Girl for Jae, A
GIRL FOR JOE, A (Force of Arms)—ROMD—William Holden, Nancy Olson, Frank Lovejoy—Reissue has the names and angles—100m.—(see May 5 issue)—(325).
GUY WITH A GRIN, A (No Time for Comedy)—CD—James Stewart, Rosalind Russell, Genevieve Tobin—Names should help reissue—93m.—see May 5 issue—(326).
HIGH AND THE MIGHTY, THE—D—John Wayne, Claire Trevor, Laraine Day—High rating—147m.—see June 2 issue—(WarnerColor)—(CinemaScope)—(329).
HIS MAJESTY O'KEEFE—MD—Burt Lancaster, Joan Rice, Andre Morell—Highly entertaining adventure yarn—92m.—see Jan. 13 issue—(Technicolor)—(Made in the Fiji Islands)—(315)—(1.66-1).
LITTLE CAESAR—MD—Edward G. Robinson, Douglas Fairbanks, Jr., Glenda Farrell—Reissue should have appeal for the action spots—80m.—see Feb. 10 issue—Leg.: B—(317).
LUCKY ME—MU—Doris Day, Robert Cummings, Phil Silvers—Pleasing comedy with music is packed with selling angles—100m.—see Apr. 21 issue—(WarnerColor)—(CinemaScope)—(324).
NO TIME FOR COMEDY—see Guy With a Grin, A
PHANTOM OF THE RUE MORGUE—MYMD—Karl Malden, Claude Dauphin, Patricia Medina—Well-made horror show—84m.—see Mar. 10 issue—(WarnerColor)—(Print by Technicolor)—(3-D-322)—(2-D—348)—(1.85-1).
PUBLIC ENEMY—MD—James Cagney, Jean Harlow, Joan Blondell—Reissue can be exploited—83m.—see Feb. 10 issue—Leg.: B—(318).
RIDING SHOTGUN—OD—Randolph Scott, Wayne Morris, Joan Weldon—Okeh outdoor show—75m.—see Mar. 10 issue—(WarnerColor)—(323)—(1.75-1).
THEM—SFD—James Whitmore, Edmund Gwenn, Joan Weldon—Good science fiction meller—94m.—see Apr. 21 issue—(328)—(1.85-1).

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Nature documentary—(WarnerColor).
BATTLE CRY—Aldo Ray, James Whitmore, Van Heflin, Nancy Olson—(WarnerColor)—(CinemaScope).
BOUNTY HUNTER, THE—Randolph Scott, Dolores Dorn, Marie Windsor—(3-D)—(Warner Color).
DRAGNET—Jack Webb, Ben Alexander, Ann Robinson—(WarnerColor).
DRUM BEAT—Alan Ladd, Audrey Dalton, Marisa Pavan—(WarnerColor)—(CinemaScope).
DUEL IN THE JUNGLE—Dana Andrews, Jeanne Craine, David Farrar—(Technicolor)—(Made in South Africa and England)—(331).
EAST OF EDEN—Julie Harris, James Dean, Raymond Massey—(WarnerColor)—(CinemaScope).
END OF THE RAINBOW—Virginia Mayo, Gordon MacRae.
HELEN OF TROY—Rossana Podesta, Jacques Sernas, Torin Thatcher—(WarnerColor)—(CinemaScope).
KING RICHARD AND THE CRUSADERS—Rex Harrison, Virginia Mayo, Lawrence Harvey, George Sanders—(WarnerColor)—(CinemaScope).
LAND OF THE PHARAOHS—Jack Hawkins, Luisa Boni, Dewey Martin—(WarnerColor)—(CinemaScope).
MISTER ROBERTS—Henry Fonda, James Cagney, Jack Lemmon—(WarnerColor)—(CinemaScope).
RING OF FEAR—Pat O'Brien, Mickey Spillane, Clyde Beatty—(WarnerColor)—(CinemaScope)—(330)—93m.
SILVER CHALICE, THE—Virginia Mayo, Paul Newman, Jack Palance, Pier Angeli—(WarnerColor)—(CinemaScope).
STAR IS BORN, A—Judy Garland, James Mason, Jack Carson—(Technicolor)—(CinemaScope).
STRANGE LADY IN TOWN—Greer Garson, Dana Andrews—(WarnerColor)—(CinemaScope).
TALL MAN RIDING—Randolph Scott, Dorothy Malone, Peggie Castle—(WarnerColor).
TOP OF THE WORLD—Frank Lovejoy, Steve Cochran.
TRACK OF THE CAT—Robert Mitchum, Diana Lynn, Tab Hunter, Teresa Wright — (WarnerColor) — (CinemaScope).

Miscellaneous

(Distributors' addresses will be furnished on request)

B GIRL RHAPSODY—BUR—Lily, Frenchy La Von, Leon DeVoe—Strictly for the exploitation spots—76m.—see Mar. 24 issue—(Broadway Roadshows).
BIGAMIST, THE—D—Edmond O'Brien, Joan Fontaine, Ida Lupino—Interesting adult drama has names to help in the selling—79m.—see Dec. 16 issue—Leg.: B—(Filmakers).
BLESSED ARE THEY—D—Dorothy Dube, William Thomason, Timothy Farrell—Strictly for the exploitation spots—63m.—see Jan. 27 issue—(Weiss).
BWANGA BWANGA—AD—Louis Wilson, Frances Dubay—For the exploitation houses—53m.—see Mar. 10 issue—(Famous).
CITY STORY—RD—Warner Anderson, Ann Doran, June Kenney—Suitable for the religious spots—44m.—see May 5 issue—(Bowers).
EGYPT BY THREE—D—Ann Stanville, Jackie Craven, Paul Campbell—Off beat fare is best for art houses or the lower half—77m.—see Apr. 22 issue—(Made in Egypt)—(Filmakers).
HOLLYWOOD NIGHTS—BUR—Jan Wiley, Eddie Dunne, Janet Scot—Routine exploitation entry—69m.—see Feb. 10 issue—(Union).
LONELY NIGHT, THE—DOC—Marian Seldes, Charles W. Moffett—Well made clinical study for the art houses—68m.—see Apr. 7 issue—(Mayer-Kingsley).
MUSSOLINI AND HIS LAST MISTRESS—DOC—Dated documentary can be exploited—64m.—see Apr. 7 issue—(Union).
OUR BIBLE—HOW IT CAME TO US—DOC—For the religious spots—90m.—see May 19 issue—(American Bible Society).
OUT OF THIS WORLD—TRAV—Interesting color tour of Tibet—75m.—see May 5 issue—(Made in Tibet)—(Color)—(Kupferman).
SALT OF THE EARTH—D—Rosaura Revueltas, Will Geer, Juan Chacon—Uneven effort may appeal to some art houses—94m.—see Mar. 24 issue—(Independent Productions).
SAVAGE WORLD—TRAV—Good survey of African life and nature—64m.—see June 2 issue—(Made in Africa)—(Baker-Brill).
SIDESHOW BURLESQUE—BUR—Lonnie Young, Miller and Leeds, Nanette—Routine expolitation show—69m.—see Mar. 10 issue—(Phoenix).
STORMY, THE THOROUGHBRED—DOCD—M. R. Valdez, Robert Skene, George Swinebroad—Featurette is good as an added attraction—45m.—see Mar. 24 issue—(Technicolor)—(Buena Vista—Disney).
UNCONQUERED, THE—DOC—Narrated by Katherine Cornell—Inspiring documentary biography of Helen Keller—53m.—see July 14 issue—(Margolies).
VIOLATED—MD—Wim Holland, Lili Dawn, Mitchell Kowal—For the exploitation and art spots—73m.—see Dec. 16 issue—Leg.: C—(Palace).
WONDER VALLEY—ROMD—Gloria Jean, John Fontaine, Mirna Liles—Best for small towns and rural areas—73m.—see Dec. 16 issue—(Eastman Color)—(Liles).
WORLD WITHOUT END—DOC—Interesting documentary has limited scope—56½m.—see May 19 issue—(Made in Mexico and Siam)—(United Nations).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADMIRAL USHAKOV—ACD—I. Perecezev, B. Livanov, O. Zhizneva—Okeh for art and Russian spots—104m.—see Mar. 10 issue—(Russian-made)—(English titles)—(Artkino).
ANA-TA-HAN (DEVIL'S PITCHFORK, THE)—AD—Akemi Negishi, Suganuma, Sawamura—Import has plenty of exploitation angles—90m.—see May 19 issue—(Japanese-made)—(English narration)—(Arias).
ANNAPURNA—DOC—Maurice Merzog, Louis Lachenal, Jean Couzy—High rating documentary—58m.—see Jan. 13 issue—(Color)—(Print by Technicolor)—(French-made)—(English narration)—(Union).
APRIL 1, 2000—SAT—Hilde Krahl, Joseph Meinrad, Karl Ehmann—Pleasant satire for the art houses—84m.—see Mar. 10 issue—(Austrian-made)—(English titles)—(Lewis).
ATTACK FROM THE SEA—HISD—I. Pereverzev, G. Yudin, V. Druzhnikov—War film is suitable for the Russian spots—88m.—see May 19 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).
BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas, Vassilios Frangadakis—Realistic offering may appeal to art or Greek spots—89m.—see June 16 issue—(Greek-made)—(English titles)—(Brandt).
BODY SAID NO, THE—CMD—Michael Rennie, Yolande Donlan, Hy Hazell—Minor British import for the lower half—77m.—see Dec. 16 issue—(English-made)—(Hyams-Kramer).
BOMBAY WATERFRONT—MD—John Bentley, Patricia Dainton, Peter Grawthorn—Mediocre import—71m.—see Feb. 24 issue—(English-Made)—(Union).
CAROLINE CHERIE—CD—Martine Carol, Jacques Dacqmine, Marie Dea—Daring French import has the angles—115m.—see June 16 issue—(Technicolor)—(French-made)—(English titles)—(Davis).
CONQUEST OF CONSTANTINOPLE, THE—HISD—Nobar Terziyan, Edvare Yeretzyan—Dreary historical spectacle — 95m. — see May 5 issue — (Turkish-made)—(English titles)—(Dogu).
COSSACK BEYOND THE DANUBE, A—OPC—I. Patorzhinsky, M. Litvinenko-Bolgemut, E. Chavdar—Routine Russian import—95m.—see Mar. 10 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
CHUK AND GEK—CD—Yura Chuckunov, Andrei Chilikin, V. Vasilyeva—Pleasant Soviet entry—52m.—see Feb. 24 issue — (Magicolor) — (Russian-made) — (English titles)—(Artkino).
CRIMES OF PARIS—MY—Raymond Souplex, Jean Debucourt, Nicole Cezannes—Okeh for the art and specialty spots—74½m.—see Feb. 24 issue—(French-made)—(Dubbed in English)—(Hakim).
DARING CIRCUS YOUTH—NOV—Overly long circus film—72m—see Feb. 24 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
DEATH IS A MOCKERY—D—Donald Houston, Katherine Byron, Bill Kerr—Mediocre British import—73m.—see Dec. 30 issue—(English-made)—(Realart).
DEVIL'S PITCHFORK, THE—See ANA-TA-HAN
DIARY OF A COUNTRY PRIEST—D—Claude Laydu, Nicole Maurey, Andre Guibert—Import should appeal to the art houses—95m.—see Apr. 21 issue—(French-made)—(English titles)—(Brandon).
DIRTY HANDS—D—Pierre Brasseur, Daniel Gelin, Monique Artur—Dreary import for the art spots—100m.—see June 16 issue — (French-made) — (English titles) — (MacDonald).
DREAMS OF LOVE—BIDMU—Pierre-Richard Willm, Mila Parely, Annie Ducaux—Fair musical biography for the art houses—see June 30 issue—(French-made)—(English titles)—(Davis).
FINAL TEST, THE—C—Robert Morley, Jack Warner, Adrianne Allen—Good comedy import for the art houses—84m.—see Feb. 24 issue—(English-made)—(Continental).
FOLLY TO BE WISE—C—Alastair Sim, Roland Culver, Elizabeth Allen—Fair import for the art houses—91m.—see Jan. 27 issue—(English-made)—(Fine Arts).
FLAMENCO—MU—Antonio, Pilar Lopez, Maria Luz—Interesting native dance concert for the art and Spanish spots—77m.—see June 16 issue—(Color)—(Spanish-made)—(English titles)—(Lewis).
HAPPY CHILDHOOD—DOC—Soviet propaganda entry has limited appeal—38m.—see May 19 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
HOLLY AND THE IVY, THE—D—Ralph Richardson, Celia Johnson, Margaret Leighton—Good art house entry—80m.—see Feb. 24 issue—(English-made)—(Pacemaker).
HORSE'S MOUTH, THE—CFAN—Robert Beatty, Mervyn Johns, Ursula Howells—Amusing art house entry—77m.—see Feb. 24 issue—(English-made)—(Mayer-Kingsley).
HOUSE OF THE ARROW, THE—MY—Oscar Homolka, Yvonne Furneaux, Robert Urquhart—High rating made)—(Stratford).
INSPECTOR GENERAL, THE—C—Y. Tolubeyev, A. Georgiyevskaya, T. Nosova—Okeh import for the art and Russian spots—128m.—see June 16 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
INTIMATE RELATIONS—D—Harold Warrender, Marian Spencer, Ruth Dunning—Adult import with sex theme can be sold—86m.—see Jan. 27 issue—(English-made)—(Carroll).
ISN'T LIFE WONDERFUL—see Uncle Willie's Bicycle Shop.
IT HAPPENED IN IRELAND—C—Harry O'Donovan, Paddy More, Harry Jameson—Weak comedy for the Irish spots—68m.—see June 2 issue—(Irish-made)—(Rogers-Unger).
JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Nell Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).
KETO AND KOTE—CMU—M. Dzhaparidze, V. Kraveishvili, P. Amiranashvili—Mediocre Soviet import—87m.—see Apr. 21 issue — (Russian-made) — (English titles) — (Artkino).
KHAMISHIA—FIVE TALES FROM ISRAEL—COMP—Sharona Aron, Shoshana Ravid, Avraham Tene—Competent Israeli import for the art spots—110m.—see May 19 issue — (Israeli-made) — (English dialogue) — (Israel-American).
LA LUPA (THE SHE WOLF)—D—Kerima, Ettore Manni, May Britt—Good import for the art, specialty, and exploitation spots—91½m.—see Feb. 24 issue—Leg.: B—(Italian-made)—(English titles)—(Levey).
LE PLAISIR—COMP—Claude Dauphin, Gaby Morlay, Danielle Dorrieux—Satisfactory for the art houses—90m.—see June 2 issue—Leg.: C—(French-made)—(English titles)—(Mayer-Kingsley).
LEO TOLSTOY—DOC—Interesting documentary for the art and Russian houses — 43m. — see Apr. 7 issue — (Russian-made)—(English narration)—(Artkino).
LOVERS OF TOLEDO, THE—D—Alida Valli, Pedro Armendariz, Francoise Arnoul—Minor import for the art houses—75m.—see Apr. 21 issue—(French-Italian-made)—(English dialogue)—(Hakim).
MADAME DE . . .—D—Charles Boyer, Danielle Darrieux, Vittorio De Sica—Name draw should help delicate woman's show in the art spots—105m.—see Feb. 24 issue—(French-made) — (English titles) — (Franco-London).
MEN ARE CHILDREN TWICE—CDMU—Mervyn Johns, Clifford Evans, Maureen Swanson—Pleasing import for the art spots—74m.—see Apr. 7 issue—(English-made)—(Stratford).
MISTRESS, THE—D—Vera Pashennaya, Mikhail Zharov, N. Shamin—Saviet import is okeh for the art and Russian spots—95m.—see June 30 issue—(Russian-made)—(English titles)—(Artkno).
MISTRESS OF THE MOUNTAINS—D—Vivi Gioi, Adriano Rimoldi, Camillo Pilotto—Satisfactory import for the art houses—90m.—see Dec. 16 issue—(Italian-made)—(English titles)—(Davis).
MOMENT OF TRUTH, THE—D—Michele Morgan, Jean Gabin, Walter Chiari—Names should help at the art houses—87m.—see May 19 issue—(French-made)—(English titles)—(Arlan).
MONTE CARLO BABY—CROM—Audrey Hepburn, Jules Munshin, Cara Williams—Hepburn name should help import—70m.—see Dec. 16 issue—(English-made)—(Made in France)—(Filmakers).
MR. HULOT'S HOLIDAY—C—Jocques Tati, Nathalie Pascaud, Michelle Rollo—Moderate comedy for the art spots—85m.—see June 16 issue—(French-made)—(English dialogue)—(G-B-D International).
ON THE BANKS OF THE VOLGA—DOC—Routine documentary for the Russian spots—39m.—see May 5 issue—(Magicolor) — (Russian-made) — (English narration)—(Artkino).
PATH TO THE KINGDOM—RD—Dominique Blanchar, Julia Caba Alba, Tomas—Fair religious film for the Spanish and Catholic spots—92m.—see Dec. 30 issue—(Spanish-made)—(English titles)—(Master).

PICKWICK PAPERS, THE—CD—James Hayter, James Donald, Kathleen Harrison—Good for the art and class spots—109m.—see May 5 issue—(English-made)—(Mayer-Kingsley).

PIT OF LONELINESS—see Strange Conduct.

PLEASURE GARDEN, THE—FAN—Hattie Jacques, John Le Mesurier, Jean Anderson—Novelty is best suited to the art houses—38m.—see Feb. 10 issue—Leg.: B—(English-made)—(Mayer-Kingsley).

QUEEN IN AUSTRALIA, THE—DOC—Satisfactory for the art houses—50m.—see June 16 issue—(Ferraniacolor)—(Australian-made)—(Australian News and Information Bureau).

QUEEN'S ROYAL TOUR, THE—DOC—Interesting documentary for the art spots—68½m.—see Apr. 7 issue—(Eastman Color)—(Print by Technicolor)—(English-made)—(Stratford).

RIMSKY-KORSAKOV — BIDMU — Grigori Belov, Nikolai Cherkassov, A. Borisov—Good musical biography for the art and Russian spots—85m.—see Apr. 7 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

SECRET DOCUMENT—VIENNA — MD — Renee Saint-Cyr, Frank Villard, Howard Vernon—Fair spy thriller for the art houses—90m.—see Feb. 10 issue—(French-made)—(English titles)—(Davis).

SINS OF PARIS—D—Madeleine Lebeau, Henri Vilbert, Yves Furet—Good import for the art and exploitation houses—91m.—see May 5 issue—(French-made)—(English titles)—(Arlan).

SPELL OF IRELAND, THE—TRAV—Okeh for Irish audiences—77m.—see May 19 issue—(Color)—(16mm. only)—(Celtic)

SPICE OF LIFE, THE—SAT—Noel-Noel, Bernard Blier, Marguerite Deval—Good comedy for the art houses—71m.—see Jan. 13 issue—(French-made)—(English titles)—(Mayer-Kingsley).

STRANGE CONDUCT (Pit of Loneliness)—D—Edwige Feuillere, Simone Simon, Yvonne De Bray—Most suitable for the art and exploitation spots—84m.—see Dec. 16 issue—(French-made)—(English titles)—(Davis).

STREETWALKER, THE—D—Richard Burton, Richard Greene, Kathleen Harrison—Slow moving British import for the art houses—82m.—see Apr. 7 issue—(English-made)—(Brenner).

SUNDERIN (THE STORY OF A SINNER)—D—Hildegarde Neff, Gustave Froehlich, Anne Bruck—For the art, German, and exploitation houses—76m.—see June 30 issue—(German-made)—(Dubbed and narrated in English)—(Cellini).

UNCLE WILLIE'S BICYCLE SHOP (Isn't Life Wonderful)—C—Cecil Parker, Eileen Herlie, Donald Wolfit—Pleasing English import for the art spots—80m.—see May 5 issue—(Technicolor)—(English-made)—(Stratford).

WARNING TO WANTONS—ROMD—Harold Warrender, Anne Vernon, David Tomlinson—Okeh for the art and specialty houses—105m.—see Dec. 16 issue—(English-made)—(Bell).

WILL ANY GENTLEMAN . . . ?—F—George Cole, Veronica Hurst, Heather Thatcher—Okeh British farce for the art spots—84m.—see Dec. 30 issue—(Technicolor)—(English-made)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel
COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie In the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)	F	17m.	3773
6416	(June 17)	Two April Fools (Clyde)			

ASSORTED FAVORITE REPRINTS (6)

6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec. 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730

COMEDY FAVORITE RE-RELEASES (6)

6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jan. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706
6436	(July 8)	Fiddling Around		17½m.	

SERIALS (4)

6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Raiders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739
6180	(July 29)	Batman (Reissue)	G	15ep.	3779

THE THREE STOOGES (8)

6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)	E	16m.	3730
6407	(May 13)	Musty Musketeers	F	16m.	3758
6408	(June 3)	Pals and Gals	G	17m.	3773

THE THREE STOOGES (3-D)

6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614

One Reel
CANDID MICROPHONES (6)

6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4	F	10m.	3758
6555	(May 20)	No. 5			

COLOR FAVORITES (15)
(Technicolor)
(Reissues)

6601	(Sept. 24)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Feb. 11)	Way Down Yonder in the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar. 31)	The Egg Yegg	F	7½m.	3707
6610	(May 13)	The Way of All Pests	G	7m.	3731
6611	(May 27)	Amoozin But Confoozin	F	8m.	3730
6612	(June 17)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(June 24)	The Disillusioned Bluebird	B	7m.	3750
6614	(July 8)	Mr. Moocher	F	7m.	3783
6615	(July 22)	The Herring Murder Mystery	F	7m.	3783

MR. MAGOO (6)
(Technicolor)

6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722
6703	(July 22)	Kangaroo Courting			

MUSICAL SPECIAL (1)

	(.....)	Autumn in Rome	G	8m.	3750

SCREEN SNAPSHOTS (12)
(Series 33)

6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hollywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Hollywood Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood	F	10m.	3758
6859	(June 10)	Hollywood's Invisible Man			
6860	(July 15)	Hollywood Grows Up			

THRILLS OF MUSIC (8)
(Reissues)

6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch.	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731
6956	(June 3)	Skitch Henderson and Orch.	G	10m.	3767

TOPNOTCHERS (2)

6901	(Apr. 15)	Canine Crimebusters	G	10m.	3758
6902	May 27)	Push Back the Edge	G	10m.	3774

UPA ASSORTED CARTOONS (4)
(Technicolor)

6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Flying Trapeze	G	7m.	3758
6504	(June 17)	Fudget's Budget	E	7m.	3773

UPA CARTOON SPECIAL (2)

6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631

WORLD OF SPORTS (12)

6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Battling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards	F	9m.	3758
6808	(May 20)	World Soccer Champions	F	10m.	3774
6809	(June 24)	Diving Cavalcade			

MGM

One Reel
CARTOONS (16)
(Technicolor)
(T-J-Tom and Jerry)

W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct. 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m.	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Boy	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750
W-543	(June 19)	Sleepytime Squirrel		7m.	
W-544	(July 10)	Homesteader Droopy	G	7m.	3758
W-545	(July 31)	Bird-Brain Bird Dog		7m.	
W-546	(Aug. 14)	Baby Butch			
	(.....)	Mouse Follies (T-J)	G	7m.	

CINEMASCOPE MUSICALS
(Technicolor)

	(.....)	Overture to the Merry Wives of Windsor	G	8½m.	3673
	(.....)	Poet and Peasant	G	9m.	3715
	(.....)	The Jubilee Overture	E	9½m.	3767
	(.....)	The Thieving Magpie			
	(.....)	The Strauss Fantasy			

FITZPATRICK TRAVELTALKS (8)
(Technicolor)

T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715

GOLD MEDAL REPRINT CARTOONS (8)

W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707

MUSICAL SPECIAL (1)

		Capriccio Italien	G	10m.	3543

PETE SMITH SPECIALTIES (10)

S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Ain't it Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
S-560	(June 12)	Safe At Home		8m.	

Paramount

Three Reel
CALLING SCOTLAND YARD FEATURETTES (6)
(English-made)

5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730

One Reel
CARTOON CHAMPIONS (6)
(Technicolor) (Reissues)

S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S12-6	(Oct. 2)	Naughty But Mice	G	7m.	3615

CASPER CARTOONS (6)
(Technicolor)

B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Casper Genli	G	7m.	3747
G13-6	(July 16)	Puss'n Boos	F	7m.	3766

GRANTLAND RICE SPORTLIGHTS (12)

R13-1	(Oct. 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nov. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751
R13-10	(June 18)	Bahamas To Windward		9m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		HEADLINER CHAMPIONS (6) (Reissues)			
A13-1	(Oct. 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct. 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623
		HERMAN AND KATNIP (4) (Technicolor)			
H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace	G	7m.	3766
		NOVELTOONS (6) (Technicolor)			
P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jan. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hair Today, Gone Tomorrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret	F	7m.	3766
P13-6	(July 30)	The Oily Bird			
	(.....)	We're in the Honey			
		FACEMAKERS (6)			
K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Society Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	What's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751
		POPEYE CARTOONS (8) (Technicolor)			
E13-1	(Oct. 2)	Popeye—The Ace of Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan. 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy	F	6m.	3766
E13-6	(July 2)	Bride and Gloom	F	6m.	3773
		TOPPERS (6)			
M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncommon Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751
M13-6	(July 9)	In Darkest Florida			

RKO

Three Reel
WALT DISNEY REISSUE

43601	(Feb. 19)	Pecos Bill	G	25m.	3682
		Two Reel			
		EDGAR KENNEDY REISSUES (6)			
43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614
		LEON ERROL REISSUES (6)			
43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614
		RAY WHITLEY REISSUES (2)			
43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615
		SPECIALS (5)			
43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler	E	16m.	3766
		SPORT SPECIALS (2)			
43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Basketball Headliners	F	15m.	3747
		COLOR SPECIALS (1)			
43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584
		TRUE-LIFE ADVENTURES (2) (Technicolor)			
43301	(Aug. 14)	Prowlers Of The Everglades	G	32m.	3602
		MY PAL REISSUES (2)			
43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615
		One Reel			
		SCREENLINERS (13)			
44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683
44205	(Jan. 8)	Report on Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate	G	8m.	3758
44208	(Apr. 2)	Mission Ship	G	11m.	3758
44209	(Apr. 30)	Black Power	G	9m.	3767
44210	(May 28)	Untroubled Border	G	8m.	3774
44211	(June 25)	Long Time No See		8m.	
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bat Boy	G	8m.	3603
44303	(Oct. 30)	Best in Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents	G	8m.	3767
44309	(Apr. 16)	International Road Race	G	8m.	3774
44310	(May 14)	Leather and Lather	G	8m.	3774
44311	(June 11)	Desert Anglers	G	8m.	3774
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (18) (Technicolor)			
		(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3666
44106	(Jan. 15)	Spare The Rod	G	7m.	3683
44107	(Mar. 5)	Donald's Diary	F	7m.	3758
44108	(Apr. 7)	The Lone Chipmunks	G	7m.	3766
44109	(May 21)	Pigs Is Pigs	E	10m.	3774
44110	(June 18)	Casey Bats Again	G	8m.	3773
44111	(July 16)	Dragon Around	F	7m.	3773
44112	(May 21)	Chips Ahoy			
		WALT DISNEY MARQUEE MUSICALS (6) (Technicolor)			
44001	(Apr. 23)	Two for the Record (Benny Goodman)	E	8m.	3758
44002	(May 21)	Johnny Fedora and Alice Blue Bonnet (Andrews Sisters)	E	8m.	3758
44003	(June 18)	The Martins and the Coys (King's Men)	G	8m.	3774
44004	(July 16)	Casey at the Bat (Jerry Colonna)			
44005	(Aug. 13)	Little Toot (Andrews Sisters)			
44006	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolor)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Pointer	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melody (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels
SPECIALS (1)

5268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490
		SERIALS (4)			
5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt In the African Jungle (reissue)	F	15ep.	3747
	(July 19)	Man With Steel Whip		12ep.	
		SPORTS SPECIAL (1)			
		Marciano-LaStarza Fight	G	19½m.	3622
		One Reel			
		THIS WORLD OF OURS (6) (Trucolor)			
9221	(Apr. 1)	City of Destiny	G	9m.	3811
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS (Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(July)	A Day Aboard a Jet Carrier			
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	10m.	3773
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3721
7417	(May)	Land of Legend	G	9m.	3758
7418	(Aug.)	Piano Encores			
7419	(June)	Calypso Cruise		9m.	
	(.....)	Fabulous Las Vegas			
	(.....)	Tuna Fishing			
	(.....)	American Railroads			
	(.....)	Orient Express			
		One Reel			
		SEE IT HAPPEN (6)			
6401	(Apr.)	Accent on Courage	G	10m.	3731
6402	(July)	Tumult			
		SPORTS (6)			
3401	(Apr.)	Touchdown Trophies			
3402	(July)	Dizzy Diving			
		TERRYTOONS (26) (Technicolor)			
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit In How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle In Satisfied Customers	F	7m.	3722
5413	(Apr.)	The Telltale Teller	F	7m.	3731
5414	(Apr.)	Arctic Rivals	F	7m.	3730
5416	(May)	Terry Bears in a Howling Success	F	7m.	3774
5418	(June)	Pride of the Yard			
5420	(July)	Little Roquefort in the Cat's Revenge			
5422	(Aug.)	Mighty Mouse in the Reformed Wolf			
5424	(Sept.)	Heckle and Jeckle in Blue Plate Symphony			
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(May)	A Day in June			
5419	(June)	Gandy Goose in Fisherman's Luck			
5421	(July)	Ants in Your Pantry			
5423	(Aug.)	A Wicky Wacky Romance			
5425	(Sept.)	A Torrid Toreador			

United Artists

Three Reel
TECHNICOLOR SPECIAL

	(.....)	The Royal Symphony	F	26m.	3720
		Two Reel			
		SPORTS SPECIAL			
	(June 19)	Marciano-Charles Fight	G	19½m.	3783

Universal-International

Two Reel
MUSICAL FEATURETTES (13)

9301	(Nov. 12)	Carnival In April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawaiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing	G	15m.	3766
9307	(June 21)	"Tennessee Ernie" Ford and Molly Bee In Corral Cuties	G	15m.	3773
		3-D MUSICAL FEATURETTES (1)			
9101	(Nov. 12)	Carnival In April	F	18m.	3691
		SPECIALS (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500 (Color)	G	16m.	3766
		One Reel			
		COLOR PARADES (8)			
9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Royal Mid-Ocean Visit	F	10m.	3707
9383	(Apr. 12)	Rolling In Style	G	9½m.	3767
9384	(May 10)	Fair Today			
9385	(June 14)	Talent Scout	G	9m.	3767
9386	(July 19)	Star Studded Ride			
		VARIETY VIEWS (8)			
9341	(Nov. 16)	Byways To Broadway	G	9m.	3631
9342	(Jan. 4)	Bow River Valley	G	9m.	3683
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Thru Space	G	9m.	3758
		WALTER LANTZ CARTUNES (13) (Technicolor)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Socko In Morocco	G	6m.	3691
9323	(Feb. 15)	A Horse's Tale	G	6m.	3707
9324	(Mar. 15)	Alley In Ball	F	6m.	3730
9325	(May 10)	Under the Counter Spy	G	6m.	3767
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube	F	6m.	3774

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
9328	(July 5)	Hot Rod Hucksters			
9329	(Aug. 2)	Broadway Bow Wows....			
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
8353	(Mar. 29)	Coo Coo Birds	F	6m.	3766
9353	(Apr. 26)	Well Oiled	B	7m.	3774
9354	(May 30)	Overture to Wm. Tell	F	6m.	3774
9355	(June 28)	Solid Ivory	G	7m.	3774
9356	(July 26)	Woody the Giant Killer	F	7m.	3774

Warners

Three Reel

SPECIAL

	(Oct.)	Black Fury (WarnerColor)	E	32m.	3622

Two Reel

CINEMASCOPE SPECIALS (WarnerColor)

	(.....)	Valley of the Sun			

SPECIALS (12) (Technicolor)

1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romance Of Louisiana (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Sahara	F	17m.	3646
1004	(Dec. 5)	Don't Forget to Write	F	17m.	3666
1005	(Jan. 9)	Winter Paradise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Monroe Doctrine (Reissue)	E	22m.	3713
1008	(Apr. 10)	Continental Holiday	G	20m.	3757
1009	(May 15)	Declaration of Independence (reissue)	E	18m.	3757
1010	(July 17)	Silver Lightning		16m.	
1011	(June 12)	Frontier Days	G	17m.	3766
1012	(Aug. 21)	Who's Who in the Zoo			

CLASSICS OF THE SCREEN (6)

1101	(Sept. 26)	Minstrel Days	G	20m.	3602
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wonderful World	E	20m.	3758
1105	(May 29)	California Junior Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			

One Reel

BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)

1301	(Sept. 12)	Old Glory	G	7m.	3603
1302	(Oct. 17)	Walky, Talky, Hawky	G	7m.	3603
1303	(Nov. 7)	Birth of a Notion	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fox And Hounds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeaking	F	7m.	3666
1308	(Mar. 27)	Hobo Bobo	E	Bm.	3699
1309	(Apr. 24)	Gay Anties	F	7m.	3722
1310	(June 5)	The Cat Came Bock	G	7m.	3747
1311	(July 10)	One Meat Brawl	F	7m.	3766
1312	(July 24)	Along Came Daffy	F	7m.	3783
1313	(Aug. 14)	Mouse Menace			

BUGS BUNNY SPECIALS (8) (Technicolor)

1723	(Oct. 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Rabbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs and Thugs	G	7m.	3747
1727	(May 1)	No Parking Hare	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare			
1730	(Aug. 28)	Yankee Doodle Bugs			

(3-D)

1740	(.....)	Lumber Jack-Rabbit	F	7m.	3622

CINEMASCOPE SPECIALS (WarnerColor)

	(.....)	Coney Island Holiday	G	Bm.	3739
	(.....)	Below the Rio Grande	G	10m.	3774

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		COLOR SPECIALS			
		Aloha Nui (Vistarama)	E	12m.	3624
		JOE McDOAKES COMEDIES (6)			
1401	(Oct. 31)	So You Think You Can't Sleep	F	10m.	3639
1402	(Dec. 19)	So You Want To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So You're Having Neighbor Trouble	F	11m.	3699
1404	(Mar. 13)	So You Want to Be Your Own Boss	F	8½m.	3707
1405	(May 1)	So You Want to Go to a Night Club	F	10m.	3758
1406	(July 3)	So You Want to Be a Banker		10m.	
		MELODY MASTER BANDS REISSUES (6)			
1801	(Oct. 3)	Desi Arnaz and Band	F	10m.	3603
1802	(Nov. 14)	Hal Kemp and Orch	E	10m.	3639
1803	(Jan. 2)	Rhythm of the Rhumba	G	9m.	3666
1804	(Feb. 27)	Songs of the Range	F	9m.	3699
1805	(Apr. 17)	Jommin' the Blues	E	10m.	3751
1806	(July 3)	Cavalcade of Dance	E	10m.	3767
		MERRIE MELODIES (22) (Technicolor)			
1701	(Sept. 5)	A Street Cat Named Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Easy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nov. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cats A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
170B	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frame-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Barking	F	7m.	3691
1713	(Mar. 27)	Design for Leaving	G	7m.	3750
1714	(Mar. 20)	The Cats Bah	G	7m.	3758
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May B)	Dr. Jerkyll's Hide	F	7m.	3773
1717	(May 22)	Claws For Alorm	F	7m.	3773
1718	(June 5)	Little Boy Boo			
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Oily American			
1721	(Aug. 7)	Satan's Waitin'			
1722	(Aug. 14)	Stop, Look and Hasten			
		THE SPORTS PARADE (10) (Technicolor)			
1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mar. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Rio	F	10m.	3758
1508	(June 26)	Off to the Races	F	10m.	3774
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Work	F	10m.	3774
		VITAPHONE VARIETIES (7)			
1601	(Sept. 5)	Hit 'Im Again	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Magic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May B)	Thrills From the Past	E	10m.	3774
1606	(June 19)	When Sports Were King		10m.	
1607	(Aug. 28)	This Mechanical Age			

Miscellaneous

		America's Untapped Asset (United World)	G	12½m.	3657
		Anna Pavlova Dances (Lewis)	F	10m.	3783
		Athletic Stars (Color (Artkino)	F	24m.	37779
		Atom Goes to Sea, The (Bondy)	G	10m.	3774
		Ben and Me (Technicolor) (Disney)	E	21m.	3622
		Big Scot (Technicolor) (Wilding)	G	13m.	3773
		Can-Can (Color) (Van Wolf)	G	18m.	3698
		Cinderella's Love Lesson (Eastman Color) (Fine Arts)	G	8m.	3631
		Crow And The Fox, The—Cuckoo And The Cock, The (Color) (Artkino)	F	11m.	3707
		Crucifixion (Meadow)	G	14m.	3691
		Crystal and Glassware (Color) (Artkino)	F	11m.	37B3
		Dance For Cynthia, A (Meteor)	F	26m.	3706
		Fifty-first Dragon, The (Tech.) (UPA-Daggett)	E	11m.	3773
		Fort McHenry (Hoffberg)	F	10m.	3691
		Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
		Glass Houses (Meadow)	G	27m.	3736
		Glorious Lake Baikal, The (Artkino) (Magicolor)	F	20m.	3656
		Glory of Goya (Manor)	F	10m.	3779
		Going Places (Technicolor) (Handy)	G	9½m.	3750
		Heart of Highland, The (Color) (Hoffberg)	G	20m.	3630
		Howdy Doody and His Magic Hat (Color) (UPA-Kagran)	G	7m.	3758
		In The Pamins (Artkino) (Sovcolor)	G	32m.	3656
		Isaac and Rebecca (Color) (Cornell)	F	20m.	3645
		Kilmainham Jail (Mayer-Kingsley)	F	27m.	3622
		Life With Caesar (Mayer-Kingsley)	G	16m.	3699
		Little Greyneck (Color) (Artkino)	F	20m.	3773
		Long Flight, The (BIS)	G	17m.	3713
		Look Who's Driving (Technicolor) (Aetna)	E	Bm.	3691
		Love For Sale (3-D) (Union)	F	10m.	3699
		Maid In The Hay (Union)	F	19m.	3602
		Martin and Gaston (Color) (Brest)	E	10m.	3715
		Mountain of Fire (Color) (IFE)	G	9m.	3739
		Once Upon a Day (Color) (Manor)	F	20m.	3699
		One Plane, One Bomb (Civil Defense)	E	20m.	3622
		Open Window, The (BIS)	G	17½m.	3713
		Operation Hurricane (BIS)	E	27m.	3722
		Painted Fox, The (Color) (Artkino)	F	12m.	3707
		Poland 1953 Part IV (Artkino)	F	21m.	3706
		Price of Liberty, The (COMPO)	G	10½m.	3715
		Prince Philip (Stratford)	G	28m.	3730
		Return to Glennascaul (Mayer-Kingsley)	G	26m.	3698
		St. Patrick's Day Parade (Color) (Celtic)	F	18m.	
		Siena, City of the Palio (IFE) (Color)	G	12m.	3624
		Solar Eclipse, The (Artkino) (Sovcolor)	G	20m.	3639
		Song Without Words (IFE)	E	12m.	3623
		Soviet Sport No. 7 (Artkino)	F	10m.	3751
		Sunday By The Sea (Arlan)	E	13½m.	
		Surprise Peaks At Hollywood (Bell)	F	10m.	3667
		Telephone Goes To Camp, The (Bell Telephone)	G	13m.	3623
		Timber-r-r (Color) (Bell)	F	6m.	3715
		Toot, Whistle, Plunk, And Boom (Technicolor) (CinemaScope) (Disney)	E	10m.	3623
		Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
		USSR Today No. 1 (Artkino)	F	10m.	3723
		USSR Today No. 5 (Artkino)	F	10m.	3751
		USSR Today No. 18 (Artkino)	G	10m.	3624
		USSR Today No. 22 (Artkino)	F	17m.	3631
		USSR Today No. 26 (Artkino)	F	11m.	3640
		USSR Today No. 31 (Artkino)	F	10m.	3691
		USSR Today No. 34 (Artkino)	F	10m.	3707
		Valentin Serov (Color) (Artkino)	F	10m.	3706
		Where Is Anabel (Bell)	F	19m.	3666
		World At Your Feet, The (Tech.) (National Film Board of Canada)	E	9m.	3646
		World Skating Championship (Artkino)	F	10m.	3631

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are identified by star following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

JUNE

The Desperado
W. Morris,
B. Garlond

The Bowery Boys Meet The Monster
L. Gorcey,
H. Hall,
L. Mason

JULY

Return From The Seo
N. Brand,
J. Sterling

The Weok And The Wicked
G. Johns
(English-made)

AUGUST

COLUMBIA

JUNE

The Soracen Blade
R. Montolban,
B. St. John
(Technicolor)

Jungle Man-Eaters
J. Weissmuller,
K. Booth

Block Eagle, The Story Of A Horse
(Reissue)

The Caine Mutiny
H. Bogart,
J. Ferrer,
V. Johnson,
F. MacMurray
(Technicolor)
(Special release)

JULY

Indiscretion Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Italy)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Made in England)
(Technicolor)

The Outlaw Stallion
P. Corey,
D. Patrick
(Technicolor)

AUGUST

Coroner Creek Gunfighters
(Reissues)

LIPPERT

JUNE

The Big Chase
L. Chaney,
G. Langan,
A. Jergens

Paid To Kill
D. Clark

JULY

Silent Raiders
R. Bartlett,
J. Bordeaux

River Beot
P. Kirk,
J. Bentley

Thunder Poss
D. Clark,
D. Patrick,
A. Devine

AUGUST

Terror Ship
W. Lundigan

The Unholy Four
P. Goddard

The Siege
Special cost

METRO

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Valley Of The Kings
R. Toylor,
E. Parker
(Made in Egypt)
(Eastman Color)

Gone With The Wind
(Reissue)

AUGUST

Her Twelve Men
G. Garson,
R. Ryan,
R. Thompson
(AnscoColor)
(Print by Technicolor)

Seven Brides For Seven Brothers
H. Keel,
J. Edwords,
J. Powell
(CinemaScope)
(AnscoColor)

PARAMOUNT

JUNE

Secret Of The Incas
C. Heston,
R. Young,
N. Maurey
(Technicolor)

JULY

Knock On Wood
D. Kaye,
M. Zetterling
(Technicolor)

The Greatest Show On Earth
(Reissue)

AUGUST

About Mrs. Leslie
S. Booth,
R. Ryan,
M. Millar

Living It Up
D. Martin,
J. Lewis,
J. Leigh
(Technicolor)

RKO

JUNE

The Thing Fram Anather World

Station West
(Reissues)

Sins Of Rame
M. Girotti,
L. Tcherina
(Italian-made)
(Dubbed in (English)

Silver Lode
J. Payne,
L. Scott
(Technicolor)

JULY

Susan Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din
The Lost Patrol
(Reissues)

Hans Christian Andersen
D. Koye,
Jeanmarie
(Goldwyn)

Son Of Sinbad
D. Robertson,
S. Forrest,
V. Price,
(Technicolor)
(3-D and 2-D)

AUGUST

Every Girl Should Be Married

The Window
(Reissues)

REPUBLIC

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lanchester

JULY

Laughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Made in England)

AUGUST

Make Haste To Live
D. McGuire,
S. McNally,
M. Murphy

20th-FOX

JUNE

Demetrius and The Gladiators
V. Mature,
S. Hayword,
M. Rennie
(Technicolor)
(CinemaScape)

Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)

Gorilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D and 2-D)

JULY

Garden Of Evil
G. Cooper,
S. Hayward,
R. Widmork
(Technicolor)
(CinemaScope)

Gambler From Natchez
D. Robertson,
D. Poget
(Technicolor)

The Raid
V. Heflin,
A. Bancroft
(Technicolor)

The Royal Tour Of Queen Elizabeth And Philip
(Color)
(CinemaScope)

AUGUST

Broken Lance
S. Tracy,
R. Widmark,
K. Jurado,
R. Wagner,
J. Peters
(CinemoScope)
(Color by DeLuxe)

UNITED ARTISTS

JUNE

Mon With A Million
G. Peck,
J. Griffiths
(Technicolor)
(Made in Europe)
(Ronk)

Hobson's Choice
C. Laughton,
B. de Banzie
(English-made)
(London)

Challenge The Wild
Nature documentary
(Eastman Color)
(Graham)

Gog
H. Marshall,
(Color)
(Tors)
(3-D)

JULY

Apache
B. Lancaster,
J. Peters
(Technicolor)
(Hecht-Lancaster)

The Lawless Rider
J. Carpenter,
F. Darro,
D. Dumbrille
(Carpenter)

Return To Treasure Island
D. Addams,
T. Hunter
(Pathecolor)
(Pollexfen)

Adventures Of Robinson Crusoe
D. O'Herlily,
J. Fernondez
(Pathecolor)
(Made in Mexico)
(Dancigers-Ehrlich)

AUGUST

U.-INT.

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea,
M. Blanchard,
C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-made)
(Rank)

JULY

Johnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tanganyika
V. Heflin,
R. Roman
(Technicolor)

The Egg and I
(Reissue)

AUGUST

Magnificent Obsession
J. Wymon,
R. Hudson,
B. Rush
(Technicolor)

Francis Joins The WACS
D. O'Connor,
J. Adams
C. Wills

WARNERS

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldon

JULY

The High and The Mighty
J. Wayne,
L. Day,
C. Trevor
(WarnerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillane,
C. Beatty
(WarnerColor)
(CinemaScope)

AUGUST

Duel In The Jungle
D. Andrews,
J. Crain,
D. Forrar
(Technicolor)
(Made in South Africa and England)

OBSERVANCES
Sept. 6—Labor Day

MOON PHASES

	1 Quarter	2 Full	3 Last	4 New
JULY	7	15	22	29
AUGUST	6	14	20	28
SEPTEMBER	5	12	19	26

At the request of a midwestern drive-in owner, MOTION PICTURE EXHIBITOR is adding information concerning phases of the moon to its list of services. Drive-in operators should find it advantageous to book color films during a full moon. The accompanying chart applies to the central time zone, with slight adjustments necessary for east and west.

Still FIRST... with the BEST in Theatre-Wise SERVICES



IN THIS ISSUE:

A completely revised and up-to-date Check-list of...

3500 FEATURE MOTION PICTURES NOW IN TV CHANNELS

SAVE IT... AND USE IT... IN YOUR BOOKING ROUTINES!

This separate, saveable section, is an exclusive service found only in MOTION PICTURE EXHIBITOR. First published in April with 2800 Features, the new growth warranted revision and republication. It will not be revised again until July, 1955.

JUST ANOTHER REASON WHY:
Your best buy in trade papers is—
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MOTION PICTURE

EXHIBITOR

JULY 14, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Eitel Monaco, president, ANICA, Italian film agency, is seen signing an important two-year agreement in Rome between Italy and the United States, with Eric A. Johnston, MPAA president, representing this country.

MPEA Practices Rapped By Arnall

(page 7)

"Hindsight and Present Sight"

(editorial)

AND FEATURING: THE SERVISECTION



SEE THE "BETRAYED" SHOWS!

M-G-M presents

CLARK GABLE · LANA TURNER · VICTOR MATURE

In

"BETRAYED"

Co-Starring

LOUIS CALHERN

Screen Play by RONALD MILLAR and GEORGE FROESCHEL

Photographed in EASTMAN COLOR

Directed by GOTTFRIED REINHARDT



For the first time a Hollywood company of top stars went to Holland to film a mighty Color attraction! This pulsating drama combines the exquisite beauty of that country, its richness of tradition, its dykes and storied settings with a powerful story. Gable, as a leader of Intelligence, Turner as the beauty involved in high intrigue, Mature as "The Scarf," a shadowy dare-devil of the resistance movement. See for yourself! Tell your patrons!

TRADE SHOWS JULY 16

(Except St. Louis, July 15; Washington, D. C., July 19; Lafayette, La., July 20)

ALBANY	20th-Fox Screen Room	1052 Broadway	7/16	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	7/16	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	7/16	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	7/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	7/16	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	7/16	2:15 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	7/16	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	7/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	7/16	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	7/16	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	7/16	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	7/16	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	7/16	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	7/16	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	7/16	1:30 P.M.
LOS ANGELES	Fox West Coast Screen Rm.	1837 South Vermont Ave.	7/16	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	7/16	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	7/16	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	7/16	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	7/16	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	7/16	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	7/16	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	7/16	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	7/16	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	7/16	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	7/16	2 P.M.
PORTLAND	Star Film Screen Room	925 N. W. 19th Ave.	7/16	2 P.M.
*ST. LOUIS	Orpheum Theatre	9th and St. Charles Sts.	7/15	10 A.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	7/16	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	7/16	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	7/16	1 P.M.
*WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	7/19	2 P.M.
*LAFAYETTE, LA.	Pat Theatre		7/20	10 A.M.

Columbia's

THE CAINE MUTINY

$71,519

AT THE RANDOLPH, PHILA.

IS THE GREATEST

FIRST WEEK GROSS EVER RUNG UP BY ANY THEATRE IN THAT CITY- WITH ONE EXCEPTION *

*'The Robe' did $431 more.

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JULY 14, 1954
VOLUME 52 NUMBER 11

HINDSIGHT AND PRESENT SIGHT

Now that May and June have been recorded in industry history, no one will be surprised to find that regardless of the efforts of the two national exhibitor organizations a couple of months ago to alleviate the situation which found those two months lacking in the usual number of "A" shows, nothing happened.

Now, with the advent of July, the bigger pictures are beginning to arrive at the same time, of course, hot weather is hitting many parts of the country.

By what reasoning the distributors go through this same procedure each year is something that probably only a distributor understands.

But the exhibitors claim that grosses in May and June can be as good as or even better than those of July and August has again fallen on deaf ears.

Not only is July bringing the bigger pictures, but they are all coming in at the same time, with the result that the top shows are fighting for the same entertainment dollar.

The distributor does not seem to realize that most patrons have so much money allocated to movie-going. When these patrons are confronted with a deluge of worthwhile pictures at one time, it becomes a matter of choice, for we doubt very much whether patrons will expand their entertainment budget so that they can see all the good pictures.

The result is that films which, if released in May or June, would not have had to fight for the same entertainment dollar, now are bound to feel the competition.

We wonder what it will take to make the distributors realize that regardless of the time of the year, worthwhile screen merchandise will always make money whether it be May, June, July, August, or any month.

And still, one finds the distributors refusing to sell some possibilities at a fair price, preferring instead to stay out and get nothing from a particular situation.

On a more optimistic note, the coming of July, which is in the nature of a review of the new show season, indicates that there are many good pictures here or on the way.

So this is the time for exhibitors to be optimistic, to sell themselves on the fact that in good product lies their salvation.

At the same time, it is up to the exhibitors to keep pace with technical progress. As the product on the screen improves, so should the physical appearance of the theatre match this improvement.

There are many good pictures on the way, and the reports from the distributors show peak grosses for many of them.

While it is true that it will be some time before this quality of product permeates all the way down the line, at least it gives all the exhibitors something to look forward to.

There have been plenty of times within the industry when false optimism has been prevalent, but such is not the case now.

The films which are beginning to circulate in the key cities during this month and next represent Hollywood at its best, a sure sign to the public that when it comes to great entertainment no one can beat us.

So get aboard the optimism wagon. Get the theatres in the best possible shape.

Keep pace with technical advancements.

Do all these, and the feeling of optimism should result in greater grosses.

INSTITUTIONAL MOVE—CHICAGO STYLE

AMONG the better institutional accomplishments of the season, there may now be recorded one by James N. Jovan, who operates the Monroe, Chicago.

He recently wrote a letter to several motion picture critics of Chicago newspapers complaining that when the Monroe plays a lower grade picture, "The critics make our lives quite miserable, but regardless of the number of good fares that I show, they are incredibly silent in their praise." The New World, the official Catholic paper of the area, not only replied with extraordinary speed, but gave the matter front page and inside the paper attention. Naturally, The New World was mostly concerned with how pictures which the Monroe had run fared with the Legion of Decency, but it was fair in its handling of the matter and even ran an editorial headed, "Decent Film Fare Up To You!", winding up by asking its readers to patronize decent movies.

As an example of a successful institutional endeavor, this Chicago exhibitor scored a bull's eye.

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Ray Lewis, veteran Canadian picture tradepaper publisher, passes (page 7).

Gabriel Pascal, prominent international producer, is mourned (page 7).

Distribution

RKO holds its eastern regional meeting, at which President James R. Grainger outlines the releasing plans of the organization (page 12).

Paramount announces its new idea, "packaged" Technicolor "Carnivals" (page 12).

Exhibition

At least 31 houses are set for the Metropolitan Opera theatre TV show in the fall (page 14).

Financial

RKO's loss hits a $3,607,967 figure in its annual report (page 14).

International

Ellis G. Arnall, president, SIMPP, asks Secretary of State John Foster Dulles whether or not the State Department approves certain trade practices of the MPEA (page 7).

Eric A. Johnston, MPEA president, denies a subsidy charge in connection with the two-year French agreement.

Theatre construction keeps at a steady pace in Canada (page 10).

John J. Fitzgibbons, head, Famous Players Canadian, is optimistic in his report to the stockholders (page 10).

No American blocked funds are reported left in Italy (page 13).

American exhibitor leaders meet in England with British chiefs of exhibition (page 14).

Legal

Pathe Laboratories, Inc., files a suit seeking $400,000 damages in U. S. District Court from Technicolor and DeLuxe Laboratories, Inc., claiming violation of the Lanham and Sherman Anti-Trust Acts, and Dr. Herbert Kalmus, Technicolor head, replies (page 12).

A show cause order is signed in connection with a test of the New York City five per cent admissions levy (page 12).

Stanley Warner is given an extension of time to get rid of certain theatre properties (page 7).

Mel Konecoff

The interview with the MPEA's Eric Johnston, in which he gave details of the French and Italian deals, in addition to commenting on other matters; the start of the trek of "The Egyptian" trucks for 20th-Fox; and assorted items come in for attention (page 13).

Distributor Policies High On Allied Agenda

NEW YORK — National Allied's board is expected to turn the major share of its attention to disputed distribution policies at its summer meeting at the Greenbrier, White Sulphur Springs, W. Va., on Aug. 23-24.

NEW YORK
By Mel Konecoff

ERIC JOHNSTON, president, Motion Picture Association and Motion Picture Export Association, last week disclosed at a press conference that



KONECOFF

(1) Discussions were still under way to permit Joseph I. Breen, Production Code Administrator, ailing of late, to take on a less active part in the work of the organization. Johnston paid tribute to the work done and hoped that MPA would be able to retain Breen's services, if only on a limited basis.

(2) Discussions whereby United Artists would rejoin the MPA as a full member are still under way.

(3) The Motion Picture Export Association may open new offices abroad in new areas.

(4) The recently signed two-year deal between American distribution companies and the Italian government calls for 224 American films to be released there each year for the two years it runs and for $4,200,000 to be remitted annually to the companies. It commences on Sept. 1 and is broken down so that eight major companies get 189 permits; United Artists gets 20; and Allied Artists receives 15. The money is to be remitted in dollars. All subsidy payments are eliminated and American funds will not be used to promote Italian films in the United States.

(5) The recently concluded deal with France calls for 109 features from the American distributors for the period ending last June and for the same number in the year commencing on July 1. Johnston denied paying any subsidy to France, but rather monies in the amount of $320,000 were paid to settle past issues of dispute. None of the money will be used to promote or distribute French films here.

The deal does not preclude any nonmember of the MPEA to make a deal with the French on its own, and, as a matter of fact, he assured, some permits have been set aside for them by the French government. About $2,400,000 will be taken out by the American companies per year and the balance in frozen funds can be used in varying ways by the companies.

(*Continued on page* 13)

Latest Bulletins

(Developments At Press Time)

20th-Fox Stockholder Files Suit In New York

NEW YORK—Rebecca G. Berkowitz, 20th-Fox stockholder, filed suit last week in U. S. District Court, charging that terms of employment contracts with Spyros Skouras, president, and Darryl F. Zanuck, production head, are not in the best interests of the company. The suit raps the duo's retirement and death benefits under which Zanuck's estate would receive $750,000 in the event of his death, and Skouras' $250,000, should he die. Similar objections were raised in last year's bitter proxy battle. The Berkowitz action charges that Skouras and Zanuck influence and control the board and that defendants caused 20th-Fox to join other distributors in a conspiracy resulting in law suits for a total of $400,000,000. It is claimed that Skouras and his family had interests in Skouras Theatres, causing 20th-Fox to make a license agreement with the circuit resulting in inadequate and unfair rental terms. It is also stated in the suit that 20th-Fox spent large amounts of money in the development of the Miracle Mirror Screen and Eidophor and it is alleged that Skouras and family had interests in these developments.

Movies Made For Newspaper Readers, Says COMPO Ad

NEW YORK—Movies are made for the people who read newspapers and for this reason they are newsworthy, says the 20th of the series of COMPO ads in the Editor and Publisher, published on July 10. Suggesting to newspapermen that they attend the movies if they "want to know what the people are thinking about," the ad points out that "movies are really made for the millions, for the people who follow the comics, who read your woman's page, who devour your sports pages, the people to whom you appeal for circulation." The ads are designed to give the nation's newsmen an idea of the value of motion pictures.

Hirshfeld To IFE

NEW YORK—The addition of Burt Hirshfeld to the publicity staff of IFE was announced by Jonas Rosenfield, Jr., vice-president in charge of advertising, exploitation, and publicity. Hirshfeld, formerly a feature writer for Universal-International, will replace Johanna Grant, who resigned to finalize plans for a new public relations venture.

RKO Holds SF Regional

SAN FRANCISCO—RKO's fourth regional sales meeting for the western division and the remainder of the Rocky Mountain area branches was held at the St. Francis Hotel. Charles Boasberg, general sales manager, presided at the two-day conference, and J. R. Grainger, president, RKO, addressed the sales staff. Edward L. Walton, executive assistant to the president, also spoke.

Arnall Seeking Showdown On French Deal

Slight Drop Hits Broadway Grosses

NEW YORK—Business showed a slight post-holiday slump in the Broadway first-runs over the weekend with strong holdovers at Radio City Music Hall and and Capitol and openings at the Roxy and Mayfair leading the way.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE HIGH AND THE MIGHTY" (Warners). Paramount looked for the second week to hit $50,000.

"GARDEN OF EVIL" (20th-Fox). Roxy reported $33,000 for Friday through Sunday, with the opening week sure to tally $60,000.

"THE STUDENT PRINCE" (MGM) Radio City Music Hall, with stage show, continued strong with $89,000 reported for Thursday through Sunday and the fourth week headed toward $143,000.

"THE LONG WAIT" (UA). Criterion expected $18,000 for the second week.

"HELL RAIDERS OF THE DEEP" (IFE). Globe reported $8,500 for the second, and last, week.

"APACHE" (UA). Mayfair expected the opening week to reach $45,000.

"INDISCRETION OF AN AMERICAN WIFE" (Columbia). Astor reported a third week gross of $9,000.

"ABOUT MRS. LESLIE" (Paramount). Victoria announced that the second week would hit $15,000.

"THE CAINE MUTINY" (Columbia). Capitol was headed for a third week tally of $84,000.

"GONE WITH THE WIND" (MGM). Loew's State anticipated a seventh week tally of $35,000.

Ray Lewis Passes

TORONTO—Funeral services were held last week for Ray Lewis, editor and publisher, Canadian Moving Picture Digest, and motion picture importer and distributor. Mrs. Joshua Smith in private life, she has long been a leading figure in Canadian industry affairs.

Miss Lewis established the Digest in 1915 and prior to that was a Shakespearian actress, lecturer, and publicist. She built the Pylon, operated the Avenue, and established the Alliance Film Exchange in 1940. She was also a partner affiliate of FPC. One of the founders of the Canadian Motion Picture Pioneers, Miss Lewis served on the board.

Technicolor Declares Dividend

NEW YORK—Dr. Herbert T. Kalmus, president-general manager, Technicolor, Inc., announced last week that the board had declared a dividend of 25 cents per share on the new $1 par common stock and 50 cents per share on the old no-par common not exchanged.

Gabriel Pascal Mourned

NEW YORK—Gabriel Pascal, 60, died last week after a long illness. The British film producer was most famous for his filming of George Bernard Shaw's plays, beginning with "Pygmalion."

Asks State Department If It Approves "Trade Practices" Employed By MPEA; Subsidy Believed Big Contention

NEW YORK—Ellis G. Arnall, president, SIMPP, in a letter to Secretary of State John Foster Dulles, formally asked last week whether or not the State Department approves trade practices employed by MPEA in the agreement recently consummated with France.

Arnall charged that "the effect of the so-called agreement amounts to a purchase of certain economic privileges from the French government by the MPEA. These privileges are denied to American competitors of MPEA who may desire to do business in France."

Dulles was asked to start an investigation of subsidy provisions in the agreement and have it set aside if United States policy or law is violated.

The letter calls attention to the fact that Eric A. Johnston, MPEA president, who negotiated the deal, also serves as a Presidential envoy on numerous occasions, and asks that it be made clear whether such subsidy stipulations in film agreements have the approval of the State Department.

Arnall stated that the practice of subsidy payments will spread if condoned, forcing American companies engaged in motion picture business in foreign nations to "pay a price for permission to engage in foreign trade and commerce," and added, "we have always believed that our State Department is ready and willing to use its great influence in behalf of American business so that it will receive fair and just treatment in export trade . . . "

Arnall called attention to the importance of the foreign market and asserted that SIMPP had previously recorded its opposition to subsidy payments, a stand with which MPEA approved. However, it is charged that the subsidy in the French agreement violates the terms of the Export Trade Act and State Department policies.

Arnall previously referred to subsidies as the "greatest danger" facing the industry abroad. A similar subsidy arrangement was dropped from the Italian agreement recently negotiated.

Johnston Denies Subsidy Provision

NEW YORK—Eric A. Johnston, MPEA president, emphatically denied last week that the two-year French agreement included a subsidy provision.

Speaking at a press conference in answer to charges made by Ellis Arnall, SIMPP president, that the agreement included, in effect, "a purchase of certain economic privileges from the French government by the MPEA," Johnston declared, " . . . we do not consider we pay any subsidy. We effected a settlement of disputed items, including the reserve fund of 300,000,000 francs (about $700,000) and turned over to the French government 50 per cent of the fund. The government may want to use the money to reduce taxes, I don't know. It is our understanding that none will be used for the distribution of French pictures in this country."

Johnston added that the agreement was negotiated with the knowledge of all industry groups plus the State Department and asserted that Arnall was kept informed, the State Department will receive a copy of the agreement, and SIMPP could receive a copy upon request. The agreement, he said, gives no part of the industry an advantage over another party, and "we were interested in seeing some permits were reserved for outsiders, non-MPEA members." MPEA counsel also approved the agreement to insure its conformity with provisions of the Webb-Pomerene Act, Johnston stated.

The MPEA head reported that import permits have already been issued for 109 pictures for the first year of the deal. The number for the second year was expected to be the same but open to adjustment. American distributors belonging to MPEA will be permitted to remit $2,400,000 per year at the official exchange rate, and the blocked balance may be used in various specified ways. Johnston added that the deal gives MPEA the right to make so-called capital accounts deals, subject to government approval. The turnover tax problem, involving $8,000,000 to $10,000,000 in American money, was still under discussion in Paris, Johnston said.

SW Gets Extension

NEW YORK—An order consented to by the government was signed last fortnight by Federal Judge Henry W. Goddard giving Stanley Warner an extension to Jan. 4, 1955, of the deadline by which they must divest theatre properties under the Warner consent decree.

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Get Set For Your

20th CENTURY-FOX presents in CINEM

SPENCER
TRACY
ROBERT
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HUGH O'BRIAN · EDUARD FRANZ
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Play it in your choice of CINEMASCOPE equipment! 4-TRACK HIGH-FIDELITY MAGNETI

HOTTEST August!

aScope



en Lance





LOR BY DE LUXE

PRODUCED BY SOL C. SIEGEL · DIRECTED BY EDWARD DMYTRYK · SCREEN PLAY BY RICHARD MURPHY · BASED ON A STORY BY PHILIP YORDAN

STEREOPHONIC SOUND • 1-TRACK HIGH-FIDELITY MAGNETIC SOUND • 1-TRACK OPTICAL SOUND

The International Scene.....

Canada

Construction Keeps At Canadian Peak

TORONTO—Theatre construction in Canada continues apace, a survey showed last week. Those recently opened include J. R. Hewitt's 300-car Elmvale Drive-In, Elmvale, Ont.; the 350-car Skylark Drive-In, Sault Ste. Marie, Ont., owned by I. Bregman and J. L. Cohen; Sucha Singh and George Lane's Sun Down Drive-In, Kamloops, B. C.; Bertram Girourd's drive-in, Chatham, N. B.; and I. S. Dufresne's 400-seat St. Martin, Fox River, Quebec.

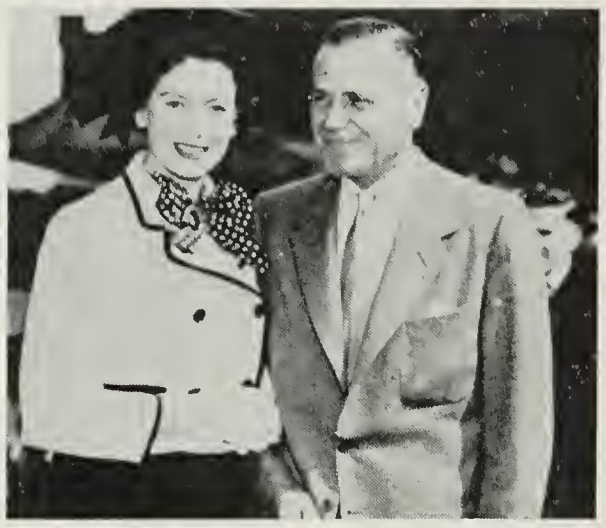
Plans are being drawn up for a standard-type theatre in Kitimat, B. C., and the Alberta government will build 3000-seat auditoriums, costing about $1,250,000 each, in Edmonton and Calgary as part of the celebrations for the province's 50th anniversary next year.

Eastern Provinces

When the Cape Breton local of the IATSE met at Glace Bay, there was a talk on a new carbon saver which made its appearance at the Strand, Sydney. Giving the talk was Thomas Trenchard, a veteran of Cape Breton booths. . . . Installed in new playgrounds at all three drive-ins of Franklin and Herschorn have been swings, sand boxes, teeters, slides, etc., for small boys and girls. . . . Thomas F. Mahoney, Halifax, on the staff of the Paramount, died. . . . Recently organized at New Glasgow, N. S., was a new local of the IATSE. The organizing was by three officers of the Cape Breton local, Gordon Roberts, treasurer; Al Fraser, vice-president; and Frank McGuire, secretary. The new local covers New Glasgow, Westville, Stellarton, and Pictou. . . . Participating in a farewell for P. J. Dwyer, Dartmouth, N. S., for 23 years manager, Family, Halifax, were a number of men affiliated with other theatres of the area. Dwyer headed for the Annapolis Valley, where he will make his home at Granville Centre. . . . Describing the latest in film splicers was Basil Bragg, a Cape Breton projectionist. The description was delivered to a gathering of Cape Breton projectionists at Glace Bay. . . . "We're improvin'-not movin'" is an explanation for focusing attention on uses of Oxford Street entrance to the Oxford, Halifax.

Canadian Comment

The annual meeting in Montreal of the Quebec district, Canadian Picture Pioneers, elected Fred E. Peters, Dominion Sound Equipment Limited. The group also made a joint award of Quebec "Pioneer of the Year" to Oscar A. Richards and Frank Makarios. Peters was elected to succeed retiring President John Ganetakos during the business session. The award made to Richards and Makarios, both United Amusements' managers, was for their work on the welfare committee. Also elected at the meeting were Georges Champagne, first vice-president; Romeo Vendette, second vice-president; Arthur Larente, secretary; W. H. Manard, treasurer; and E. Schrider, assistant treasurer. Named as trustees were George Ganetakos, Arthur Hirsch, Ben Norrish, and J. A. DeSeve. Out-of-town directors selected were Harold Vance, Quebec City; U. S. Allaire, Victoriaville; and Guy Bachand, Sherbrooke. Committee heads are Oscar A. Richards, welfare; John Levitt, membership; Will Trow, fund-raising; Alan Spencer, publicity; L. K. Jones, finance; and Phil Maurice, house committee.



Actress Deborah Kerr is seen above being greeted by producer David E. Rose upon her recent arrival in England, where Columbia's "The End Of The Affair," is to be made and in which Miss Kerr is expected to co-star with Van Johnson.

The developments and "new types of production and presentation of films" can mean only another "forward step in our industry," John J. Fitzgibbons, president, Famous Players, told shareholders in an enclosure accompanying the quarterly dividend cheque. He pointed out that each one of these that may "be confusing to many of our shareholders" represents "a new boxoffice potential." Fitzgibbons said that Famous Players has acquired the exclusive rights for Canada to license the inventions of the Chromactic Television Laboratories, which include the Lawrence color tube.

Appointments to two key posts of the National Film Board were announced. The post of secretary to the National Film Board and special assistant to the commissioner went to Pierre Juneau. His appointment follows the decision by Ian MacNeill to devote himself entirely to the production phase of Film Board work. The other appointment was that of Carl J. Lochnan, chief, international distribution program. As secretary, Juneau, 32, will serve the board's governing body of nine, meeting every three months, and, as special assistant, will be filling the post of French Adviser, formerly a separate position. He joined the Film Board in 1949 and since has been district representative and assistant regional supervisor in Montreal, and chief, international division, Ottawa. Lochnan, with the NFB since 1950, is an authority on Civil Service organization and recently returned from Turkey.

Television production employes of the Canadian Broadcasting Corporation now are working under union contract for the first time, following signing of an agreement by the IATSE. Negotiations, spearheaded by the IATSE's Canadian vice-president Hugh J. Sedgwick, have been in progress since last fall, following a collective bargaining election conducted by the Canada Labor Relations Board.

CINE CHATTER—Executives of Local 173, Toronto, decided not to follow the precedent of some USA locals and hinder the exhibition of "Salt Of The Earth." Ontario censors had previously passed the film, which will open in September in Toronto. . . . One of Canada's first motion picture stage and set designers, Donald M. Govan, 66, passed away. . . . Theatre Poster Service Limited has moved its Winnipeg office into a cement-and-stone building at 157 Rupert Street. . . . Bill Oakley, Famous Players audit department, Toronto, became the father of a boy. . . . Kay Carman joined Chetwynd Films Limited as office manager. . . . Top showman in the 11th week of "The Odeon Big Show" contest was Frank Marshall, manager, Lux, Vancouver. Leading the way were the Odeon, Fort William; Hastings, Vancouver; and the Odeon, Vancouver. Ontario "C" district was ahead district-wise.

George J. Forhan, Jr., was married in Hull. He is manager, Capitol, Welland, Famous Players. . . . Bob Roddick, maritime supervisor, Famous Players, made a farewell trip with his successor, James McDonough. Roddick will live in Ontario, where he will settle to a quiet retirement. . . . Mrs. James R. Nairn, wife of the director of advertising and publicity, Famous Players, was one of the active officials for the golden jubilee celebration of the Canadian Women's Press Club at Toronto. She was presented with a life membership. . . . On the Motion Picture Pioneers' golf tournament committee in Toronto, headed by Dan Krendel, are Dawson Exley, Al Troyer, Fergus Martin, Irving Stern, Morris Diamond, Joe Bermac, Tom Knight, George Altman, Al Perley, Andy Rouse, Max Chic, Cece Black, and Monty Hall. . . . Paramount's new office building in Toronto is to be erected at Gerrard and Church Streets.

—HARRY ALLEN, JR.

Brazil

In Rio De Janeiro the Brazilian government extended the validity date of import licenses issued last April from Aug. 8 to Oct. 8. Because of the lack of raw stock, the government also suspended the obligation to make 50 per cent of black and white release prints locally for the minimum period of 60 days to July 15. American companies were also heartened at the monthly regularity with which $300,000 payments on the $5,500,000 still to be remitted were being made.

(*Continued on page* 14)

THEY ALL AGREE! MARLON BRANDO ON THE WATERFRONT IS THE GREATEST!

"'On the Waterfront' is a magnificent contribution to the world of drama. It is great entertainment."

Leland Hayward

"I was mad about 'On the Waterfront.' It's a very, very exciting film. One of the best pictures ever made. Marlon Brando excels himself, if that's possible."

Jean Simmons

"A brilliant motion picture. Wrap up all the Oscars, including mine, and send them over to Brando."

Humphrey Bogart

"'On the Waterfront' is an important, exciting picture, beautifully written, directed and acted."

Samuel Goldwyn

"Add 'On the Waterfront' to your list of the memorable films of all time. Kazan's direction is masterful. Brando is his very best."

George Stevens

"'On the Waterfront' is a powerful assault on your emotions from your heart to your head."

Jerry Wald

COLUMBIA PICTURES presents



MARLON BRANDO



On The Waterfront

AN ELIA KAZAN PRODUCTION

co-starring KARL MALDEN · LEE J. COBB · with ROD STEIGER · PAT HENNING · and introducing EVA MARIE SAINT

Produced by SAM SPIEGEL · Screen Play by BUDD SCHULBERG · Music by LEONARD BERNSTEIN · Directed by ELIA KAZAN

A HORIZON PICTURE

Product Discussion RKO Meeting Highlight

NEW YORK—Discussion of product highlighted RKO's third regional sales conference, for eastern and Canadian division personnel, last week at the Warwick Hotel under the chairmanship of Charles Boasberg, general sales manager.

J. R. Grainger, president, detailed current and future activity at the RKO studio and outlined future production schedules. He discussed "The Conqueror," "The Americano," "Passion," "Cattle Queen Of Montana," "Night Without End," "The Girl Rush," "Syndicate," and "Indian Fighter."

Grainger's talk followed an early-morning screening at the home office of "Susan Slept Here."

The first day's sessions ended with a talk by Edward L. Walton, executive assistant to the president, and a discussion by Nat Levy, eastern-southern division sales manager, on sales and liquidation. The final day was devoted to sales talks by Boasberg and division and district managers.

RKO will release 12 all-color productions from July 24 through March, 1955, Grainger announced.

The schedule of RKO product, with release dates, is as follows:

"Susan Slept Here," to be world premiered in San Francisco on July 14, and scheduled for national release on July 24. The film co-stars Dick Powell and Debbie Reynolds, produced by Harriet Parsons in Technicolor. "Passion," Aug 22, co-stars Cornel Wilde and Yvonne de Carlo, in Technicolor. "This Is My Love," Sept. 18, stars Linda Darnell, Rick Jason, Dan Duryea, and Faith Domergue, in Pathe Color. "Africa Adventure," Oct. 9, in color. "The Americano," Oct. 23, starring Glenn Ford, Ursula Thiess, Cesar Romero, and Frank Lovejoy, in Technicolor. "Jet Pilot," Nov. 13, starring John Wayne, in Technicolor. "Son Of Sinbad," Nov. 17, starring Dale Robertson, Sally Forrest, Lili St. Cyr, and Vincent Price, in Technicolor. "Cattle Queen Of Montana," Dec. 11, co-starring Barbara Stanwyck and Ronald Reagan, in Technicolor. "The Big Rainbow," Dec. 25, starring Jane Russell, with Gilbert Roland, Richard Egan, and Lori Nelson, in Technicolor. "The Conqueror," mid-January, 1955, starring John Wayne, Susan Hayward, and Pedro Armendariz, in Technicolor. "The Girl Rush," mid-February, starring Roselind Russell, in Technicolor. "The Sea Is A Woman," mid-March, in Technicolor.

Paramount Sets "Carnivals"

NEW YORK—Beginning on Aug. 1, Paramount will make available to exhibitors "packaged" Technicolor cartoons, with each group of four or more individual subjects to carry a specially produced main title consisting of the familiar cartoon characters parading across the screen with banners reading, "Presenting A Paramount Cartoon Carnival."

Oscar A. Morgan, Paramount's general sales manager in charge of short subjects, explained that the theatres will have a choice of new or reissue cartoons in ordering the packages. Paramount cartoons still will be available singly.

"Oklahoma" To Be Made In CinemaScope, Too

NEW YORK—Michael Todd, representing Magna Theatre Corporation, announced last week that "Oklahoma!" first feature being made in the Todd-AO 65mm. wide-screen process, will also be shot in CinemaScope.

Todd revealed that the second film in Todd-AO will be independently produced by his new firm, the Michael Todd Company, which will make 10 pictures in the next five years utilizing Todd-AO alone.

Todd revealed that his interest in the Magna setup is unchanged, and he remains on the board of both Todd-AO and Magna.

Pathe Files Anti-Trust Asking For $400,000

NEW YORK—Pathe Laboratories, Inc., Chesapeake Industries subsidiary, filed suit last week in U. S. District Court seeking $400,000 in damages and charging violations of the Lanham Act regulating the use of trademarks and the Sherman Anti-trust Act. Named as defendants are Technicolor Motion Picture Corporation, Technicolor, Inc., and DeLuxe Laboratories, Inc.

Pathe contends that the use of the Technicolor trademark in pictures processed in Eastman Color "is a false designation," resulting in a loss of customers who have become customers of the defendants. For this charge, $100,000 damages are asked.

A second part of the suit, referring to the anti-trust law, claims that Technicolor's licensing of DeLuxe was an unlawful conspiracy and combination in restraint of interstate and foreign trade. The complaint claims that Technicolor now controls the operations and profits of DeLuxe "and has effectively eliminated its largest competitor in the motion picture laboratory business and has created a monopoly in said business."

It is claimed by the plaintiff, "upon information and belief," that royalties provided in the Technicolor-DeLuxe agreement "have been fixed at such a high rate that in effect substantially all the profits realized by DeLuxe Laboratories, Inc., will be paid to Technicolor Motion Picture Corporation as royalties, which, in effect, has resulted in the purchase by Technicolor Motion Picture Corporation of DeLuxe Laboratories, Inc., its hitherto largest competitor, under the guise of a license agreement."

Pathe charges that the claimed conspiracy has enabled defendants to control the price of film processing, including that of Pathe; to control availability of raw stock; and to control the type of processes available to laboratory customers. For this charge, Pathe asks $100,000 trebled under the anti-trust laws.

An injunction is sought to keep the defendants from using the word Technicolor in connection with any process other than that commonly known as the Technicolor process. Plaintiff also seeks to cancel the defendants' registered marks including the word Technicolor and cancel the agreement between Technicolor and DeLuxe. The suit was filed for Pathe by James L. O'Connor.

Dr. Herbert T. Kalmus, president-general manager, Technicolor Motion Picture Corporation, charged that Pathe's action in releasing its intent to file the action to a weekly magazine prior to the actual filing was an attempt to "try its case in the newspapers."

He added that Pathe announced that it was filing a complaint with the Federal Trade Commission concerning Technicolor, "but Pathe Laboratories never has sent Technicolor a copy of that complaint. Technicolor has had little to do with Pathe Laboratories except that on its own initiative Pathe Laboratories some time ago commenced negotiations with Technicolor, first to obtain a license from Technicolor and later to attempt to sell New York Pathe Laboratory facilities to Technicolor. Complaints by Pathe Laboratories that it is unable to compete with Technicolor are in no way due to any illegal or improper action by Technicolor. Technicolor will answer in the courts any action that Pathe Laboratories brings against it and is confident of the result."

Show Cause Order Signed In NY Test

NEW YORK—Under an order signed on July 8 by Supreme Court Justice Nicholas M. Pette, the City of New York, Robert F. Wagner, mayor; Lawrence E. Gerosa, comptroller; and George M. Bragalini, treasurer, were required to have shown cause on July 12, at the Supreme Court, Queens County, why a temporary injunction should not be granted restraining and enjoining them from enforcing the provisions of the New York City Admissions Tax Law.

The order was signed in connection with an action instituted on behalf of RKO's Flushing, Flushing; Loew's Willard, Jamaica; Century Circuit's Community and Queens, Queens Village; and Brandt's Strand, Astoria, against the city, mayor, comptroller, and treasurer, to have the law declared unconstitutional, illegal, invalid, and void, and for an injunction restraining and enjoining them from enforcing the provisions thereof.

The plaintiffs allege that the new law violates a previous section of the Administrative Code of the City of New York; that it violates the New York State Enabling Act pursuant to which the city adopted the law in that the tax in many instances will be more than five per cent, and also that it violates the Constitution of the United States and the Constitution of the State of New York in that the law is discriminatory, etc.

IRS Reports Collections

WASHINGTON — The Internal Revenue Service reported last fortnight that admission tax collections from last July through May, 1954, were $271,997,000, as against $286,941,000 for the same period a year earlier.

WB Declares On Common

NEW YORK—Warner's board at a special meeting last week, declared a dividend of 30 cents per share on the common stock.

Miscellaneous

In The Newsreels

MOVIETONE NEWS (Vol. 37, No. 56) Guatemala: Chiefs meet to arrange cease fire pact. Washington: Ex-Colonel of Soviets MVD secret police tells story. Washington: President and wife celebrate 38th anniversary. Japan: Freedom to marry a strike issue. England: Swedish monarchs visit. France: New swim fashions. Australia: Fish story. Brantford, Ontario: Archers.

NEWS OF THE DAY (Vol. XXV, No. 290) Guatemala: Chiefs meet to arrange cease fire pact. England: Swedish monarchs visit. Japan: United States airlift for French wounded in Indo-China. Korea: Anti-Red crusade pledged in Seoul. France: "Army Night" in Paris. Chicago: Ex-Nazi U-boat becomes war memorial. Santa Monica, Cal.: Muscle queen.

PARAMOUNT NEWS (No. 93) Japan: United States airlift for French wounded in Indo-China. Quantico, Va.: "Fightingest" marine retires. Larado, Tex.: Rio Grande flood. Atlantic City, N. J.: World's youngest professional dog trainer. Los Angeles: Chimps put on wrestling show.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 584) England: Swedish monarchs visit. California: Wetback round-up. De Pere, Wis.: Home-built triplane. New York City: Chinese baby beauty contest. Spain: European billiards championships. Hollywood: Baby swimming school. San Pedro, Cal.: Women sharpshooters.

WARNER PATHE NEWS (Vol. 25, No. 95) Guatemala: Chiefs meet to arrange cease fire pact. Japan: United States airlift for French wounded in Indo-China. Germany: Birthday of printing celebrated at Mainz. In the Swiss Alps: Conqueror of Everest tries new peak. San Juan: Haiti, Puerto Rico leaders meet. Old Greenwich, Conn.: Shirt fashions. France: Riding rapids at Avallon.

MOVIETONE NEWS (Vol. 37, No. 55) Laredo, Tex.: Rio Grande flood. Washington, D. C.: Sir Winston Churchill leaves for home. India: Red China premier welcomed at New Delhi. In The Pacific: Carriers get new catapult device. New Haven: New train. USA: Solar eclipse. England: "Little Mo" advances in Wimbledon matches. Special: Canine "coppers" not afraid of firearms.

NEWS OF THE DAY (Vol. XXV, No. 289) Laredo, Tex.: Rio Grande flood. Washington, D. C.: Sir Winston Churchill leaves for home. India: Red China premier welcomed at New Delhi. New Haven: New train. USA: Solar eclipse. France: Fashions shine at Grand Prix.

PARAMOUNT NEWS (No. 92) Atlantic City, N. J.: Shriners' convention. In the Pacific: Carriers get new catapult device New York: Small fry fashions. Korea: Fourth anniversary of war observed. San Francisco: Ship and cargo for Korea. France: Fashions shine at Grand Prix.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 583) Laredo, Tex.: Rio Grande flood. USA: Solar eclipse. Washington, D. C.: Honduras Chief of Staff here. Germany: Free university dedicates new library. San Franciso: Ship and cargo for Korea. In The Pacific: Carriers get new catapult device. Holland: Giant plow reclaims land. Long Beach, Cal.: Water ski babies. Rainbow Springs, Fla.: Underwater picnic.

WARNER PATHE NEWS (Vol. 25, No. 94) USA: Solar eclipse. Laredo, Tex.: Rio Grande flood. New Haven: New train. Seattle: Eight bombers join air force. In The Pacific: Carriers get new catapault device. Germany: Fashions shown at Nuremberg. Holland: Dog racing. Special: How football began.

No Blocked Funds Reported Left In Italy

NEW YORK—Eric A. Johnston, discussing the recently concluded Italo-American film agreement at a press conference, revealed last week that MPEA member companies presently distributing in Italy have no blocked funds there.

The agreement provides the eight companies maintaining Italian offices with 189 permits per year, and UA and Allied Artists, distributing through Italian outlets, will receive an additional 20 and 15 permits respectively. Member companies will be allowed to remit $4,200,000 yearly at the official exchange rate, comparing with $5,000,000 remitted during the year being concluded.

The MPEA head confirmed reports that all subsidies are eliminated in the deal, with no substitute remuneration provided. The Italian government is also committed to keep dubbing fees at the present level and not to "worsen" conditions for U. S. distributors.

Other benefits gained by American companies include the elimination of the need to offer pictures to Italian distributors; employment of 60 instead of 50 per cent of blocked earnings for non-cinematic purposes, including compensation deals; and continuation of the use of the other 40 per cent for cinematic purposes.

Johnston also effected a settlement of IFE obligations, including elimination of the so-called B-Bonds, which had a nominal face value of $1,300,000 at maturity. American companies receive $150,000 by check. Johnston termed the agreement "a good one."

He stated that American distributors on the basis of first-half returns can look forward this year to foreign dollar remittances of from $160,000,000 to $170,000,000, approximately the same as last year. While revenue was up in some areas and down in others, he expected that it would average off. It was noted that Brazil has remitted $10,000,000 this year to liquidate its indebtedness and that there has also been an Argentine remittance. Johnston said he included the Canadian market, where American films earn between $27,000,000 and $28,000,000, in his estimate. The remittance total would approach $210,000,000 if in-country uses of foreign earnings are included, Johnston said. He estimated total foreign boxoffice earnings of American films at between $1,250,000,000 and $1,500,000,000.

Fox-Betbeze

HOLLYWOOD—Matthew Fox, prominent industry executive, and the former Yolande Betbeze, "Miss America" of 1951, left for their honeymoon last week following their July 4 marriage at the home of Nate J. Blumberg.

Konecoff

(*Continued from page 6*)

(6) Still left to be negotiated are agreements with the Germans and the British, present agreements with these countries expiring this fall. Work will be started on these in the near future.

(7) American distributors can expect about the same income from abroad this year as they received last year, about 160 to 170 millions, which includes income from Canada.

(8) The matter of RKO ignoring a $25,000 fine imposed by the MPA for distributing "The French Line" without a code seal is still to be adjudicated.

(9) As diplomatic referee in the dispute between the Arab countries and Israel over the Jordan river, Johnston reported, after spending some time there, that he had made some progress, with another meeting to be held in the future after some engineering reports are in.

PROMOTION NOTE—The other ayem we dropped over in front of the 20th-Fox home office, where a giant exhibit truck emblazoned with the words "The Egyptian," stood waiting to start its 3000-mile tour, which will see it criss-crossing the northern and central portions of the country on behalf of Darryl Zanuck's CinemaScope production.

The huge vehicle contained costumes, weapons, jewelry, and other items from the multi-million dollar production, as well as a lion cub. All this was watched over by a hostess named Theona Bryand dressed in Egyptian garb.

When we left, the truck was scheduled to start its swing through New England, where it will make a good "live" trailer for the production in the fall. A similar vehicle will start a tour covering the south and southwest, stopping in major theatrical and population centers and preselling audiences to watch for the film around Labor Day. Advance men will be out to make sure that local officials and press are on hand to greet the traveling exhibit.

MORE ON PROMOTION—The winner of the "National College Queen" contest will receive a screen test, according to Ida Lupino, vice-president, Filmakers Productions. The contest, which seeks the nation's most beautiful and all-around versatile college girl in America, will stage its finals in Asbury Park, in New Jersey, in September. Miss Lupino feels that the college campuses have much to offer in the way of fresh and attractive talent and this event will give them a chance to explore same. Her next, "Mad At The World," which rolls in mid-July, in addition to Frank Lovejoy and Keefe Brasselle, will feature four new discoveries.

THE METROPOLITAN SCENE—UA, in selling "The Long Wait," had a girl waiting the day out before the opening in a window of a Woolworth store next to the Criterion. It was a good attention-getter. . . . "Victory At Sea" is getting plugs via recording of the background and theme music put out by RCA. It opens at the Trans-Lux 60th Street. . . . An okeh pressbook is out on "Gog." . . . Agent Abe Feinberg is handling Gene "Mr. America" Stanlee, champion wrestler, for personal appearances in theatres and drive-ins.

31 Houses Set For Opera TV Show

NEW YORK—Theatre Network Television (TNT), which will present by large-screen, closed-circuit television the opening night of the Metropolitan Opera production on Nov. 8, announced last week that agreements have already been made with 31 theatres around the country for the distribution of this event. All Stanley Warner and Loew's Theatres with television equipment, in addition to several Fabian theatres and independent houses, have agreed to carry this TNT production direct from the Metropolitan Opera House.

Among the prominent theatres which will carry the opening night are the Paramount, Denver; Loew's Capitol, Washington, D. C.; Loew's State, St. Louis; and the Stanley in Philadelphia and Pittsburgh. Included among the benefit organizations which will sponsor the event, in cooperation with the Metropolitan Opera Guild, at the above-mentioned theatres, are The Philadelphia Inquirer Charities, which has taken the Stanley Warner theatres in Philadelphia, Chester, Pa., and Camden, N. J.; the National Opera Guild, Washington; the Denver Symphony and Denver Symphony Guild; the St. Louis Grand Opera Guild; and the Pittsburgh Opera, Inc., assisted by the Pittsburgh Civic Opera Company, and others.

Thomas Reports On Cinerama

NEW YORK—Lowell Thomas, starting his third year as president, Cinerama Productions Corporation, told stockholders last fortnight that "This Is Cinerama" will open in the fall in "several" foreign capitals. The feature has already garnered a total gross of $11,300,000.

Stockholders were told that operating costs have been held to an overall average of $6,000 per month, with earnings during the past 14 months used to reduce the bank loan by $998,000 and pay interest of $43,000. The loan, now $602,000, is expected to be fully liquidated before the due date, Aug. 10, 1955. Cinerama Productions has retired some of its debentures through open market purchases, including "A" debentures, $123,667; "B" debentures, $10,000; and "C" debentures, $31,500. Purchases were made at an average price of 77, with 89 the maximum paid by the company.

Para. In "Storecaster" Deal

NEW YORK—Paramount Pictures stars as food consumers are to be photo- featured by "The Storecaster," new music-lantern merchandiser, in the latest Dilbert's super market opening this week in Astorio, L. I.

As shoppers stroll the store aisles, they will see large pictures of their Paramount favorites keyed to products on the adjacent shelves. The pictures hang from the arms of "The Storecaster," a traditional post lantern affixed to the top of the grocery counter which serves as section marker, source of illumination, music transmitter, and art display medium.

The tieup with Paramount, first of its kind, was arranged by Storecast Corporation of America with Sid Mesibov, exploitation department.

This Was The Week When....

Republic revealed that it would distribute "Roogie's Bump," made in New York City. . . . U-I's "Francis Joins The WACS" had its world bow at the Golden Gate, San Francisco. . . . The world premiere of WB's "King Richard And The Crusaders" was held at the Egyptian, Hollywood. . . . Mori Krushen, UA exploitation manager, began a cross-country swing to meet with exhibitors, UA branch personnel, and field exploitation representatives on advance promotion plans for "The Barefoot Contessa," "Vera Cruz," "The Purple Plain," and "Suddenly."

U-I All-Out For "Obsession"

NEW YORK—U-I's eastern advertising and publicity department executive cabinet and home office advertising, publicity, and exploitation staffers last week joined the company's field exploitation representatives for the first time to comprise the greatest promotional force in the history of the company to launch the Cleveland world premiere and the initial key city openings of "Magnificent Obsession," which has its world premiere at the RKO Palace, Cleveland, July 15, with openings scheduled for the key cities across the country in advance of the August national release.

Charles Simonelli, eastern advertising and publicity department manager; Phil Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; and Herman Kass, eastern exploitation manager, are scheduled to cover these important early key city openings. Field exploitation representatives John McGrail, Boston; David Polland, Washington; Ben Hill, Atlanta; Duke Hickey, Cleveland; Ben Katz, Chicago; Julian Bowes, Dallas; and Amike Vogel, San Francisco; and home office exploitation representatives Bob Ungerfeld, Bucky Harris, and Al Cohan are being joined by home office advertising, publicity, and exploitation staffers, including Sheldon Gunsberg, Paul Kamey, Jerry Evans, Al Mendelsohn, Guy Biondi, and Ed Aaronoff.

RKO Loss Hits $3,607,967

NEW YORK—RKO Pictures Corporation filed its annual report with the Securities and Exchange Commission last fortnight showing a consolidated loss in 1953 of $3,607,967.

Gross income for 1953 amounted to $56,287,880, 40 per cent earned abroad.

The International Scene

(*Continued from page* 10)

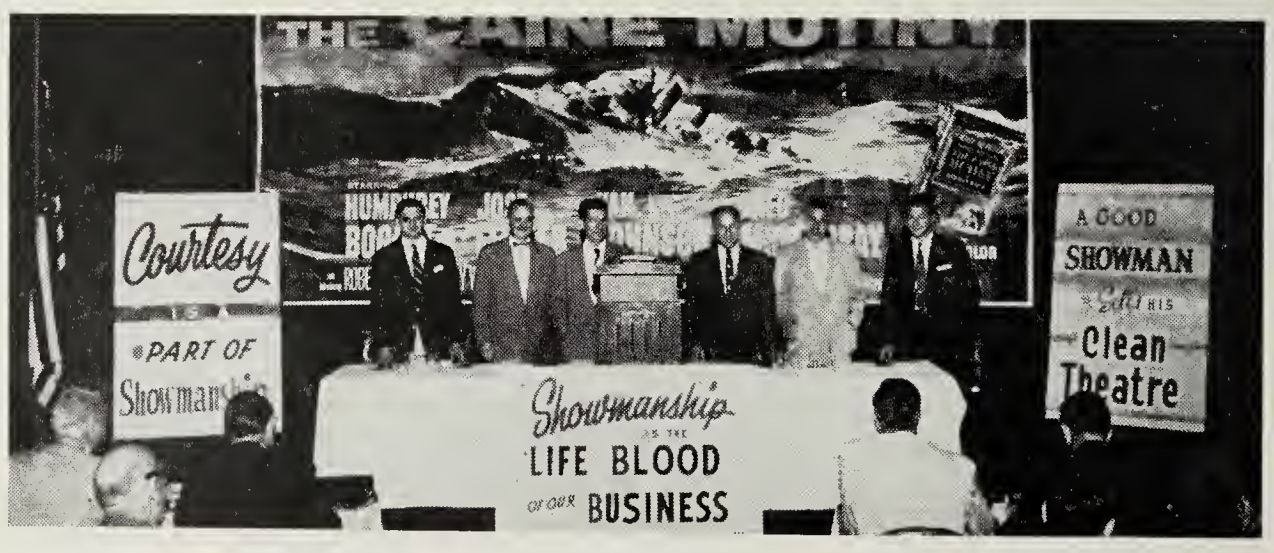
England

Alfred Starr, chairman, TOA executive committee, and Walter R. Fuller, general secretary, Cinematograph Exhibitors Association, met to explore the practicability of an international association of exhibitor organizations. Robert J. O'Donnell, TOA director, met with Starr and also conferred with CEA executives. Starr revealed that Fuller would be invited to TOA's annual convention in Chicago. Common problems of the two groups of exhibitors were listed as the need for a steady flow of good product, a rental system allowing exhibitors to make a reasonable living, and the necessity for not treating all theatres exactly alike. He credited CEA with winning the battle against 20th-Fox's insistence on stereophonic sound for CinemaScope films.

In London, Sir Philip Allan Warter, chairman, Associated British Pictures Corporation, discussing the company's annual report, denied charges that ABPC was dominated by Warners and asserted that the Warner interest represented only 37½ per cent of the company's common stock, with two members on the five-man board.

South Africa

The Plaza, Capetown, purchased from the Schlesinger interests, has been operated as an MGM showcase since July 1, it was announced by Morton A. Spring, first vice-president, Loew's International Corporation. The Plaza, to be renamed the Metro, is the third MGM theatre in South Africa. The other two are the Metro, Johannesburg and Durban. Asquisition of the Plaza brings the number of MGM theatres abroad to 41.



Alliance Theatres executives recently met with all managers in Indianapolis to outline plans for a drive. S. J. Gregory, general manager, chief speaker, stressed showmanship, vending, economy, and service. Pictured, left to right, are Nick E. Stassen, John Doerr, Gregory, Peter Panagos, and S. J. Papas.

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising







When Columbia's "The Caine Mutiny" recently began its world premiere engagement at the Capitol, New York City, in spectacular fashion, a pre-premiere breakfast was followed by a mile-long parade to the theatre, where crowds were lined up. On th left, May Wynn is seen arriving in one of the cars making up the parade; in the center, Ernie Emerling, Loew's Theatres advertising-publicity executive, and Mel Konecoff, associate editor, MOTION PICTURE EXHIBITOR, look on as Miss Wynn and Robert Francis await the huge line about to enter the lobby; and, on the right, Miss Wynn and Francis give autographs and lipsticks to women in the opening day line waiting to see the showing of the Technicolor film.

"Long Wait" Given Gala NY Ballyhoo

NEW YORK—United Artists' "The Long Wait" had its premiere at the Criterion last fortnight following a lively campaign combining music promotion, personal appearances, cooperative backing, street bally, and strong radio and TV support.

Local drumbeating kicked off with a rapid-fire in-person stand for Peggie Castle, Shawn Smith, and Dolores Donlon. Their stint spotlighting the Criterion opening included news and photo sessions plus radio and TV guest shots on 17 top-rated air shows.

The hit song, "Once," featured in "The Long Wait," provided another strong peg. The seven recordings were spun by leading disc jockeys in the metropolitan area for a week in advance of playdate.

Signet Books, publisher of the yarn, tied into the campaign with attention-getting displays at newsstands, drug stores, and book shops featuring a 30 x 40 poster and an 11 x 14 tack-up card, both imprinted with prominent picture credits and playdates. Five-and-tens and drug stores throughout the Greater New York area additionally hypoed the Criterion bow.

A neat play on the title of the UA release keyed a live window bally stunt at the F. W. Woolworth store next to the Criterion. A girl lived in the window for 24 hours while "waiting for the opening of 'The Long Wait'." During her goldfish-bowl vigil, the lady-in-waiting drew big crowds as she ate, slept, read ("The Long Wait," of course), had her hair done and played her favorite record, "Once."

Press announcements alerted New Yorkers to the fact that a beautiful blonde would be patrolling Times Square throughout opening day. All amateur eyes who spotted the girl and tailed her on one of her frequent excursions into the Criterion were admitted free.

Indians Aid "Apache" Bow

CHICAGO—United Artists' "Apache" got off to its world premiere engagement at the Roosevelt last week as a colorful cavalcade of Indians padded through the Loop district to whoop out the news. More than 100 braves and squaws, decked out in their finest tribal finery, headed a parade of buckboards, covered wagons, and cowpokes.

An estimated 1,000 youngsters, dressed in Indian costumes, marched on to the Roosevelt to compete in a contest awarding prizes and passes.

"Egyptian" Trucks Hitting The Road

NEW YORK—More than 267 cities across the nation will be visited by 20th Century-Fox's two mobile exhibits on Darryl F. Zanuck's CinemaScope production of "The Egyptian" in the double-barrelled campaign getting underway last week.

One truck will tour the northern section of the country while the other will cover the southern region. Preparing for the visits of the trucks in the northern and southern regions respectively are Leo Pillot, special events director of the company, and Edward Feldman, publicity department staffer. The two advance men will meet with exhibitors to arrange campaigns and visit newspaper offices and TV and radio stations discussing the important attraction.

Press kits containing a group of specially-prepared news and feature stories, publicity mats, and other promotional and exploitation material will be distributed by Pillot and Feldman. Special theatre trailers on the tour also are being made available to exhibitors. Two starlets from "The Egyptian" will tour with the exhibits on wheels.

TV, Street Bally Aid UA's "Crusoe"

CLEVELAND—A clever combination of television promotion and old-fashioned street ballyhoo was used by manager Arnold Gates, Loew's Ohio Theatre, to sell his recent engagement of United Artists' "Adventures Of Robinson Crusoe."

Gates recruited Richard Zimmer, a performer, to appear twice daily on the Maggi Woolf show over WXEL-TV decked out as the title character, complete with beard, make-shift umbrella, and haberdashery improvised from animal skins and assorted tatters.

The audience was given several clues as to the character Zimmer was portraying and alerted to the fact that in several hours he would be strolling through Cleveland's shopping center.

Pedestrians who recognized him on his sidewalk patrol were required to say, "I saw you on WXEL-TV and you are Robinson Crusoe in 'Adventures Of Robinson Crusoe,' opening at Loew's Ohio."

In return for this lengthy sentence, or a reasonable facsimile, identifiers received cash awards and passes.

In each of "Crusoe's" succeeding TV appearances, additional clues were given. Then the pseudo castaway returned to his sidewalk beat. The stunt not only netted strong mention for the adventure thriller, but also drew street crowds. At the conclusion of the TV tieup, Gates assigned his "Crusoe" to straight street bally duty through the second day.

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LETTERS

Dear Sir:

Don't suppose you are such an avid trade journal reader as some of your subscribers, so thought perhaps you might enjoy the enclosed editorial.

(John Radford, editor, Fountain and Fast Food, points out that the National Restaurant Association, in cooperation with the H. J. Heinz Company, is sponsoring a five-year program with the aim of interpreting the eating place as a worthy career to American youth graduating from high school. Radford goes on further to say that "many other industries have long had recruitment programs to attract qualified personnel to their ranks."—Editor.)

I thought it paralleled your editorial regarding the state of affairs in the theatre industry, and since you might not have access to Fountain and Fast Food, thought you might find it interesting and suggestive.

It would seem other industries have the same problems we do. I know I have more trouble training help for my fountain than for the show.

Sometimes I think perhaps the man who starts in green in the business is ahead of the guy who grew up in it. I know the first year I was on my own when business went to heck in the summer I thought it was my fault, so I rolled up my sleeves and went to work. Things hummed and the slump ended. Four or five years later, I read in a trade journal something about the summer slumps and all the time I had been working harder and enjoying by best busineses in the summer slump. If I'd have known it was natural, I suppose I would have drifted with the tide.

There's still nothing wrong with my business when I have a family picture.

BOB WALKER
Uintah

Fruita, Colo.

Dear Sir:

Your recent editorial recalling your prophecy at the time of the block-booking victory rings a bell on all the exhibitors who have suffered because of that victory which could have been called "The Cadmean Victory." *(A victory which involves the victor in even greater danger than that from which he escaped. In Greek mythology, Cadmus slew a dragon and saved its teeth, but armed warriors sprang from the teeth and attacked him.—Editor.)*

With the theatre owners throwing borrowed or hard earned money into the drain of experimenting and the projectionists framing the picture up or down constantly, it is high time that through the voice of the trade press, all the exhibitors and the industry at large should call a halt and insist on some method of standardization through COMPO.

Such a move may get the producers to stop their idleness and experimenting and start producing wholesome product as a very few do and clear the prevailing atmosphere of confusion in our industry.

THOMAS JAMES
Comet

St. Louis

The Tip-Off On Business

(The Tip-Off on business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in buying and booking.—Ed.)

KEY TO "THE LITTLE MEN" RATINGS: (JULY 14, 1954)

- Registering grosses in the highest brackets.
- Good, although not breaking down the walls.
- Just fair, nothing out of the ordinary, average.
- Disappointing, below what was expected.

The Week's Newcomers

- ABOUT MRS. LESLIE (104m.) (Paramount)
- BLACK HORSE CANYON (81½m.) (U-I)
- DEMETRIUS AND THE GLADIATORS (101m.) (20th-Fox) (CinemaScope)
- GARDEN OF EVIL (100m.) (20th-Fox) (CinemaScope)
- GOG (85m.) (UA)
- HELL BELOW ZERO (91m.) (Columbia)
- JOHNNY DARK (85m.) (U-I)
- MAN WITH A MILLION (90m.) (UA)
- PRINCESS OF THE NILE (71m.) (20th-Fox)
- SILVER LODE (80m.) (RKO)
- SINS OF ROME (75m.) (RKO)
- SOUTHWEST PASSAGE (75m.) (UA)
- TANGANYIKA (81m.) (U-I)
- THE CAINE MUTINY (125m.) (Columbia)
- THEM (94m.) (WB)

Continuing

- BEACHHEAD (89m.) (UA)
- DIAL M FOR MURDER (85m.) (WB)
- DRUMS ACROSS THE RIVER (78m.) (U-I)
- EXECUTIVE SUITE (104m.) (MGM)
- FIREMAN, SAVE MY CHILD (80m.) (U-I)
- FLAME AND THE FLESH (104m.) (MGM)
- GO, MAN, GO (82m.) (UA)
- GORILLA AT LARGE (84m.) (20th-Fox)
- INDISCRETION OF AN AMERICAN WIFE (63m.) (Columbia)
- JOHNNY GUITAR (110m.) (Republic)
- KNOCK ON WOOD (102m.) (Paramount)
- MAKE HASTE TO LIVE (90m.) (Republic)
- MEN OF THE FIGHTING LADY (80m.) (MGM)
- RAILS INTO LARAMIE (81m.) (U-I)
- RHAPSODY (115m.) (MGM)
- RIVER OF NO RETURN (90m.) (20th-Fox)
- SECRET OF THE INCAS (101m.) (Paramount)
- THE FRENCH LINE (102m.) (RKO) (3-D)
- THE HIGH AND THE MIGHTY (147m.) (WB) (CinemaScope)
- THE SIEGE AT RED RIVER (86m.) (20th-Fox)
- THE STUDENT PRINCE (107m.) (MGM) (CinemaScope)
- THREE COINS IN THE FOUNTAIN (102m.) (20th-Fox) (CinemaScope)
- WITNESS TO MURDER (81m.) (UA)

NEWS OF THE Territory

New York City

Crosstown

Radio City Music Hall and the Warner, having advance ticket sales, were beneficiaries of partial tax relief as city officials agreed to amend the recently enacted five per cent admissions tax to exempt presold tickets. The two houses, however, were forced to absorb the tax until July 10, when Mayor Wagner signed the amendment, which will apply to tickets bought before the levy was enacted for attractions to take place after the tax went into effect. Exhibitors have indicated that the tax will be passed on to moviegoers. Meanwhile, Irving Greenfield, assistant to Loew's general counsel, said a motion planned for submission to the State Supreme Court could prevent the city from collecting the tax. Grounds for the action include the major fraction provision of the tax measure which could push the tax up to six per cent, more than is allowable under the enabling act permitting enactment of the tax. Greenfield added that if the court rejects the industry motion, it would be appealed still higher.

Joel Levy, Loew's out-of-town booker, returned last week from a vacation. . . . Ruth Lewis, secretary to Charles M. Reagan, and Rose Morgan, secretary to J. P. Byrne, returned to their MGM desks from vacations.

Edith Herskovitz, booker at MGM's Pittsburgh exchange, was in enjoying a honeymoon as Mrs. Martin Girson, having been married.

A. E. Bollengier, treasurer, United Artists, left for Hollywood to be gone three-to-six-months. He will set up a program to coordinate accounting procedures with independent producers whose pictures are distributed by United Artists.

Walter Futter, distributor, Vidoscope lens, moved to larger quarters at 625 Madison Avenue.

Herc McIntyre, South Pacific supervisor for Universal International Films, and William Hislop, U-I manager for New Zealand, left over the weekend to return to their respective territories.

Vincent Flynn, MGM Omaha manager, was on vacation. . . . Minnie Ginsberg, secretary to Alan F. Cummings, MGM exchange operations head, was vacationing. . . . Larry Callahan, MGM field auditor, Atlanta territory, was on vacation here. . . . Harold Zeltner, MGM salesman, returned from a Florida vacation.

A city-wide letter writing contest sponsored by the Adler shoe stores throughout Greater New York was set for the high-gear campaign spotlighting "Apache," at the Mayfair. The contest, part of a national cooperative campaign backed by the Plymouth Shoe Company and featuring the Apache moccassin, required contestants to write 25 words or less telling "why I would like to own a pair of Apache-Mocs."

Herb Steinberg, Paramount national exploitation manager, returned from Philadelphia, where he has made final arrangements for the world premiere in Atlantic City, on July 15-16, of "Living It Up." . . . Oscar Morgan, Paramount general sales manager in charge of short subjects, newsreels, and special features, returned from a two-week midwestern business trip.

Barney Balaban, president, Paramount Pictures, returned from Paris following a three-week European trip in conjunction with demonstrations of VistaVision in four countries.

New Jersey

Newark

Edward Molteni, Capitol, Passaic, N.J.; N. Kessler, Dewitt, Bayonne, N.J.; Larry Albanese, Regent; and Clem Murphy, Ritz, Elizabeth, N.J., are vacationing. . . . The Baker, Dover, N.J., had a bathing beauty pageant on the stage. . . . Evelyn Agans, secretary to Frank J Damis, zone manager, SW, left for her vacation. . . . Vic Albagli, booking department, Stanley Warner Jersey office, was vacationing. . . . Harold Widenhorn, SW district manager, Passaic County, was vacationing. . . . The Stanley Warner screening room has been equipped with a new CinemaScope screen.

New York State

Albany

"The French Line", Fabian's Grand, ran into a Catholic snag, which also pulled against the picture at Proctor's, Schenectady. The local engagement came afoul of strong opposition, which took the form of an editorial in The Evangelist, a pastoral letter from the Most Rev. Edmund F. Gibbons, Bishop, Albany Diocese, and telephoned and written protests to theatre management. The editorial and the letter also exerted pressure on the film in Schenectady, but did not have the effect on newspaper advertising that it apparently generated here. The Times-Union copy dropped the title the day the RKO release opened at Grand and the day the editorial appeared, and identified it only as "That Picture You've Heard So Much About." The insertion made no reference to the previously spotlighted "That Dancer," or other exploitable angles. The second feature "Jungle Man-Eaters," was listed by title. For the next three days—which covered the holiday weekend—The Times-Union printed no advertising of the Grand bill. However, it was included in paper's "Movie Clock" timetable. The Knickerbocker News carried copy with a pose of Jane Russell the afternoon the film premiered, but the next day limited reference to "That Picture . . ." "The French Line" was not reviewed by Albany papers—in keeping with the policy of "catching" only shows at the Palace and Strand. Both Schenectady dailies caught the film, Proctor's being an "A" house. Advertising was not apparently changed in the Electric City, where a "Recommended For Adults Only" tag was added. Proctor's eliminated its Saturday afternoon cartoon program, which usually precedes the regular show. Cartoons are screened for child patronage. Bishop Gibbons' letter, read at Masses, reminded Catholics of their Legion of Decency pledge not to view "condemned" pictures. "The French Line" was not mentioned by title. An earlier letter, at the time the picture was breaking in the exchange territory, had contained the title. That was written by the director of the Legion of Decency diocesan unit. In at least one







Academy Award winner Shirley Booth's second motion picture, "About Mrs. Leslie," Hal Wallis production for Paramount, recently had a celebrity-studded world premiere at New York's Victoria, and shown, in the usual left to right order, is the crowd in front of the theatre; A. W. Schwalberg, president, Paramount Film Distrihnting Corporation, and Mrs. Schwalberg; and Miss Booth in the lobby with Max Fellerman, general manager, City Entertainment Corporation, owner of the theatre, and vice-president, Lopert Films. The star received on the stage a special Actors' Equity Award.

Albany church, parishioners were advised to write or phone well-mannered protests to the Grand management and to state that patronage would also be withheld from the Palace under the same management. The Evangelist believes exposure to such films as "The French Line" fosters juvenile crime problems, an "alarming sense of lawlessness among many teen-agers and sex deviations," through "the distorted notions acquired."

The Delaware, Stanley Warner art theatre, was scheduled to close for a two-week period. The circuit's Lincoln, Troy, reopened after a similar closedown. Neither theatre is air-conditioned. . . . The Lincoln reopened with a new wide-screen. . . . The Avon, Stanley Warner "B" first-run in Utica, has a new wide-screen.

The Stanley Warner Ritz is also to have a wide-screen. The circuit has four district theatres equipped with wide-screens and CinemaScope. . . . Paramount engineers were in town informally surveying the Strand and Palace for VistaVision.

The log jam broke on the installation of CinemaScope in exchange area theatres, with the single track optical sound system. Among those reported making installations were Phil Baroudi, for Indian Lake and North Creek; George Thornton, for Saugerties and Tannersville; Kallet Circuit, for Oneida, Rome, and Ellenville; Don Gilson and Alec Papayanakos, for drive-ins they separately operate in Canton; Dave Meyers, for Woodstock; Schine, for Granville; and F. Chase Hathaway, for Haven, Vt. Hathaway became the first outdoor operator in the exchange district to show CinemaScope. Hathaway added "wings" on each side of, and a third on top of his regular screen, to close in the picture. He charged $1 admission, promising via newspaper copy this would be the only special price show of the season. Jules Perlmutter was getting ready to show CinemaScope at the Fort George Drive-In, Lake George, Lake George village. Harry Lamont installed it in the Vanderbilt, Greenville. An architect was due here to prepare plans for installation of CinemaScope in the 20th-Fox exchange projection room.

Vacation Notes — Among those leaving were John Gottuso, Palace; Victor Shepard, Grand; Irene Smith, Stanley Warner secretary; Ethel Anameier, U-I manager's secretary; and Mrs. Kitty Bain, Leland; returned were, Harold Tanner, Grand; Joseph Stowell, Lincoln, Troy; Marie Beaudoin, Strand; Judith White, Leland; and Ray Sedlack, Palace.

Charles A. Smakwitz, Stanley Warner zone manager, was editorially enveloped by The Times-Union among the Albanians to whom a "Thank You" was due for their part in the city's bicentennial of the First American (Albany) Congress. Smakwitz won praise for arranging with Forrest Willis, WTRY, the "glittering Colonial Ball." Don German, Ritz, assistant manager, was included in those aiding Smakwitz at the ball. Helen Smakwitz, his daughter, attended, with 2500 others.

EYEING THE Exchanges

New York—United Artists' office manager Fred Franke returned to the home office auditing department.

Paramount—Ledger clerk Nancy Olivero was on her annual. . . . Booker Joe Curtin enjoyed a vacation. . . . Office manager Nat Stern also had a vacation. . . . Inspectress Margie Murray is currently enjoying her respite. . . . Also on the vacation trail was inspectress Eunice Burke, who spent it at Avon, N. J.

20th Fox—New around the office is Virginia Carlone, typist clerk. . . . Shipper Sam Katz was on his annual respite.

Bonded—Leon Salzman, traffic department, has a new car. . . . Shipper Jack Greenberg spent his at Trojan Lake, Livingston Manor. . . . Night shipper, Tony Tomacci and Joe Marcy were vacationing. . . . Shipper Romeo Zaccone was at Lake George. . . . Inspectress Bea Petrosino was vacationing.

United Artists—Booker's secretary June Hill was at dedication ceremonies of a new hanger at Idlewild Airport. . . . Harriet Handler, booker's secretary, weekended in Connecticut. . . . Sophie Bochilo, boxoffice department, had a weekend at Troy. . . . Contract clerk Alisia Brown spent a few days at Atlantic City.

MGM—Booker William Kiernan made Massachusetts his vacation spot. . . . Betty Hoffman, booker's assistant, was also away. . . . Send birthday greetings to Barbara Schwartz, booker's assistant, and Betty Hoffman.

U-I—Bookkeeper Dorothy Ezeroff vacationed. . . . Print booker Dick Feinstein is back after army reserve training vacation. . . . Typist Carol Lambert is vacationing.

Republic—Biller Myra Lerner spent a weekend at her Monticello bungalow. . . . Bookkeeping machine operator Rene Goldstein was scheduled to take off for a flying vacation. . . . Mary Nicolaou, secretary to the branch head, and Irene Anastasiou, switchboard operator, enjoyed a boat ride.

Columbia—Officeites heard from former employee Gloria Wharton, expecting the stork in September. . . . Mattia Lynch, secretary to the head booker, was vacationing. . . . Contract clerk Frances Taylor weekended.

RKO—New typist Beatrice Bartlett was formerly with the home office in the contract department. Since then, she has become the mother of 16-month-old Ronald. . . . After all these years, the boxoffice department's Phil Heydeck is only now learning to breathe correctly via singing lessons. . . . Bud Giles, boxoffice department, is planning a barbecue party. . . . Clerk Doloras Clark will spend her vacation visiting Detroit, Philadelphia, and Atlantic City.

Warners—Jane Madigan, contract department, was on vacation. . . . Also headed to vacationland was Eletha Lynch, contract department. . . . Ed Greenberg, shipper; Ed Rosenwald, accounting clerk; head booker Al Blumberg; Ralph Hessdorf, contract department; and biller Ida Martin were on vacation. . . . Ruth Kaiser, secretary to Ben Abner, is spending her vacation fishing. . . . Typist Lola Liederman set her wedding date for Oct. 3. His name is Bob Nisebaum. . . . Ann Marsey also announced her forthcoming marriage to Aaron Chayet.

Ramblin' 'Round—Favorite bookkeeper Doris Topol was enjoying a Hollywood vacation. . . . Sherry Schenendorf, assistant booker, Favorite, spent a weekend at the Berkshire Country Club. . . . Jerry Schpiro, Business Education Films, and family had an outing at Beth Page State Park. . . . RKO theatres booker Archie Berish headed in the direction of the Poconos for a vacation. . . . Abe Levy, former exhibitor at the Croton Drive-In, was visiting. . . . Realart cashier Ruth Kaiser is scheduled for a cruise. . . . Realart booker Ben Levine is out checking crossroads for future tours of his Century and a Quarter Club. . . . "Side Street Story" in its first week at the Art broke the boxoffice record of the house.

—J. A. D.

Buffalo

The centennial of the birth of George Eastman, founder of the Eastman Kodak Company, was marked by a ceremony in the Eastman, Rochester, at which the Post Office Department released a commemorative stamp bearing the Eastman likeness.

John Osborne, Batavia, who died on June 26, was associated with Nikitas D. Dipson for 33 years in theatres located in Batavia, Elmira, and Wheeling, W. Va. He is survived by his wife, a son, a sister, a brother and two grandchildren.

Elizabeth Suznovich, RKO stenographer, was married to William Penbleton. . . . Antoinette Gojnerac, RKO boxoffice clerk, married recently, resigned to take up domestic duties. . . . 20th-Fox extended invitations to all exhibitors in the Buffalo area for the CinemaScope demonstration at Shea's Buffalo. William C. Gehring, executive assistant general sales manager, visited for the demonstration.

Shirley Tomaselli, 20th-Fox billing clerk, was married in Holy Cross Church to Joseph Giambra. . . . Mildred Block, assistant cashier, 20th-Fox, was vacationing.

Mrs. G. Emerson Dickman, wife of 20th-Fox Buffalo salesman Emmy Dickman, and her daughter, Joan, spent a vacation in California, where they visited the Hollywood studios, San Francisco, and Los Angeles. —Mrs. Nedra Gray

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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JULY 14, 1954

COLUMBIA

Coroner Creek

WESTERN
90M.

ESTIMATE: Scott name should help reissue.

CAST: Randolph Scott, Marguerite Chapman, George Macready, Sally Eilers, Edgar Buchanan, Barbara Reed, Wallace Ford, Forrest Tucker, William Bishop, Joe Sawyer, Russell Simpson, Douglas Fawley, Lee Bennett, Forrest Taylor, Phil Schumaker, Warren Jackson. Produced by Harry Joe Brown; directed by Ray Enright.

STORY: While Randolph Scott is waiting for his intended wife to arrive in a stagecoach for their marriage, she is ambushed by George Macready and Indians. Scott swears to avenge her death and begins a cross-country search for Macready. After a long search, he locates Macready and decides to torture him before killing him. Scott accepts a job at a ranch owned by Sally Eilers, warring with Scott's enemy. Scott proceeds to defeat Macready's aims, even administering a beating to his chief lieutenant, Forrest Tucker. Macready begins to take cover. Scott goes after him, but justice conquers when Macready falls from a ladder and dies without Scott firing a shot.

X-RAY: When first reviewed in THE SERVISECTION of June, 1948, it was said: "Adopted from the novel by Luke Short, this has solid performances all the way down the line, a good production, and a hard-hitting story. The yarn unfolds at a quick clip, action prevails, and a high quota of suspense is stirred up. A few of the scenes are brutal, but they serve to heighten the intense excitement." When first released this was in Cinecolor, but the reissue is in black and white.

TIP ON BIDDING: Usual reissue price.

AD LINES: "A Rip-Roaring Action-Packed Western"; "Thrills And Excitement As Randolph Scott Sets Out To Avenge The Death Of His Sweetheart"; "An Action-Packed Western Told With Fury And Power."

Gunfighters

WESTERN
87M.

ESTIMATE: Western reissue has the angles.

CAST: Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Charley Grapewin, Steven Geray, Forrest Tucker, Charles Kemper, Grant Withers, John Miles, Griff Barnett. Produced by Harry Joe Brown; directed by George Waggner.

STORY: Gunfighter Randolph Scott decides to give up his guns, finds that a friend on a far-off range is dead when he arrives, and is accused of the murder when he brings his friend's body to the ranch owned by Griff Barnett, who wants to drive off all small ranchers. Deputy sheriff Grant Withers attempts to hang Scott, but is foiled by the arrival of a small ranch operator and boss of the dead man, Charley Grapewin, summoned by Dorothy Hart, Barnett's daughter. Sheriff Charles Kemper dismisses the murder charges. Scott asks Hart to keep the bullet which killed his friend while he tries to trace the boot print at the scene of the murder. It belongs to Hart's sister, Barbara Britton, in love with ranch foreman Bruce Cabot, who killed the cowhand. Cabot becomes worried at Scott's snooping, and tries to drive him out of town, but is unsuccessful even though he arranges for Grapewin and another of his hands to be killed. Scott dons his guns again, and avenges the killings by killing Cabot and a hired killer, wounding Withers so that he talks to the sheriff. The Barnett empire is smashed. Scott rides off for California and Hart goes with him.

X-RAY: When first reviewed in THE SERVISECTION of June, 1947, it was said, "Based on the Zane Grey novel, 'Twin Sombreros,' this has its share of action and gun play in addition to competent performances by the cast as a whole, especially Scott." When first released, this was in Cinecolor, but the reissue is in black and white.

TIP ON BIDDING: Usual reissue price.

AD LINES: "Zane Grey's Thrill-Swept Story Of Western Outlawry"; "A Great Outdoor Adventure"; "Action, Romance, Thrills In This Tale Of The West By Zane Grey."

On The Waterfront (702)

MELODRAMA
108M.

ESTIMATE: Rugged meller rates with the better entries of its type.

CAST: Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint, Rod Steiger, Pat Henning, Leif Erickson, James Westerfield, Tony Galento, Tami Mauriello, John Hamilton, John Heldabrand, Rudy Bond, Don Blackman, Arthur Keegan, Abe Simon, Barry Macollum, Mike O'Dowd, Marty Balsam, Fred Gwynne, Thomas Handley, Anne Higera. An Elia Kazan production.

STORY: A waterfront union headed by Lee J. Cobb, who came up the hard way, bucks the efforts of a crime investigating committee to break up its rackets. Rod Steiger, right hand man to Cobb, is warned by the latter that he should watch his brother, Marlon Brando, once a promising boxer but now just a henchman for the union, lest Brando start talking. A union member is killed, but no one will help the committee. The dead man's sister, Eva Marie Saint, is determined to find out the truth, and a confused Brando wants to help, but is in a mental muddle.

FIRST* in the entire trade press . . .

MOTION PICTURE EXHIBITOR . . . both in The Pink Reviews as available, and in the alternating yellow Check-Up, . . . now lists, for your booking and playing knowledge, all pertinent data on the new techniques. Included in such data are:

1. ***ARE PRINTS AVAILABLE IN STEREOPHONIC SOUND?***
2. ***WHICH SCREEN ASPECT RATIOS ARE AVAILABLE ON EACH PICTURE?***
3. ***ON WHICH 3-D PICTURES ARE 2-D PRINTS AVAILABLE?***
4. ***IS IT CINEMASCOPE . . . VISTAVISION . . . SUPERSCOPE . . . etc.?***
5. ***ARE THERE ANY OTHER MECHANICAL PLUS-VALUES TO HELP THE GROSS?***

***AS USUAL! The most useful and "theatre-wise" services will always come from the theatreman's most serviceable weekly!**

Priest Karl Malden also finds himself thwarted and threatened. Brando and Saint become friendly, and the pressure mounts until Cobb tells Steiger that Brando must be put out of the way unless Steiger can guarantee silence. Unwilling to put his brother on the spot, Steiger is murdered. Brando at last understands the score and testifies against Cobb and the union mob, turning everyone against him. Then Brando decides to have a personal showdown with Cobb, who uses foul tactics, and Brando is brutally beaten. The men, realizing that Cobb's power is ending, wait for a new leader. Though in bad shape, Brando manages to get up to lead the men into the pier to unload a ship. The racket era is over.

X-RAY: A taut, crisp, melodrama, this rates with the better films. It covers a touchy subject, and although veiled at times, it is not difficult to tie it up with recent headlines. Big city folk may understand it better, but action and melodrama addicts anywhere will get plenty of kick out of it. It is a hard film, and although there is a romance, it is relatively minor. The picture is Brando's, but he gets excellent support from Malden, Cobb, Steiger, Pat Henning, and a host of others, with the casting high grade. The picture also gains from authenticity in that it was shot on the waterfront in the east. Lending itself easily to headline exploitation, this is a show that should be strong in the metropolitan areas and worth pushing elsewhere. It is based on an original story by Budd Schulberg. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Better price.

AD LINES: "Death Lurked 'On The Waterfront'"; "Is This The Story That Made National Headlines?"; "They Knew Only One Code . . . Keep Your Mouth Shut."

MGM

Valley Of The Kings

MELODRAMA 86M.

(Made in Egypt)
(Print by Technicolor) (Eastman Color)

ESTIMATE: Name values will make the difference.

CAST: Robert Taylor, Eleanor Parker, Carlos Thompson, Kurt Kasznar, Victor Jory, Leon Askin, Aldo Silvani, Samia Gamal. Directed by Robert Pirosh.

STORY: Around the turn of the century, Eleanor Parker, whose father was a celebrated archaeologist, enlists the aid of Robert Taylor, another archaeologist, to search for the tomb of Pharoah, Ra-hotep, in order to prove her father's theory confirming Biblical stories in Egypt. Parker is married to Carlos Thompson, who, it develops, is out to make a fast buck selling stolen articles from tombs in league with native Kurt Kasznar. After many disappointments, the trail leads to the desert where Taylor and Parker, who had lost the rest of the party in a sandstorm, find a native guide who tips them off where to look. They reach a temple, and discover that Thompson has been there before them. Thompson, who has murdered Kasznar, tries to kill Taylor rather than be exposed, but he falls to his death. No trace of the necessary proof is found. Parker is ready to give up, but a clue brings the two to the Valley of the Kings, where they reach an inner room in Ra-hotep's room, and the dead archaeologist's theory is proved, that some ancient Egyptians did worship one god.

X-RAY: Made on location in Egypt, this has the advantage of the natural background and the star values, but it is weak in story values, so the result will depend on the star pull and the exploitation. With the new discoveries in Egypt in the headlines, this should also aid in the selling. Taylor and Parker are standard in their roles, with Thompson an adequate villain. The story was suggested by historical data on "Gods, Graves, and Scholars," by C. W. Ceram. All in all, the results will depend on the handling. This is available with Perspecta stereophonic sound; maximum aspect ratio: 1.75-1.

TIP ON BIDDING: Fair program price.

AD LINES: "What Was The Secret Of The Hidden Tomb?"; "Out Of The Headlines Onto The Screen"; "She Was Another Man's Wife . . . Until Death Brought Them Together."

RKO

Susan Slept Here

COMEDY 97M.

(Color by Technicolor)

ESTIMATE: Pleasant entertainment will depend on name draw.

CAST: Dick Powell, Debbie Reynolds, Anne Francis, Glenda Farrell, Alvy Moore, Horace McMahon, Herb Vigran, Les Tremayne, Mara Lane, Rita Johnson, Maidie Norman. Produced by Harriet Parsons; directed by Frank Tashlin.

STORY: Dick Powell, Hollywood scenario writer, is visited by some police pals, who have in tow Debbie Reynolds, whom they are taking in. They feel that Powell can find a story idea in the girl's background and are willing to leave her in his protective custody over the Christmas holiday. Reynolds rebels, thinking that Powell would take advantage of her. He begins to find her personality and background fascinating. His girl friend, Anne Francis, does a violent burn when she finds out that Reynolds is in his apartment. The cops return to take Reynolds away, but Powell, mistaking love for sympathy, has offered to marry her. They wed, and without ever living with her, Powell goes to a mountain hideaway to write the big story. When he comes back, a pickles and strawberry eating habit of Reynolds gives him the wrong idea, and he accuses his best friend of doing the gal wrong. However, it turns out that it is merely a lifelong eating habit, and they go on to a life together.

X-RAY: Extremely lightweight, this will fill the bill where people seek pleasant entertainment. Powell seems a bit old for the part in contrast to the bounce and youthful vivacity of Reynolds, but the power on the marquee will make the difference. The action takes place mostly in an apartment, which slows down the film. Two songs are heard, "Susan Slept Here" and "Hold My Hand." The screen play is by Alex Gottlieb, from a play by Steve Fisher and Gottlieb.

TIP ON BIDDING: Above average price.

AD LINES: "A Laugh A Minute In A New Type Bedroom Farce"; "She Was A Juvenile Delinquent; But She Won His Heart—For Christmas"; "One Of The Brightest Comedies In Months."

20TH-FOX

Garden Of Evil (416)

ADVENTURE DRAMA 100M.

(Made in Mexico)
(Color by Technicolor) (CinemaScope)

ESTIMATE: Adventure yarn is aided by CinemaScope and name draw.

CAST: Gary Cooper, Susan Hayward, Richard Widmark, Hugh Marlowe, Cameron Mitchell, Rita Moreno, Victor Manuel Mendoza, Fernando Wagner, Arturo Soto Rangel, Manuel Donde, Antonio Bribiesca, Salvado Terroba. Produced by Charles Brackett; directed by Henry Hathaway.

STORY: Gary Cooper, ex-sheriff from Texas; Richard Widmark, philosopher-gambler; and Cameron Mitchell, weak-willed gunman, are stranded in a Mexican fishing village en route to the California gold fields. They are approached by American Susan Hayward, who offers to pay them well in gold if they will return with her to a mine in Mexico where her husband, trapped, needs help. A Mexican, Victor Manuel Mendoza, who also agrees to go along, leaves trail marks which are obliterated by Hayward. They see signs of Indians. Mitchell attempts to romance Hayward and is beaten by Cooper. They finally reach the mine and the husband, Hugh Marlowe, who has a broken leg. They start back. Marlowe decides he is holding up the party and takes off by himself. Indian arrows account for him and later the body of Marlowe is found. Mendoza, too, is killed by arrows. The three remaining hold off the Indians. Widmark and Cooper draw cards to decide who is to remain behind. Widmark loses. When Cooper gets Hayward to safety, he returns to find Widmark mortally wounded and scores of Indians killed. Cooper returns to Hayward.

X-RAY: This adventure yarn is packed with suspense, some climactic action sequences, and beautiful scenery brought to the screen via the CinemaScope lenses. The story should keep audiences intrigued from start to finish and the cast turns in a good job. The direction is expert and well-paced and the production values in the better category. The names of Cooper, Widmark, and Hayward should be of assistance in the selling. To sum up, this is a better than average adventure yarn aided by CinemaScope and audiences should find a full measure of entertainment. The screen play is by Frank Fenton, based on a story by Fred Freiberger and William Tunberg. Songs heard include "La Negra Noche" and "Aqui."

TIP ON BIDDING: Better price.

AD LINES: "Follow Adventure, Death, And Romance Into The 'Garden Of Evil'"; "An Adventure Yarn In The Best Tradition Of Color By Technicolor And In CinemaScope"; "Four Men And A Beautiful Woman On A Mission Into The 'Garden Of Evil'."

UNITED ARTISTS

Apache

MELODRAMA 87M.

(Hecht-Lancaster)
(Color by Technicolor)

ESTIMATE: Star values will help above average Indians vs. cavalry melodrama.

CAST: Burt Lancaster, Jean Peters, John McIntire, Charles Buchinsky, John Dehner, Paul Guilfoyle, Ian MacDonald, Walter Sande, Morris Ankrum, Monte Blue. Produced by Harold Hecht; directed by Robert Aldrich.

STORY: When Monte (Geronimo) Blue surrenders, tribal member Burt (Massai) Lancaster tries to break the truce, but is taken prisoner and shipped off on a train bound for Florida with other young braves. He vows he will return to Jean Peters, Indian maid who loves him and daughter of newly-appointed chief Paul Guilfoyle. At St. Louis, Lancaster escapes and makes his way back toward his mountain country, at one time taking

shelter with a Cherokee who owns a farm and works it. While resting in the tent of Guilfoyle after his return, Lancaster is betrayed by Guilfoyle and vows to kill him as well as Peters, whom he suspects of the betrayal. Lancaster double-crosses the guard who planned to kill him in an escape attempt, gets away with a rifle and ammunition, and hits the army and its installations in a one-man war. He also takes Peters a prisoner. After some rough treatment, she finally convinces him that she had nothing to do with the betrayal and they live together as man and wife moving from one location to another a step ahead of scout John McIntyre and men. When Peters becomes pregnant, they remain at a rough home high in the mountains and they even plant some corn. In the spring, as the birth of the baby nears and the corn is high, McIntyre closes in. Lancaster is determined to die as a warrior and kills a number of the pursuers. At the cry of his new-born son, he drops his weapon and goes to Peters. All hold their fire, seeing that he has finally given up his war.

X-RAY: There's much to commend this, able performances, moving and forceful direction, a number of good action sequences, colorful settings, and better production values. The outdoor action is teamed with moments of drama to create an entry that can be sold with good results. Lancaster once again impresses with his physical feats. The screen play is by James R. Webb, based on the novel, "Broncho Apache," by Paul I. Wellman. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Better price.

AD LINES: "One Apache Declares War On the United States And Lives To Tell The Story"; "An Action-Packed Yarn Of An Apache Who Refused To Surrender"; "Thrills Galore In This Adventure Story."

U-International

Francis Joins The WACS (427)

COMEDY
94½M.

ESTIMATE: Series entry has the names and angles.

CAST: Donald O'Connor, Julia Adams, Chill Wills, Mamie Van Doren, Lynn Bari, Zazu Pitts, Allison Hayes, Mara Corday, Karen Kadler, Elsa Homes, Francis. Produced by Ted Richmond; directed by Arthur Lubin.

STORY: Lieutenant Donald O'Connor, recalled into service, is erroneously assigned to a WAC unit. Until the correction can be made, he is forced to remain and is put to work by Major Lynn Bari and Captain Julia Adams. Francis, the talking mule, is also part of the outfit. O'Connor learns that the WACS are preparing for a camouflage operation. General Chill Wills believes women belong in offices. O'Connor peps up the morale of the unit he is assigned to, but Bari suspects that he may be a plant to ruin the operation and is determined to keep an eye on him. When O'Connor lets it out that he has been conversing with Francis, he is sent to the observation ward and his old friend, nurse Zazu Pitts. O'Connor convinces Adams that he wants to help his unit win and they get him out in time so that with the aid of Francis, they win out over Wills' men in the operation. Francis complicates things by talking for Wills, and since both have the same voice, things really get snafued. All turns out well.

X-RAY: A sneak preview audience roared at some of the gags and humorous antics to be found in this latest in the series. The yarn moves at a rapid clip, the cast is okeh and the direction and production good. It should provide fun for enthusiasts of the series or those who like their comedy broad. The screen play is by Devery Freeman and James B. Allardice, based on a story by Herbert Baker. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Usual series price.

AD LINES: "Francis Is At His Funniest As A Member Of The WACS"; "Loads Of Fun For The Whole Family"; "The Funniest Of The Series."

WARNERS

King Richard And The Crusaders (331)

COSTUME MELODRAMA
114M.

(CinemaScope) (WarnerColor)

ESTIMATE: Colorful tale of the Crusades is packed with selling angles.

CAST: Rex Harrison, Virginia Mayo, George Sanders, Laurence Harvey, Robert Douglas, Michael Pate, Paula Raymond, Lester Matthews, Antony Eustrel, Henry Corden, Wilton Graff, Nejla Ates, Nick Cravat, Leslie Bradley, Bruce Lester, Mark Dana, Peter Ortiz. Produced by Henry Blanke; directed by David Butler.

STORY: In 1192 A.D., George (England's King Richard the Lion-Hearted) Sanders is waging the Third Crusade to drive from the Holy Land the Mohammedans led by Rex (Saracen) Harrison and recover the Holy Grail. While on the Plain of Jaffa, two of Sanders' men, Robert Douglas and Michael Pate, hire an assassin to kill him, and the sharpshooting bowman sends a poisoned arrow with Saracen markings into Sanders' body. With Sanders supposedly dying, the council of Christian rulers meets to select his successor, but Sanders manages to attend the session and appoints the treacherous Douglas. At Sanders' bedside are his wife, Paula Raymond; his cousin, Virginia Mayo; Archbishop Lester Matthews; and his retainer, Antony Eustrel. Mayo and Raymond, escorted by Harvey, go to pray for Sanders' recovery; and Harvey duels Harrison, who spares his life. Harrison, promising to cure Sanders, makes love to Mayo, enraging Harvey. Sanders mistakenly believes Harvey a traitor and they duel, with Harrison interceding to save Harvey's life. Harvey, given to Harrison as a slave, discovers that Douglas and Pate are behind the plot against Sanders. The two traitors kidnap Mayo and the Saracens and Sanders join forces to rescue her. Harvey kills Douglas in the battle and clinches with Mayo as Harrison rides off.

X-RAY: Containing colorful settings, action, a fairly interesting story, and average performances, this has a number of angles to sell including one to school age youngsters who might have read Sir Walter Scott's "The Talisman," on which the production is based. Sanders is good in the title role while newcomer Harvey impresses. The direction is average, as is the production as a whole. The use of CinemaScope assists in getting across the impression that it is a production of scope. The dialogue could have stood a bit of streamlining. The WarnerColor, also, is an asset. The screen play is by John Twist.

TIP ON BIDIDNG: Above average price because of CinemaScope.

AD LINES: "The Epic Pages Of Sir Walter Scott's 'The Talisman' Fill The Screen With Love and Adventure"; "Across The Lands To The East A Sea Of Crusade-Banners Unfurled—Across The Pages Of The Ages Richard, The Lion-Hearted, And The Glory Of His World!"; "Out Of The Adventure Pages Of The Ages."

Ring Of Fear (330)

NOVELTY MELODRAMA
93M.

(CinemaScope) (WarnerColor)

ESTIMATE: Thriller with circus background is highly exploitable.

CAST: Clyde Beatty, Pat O'Brien, Mickey Spillane, Sean McClory, Marian Carr, John Bromfield, Gonzalez-Gonzalez, Emmett Lynn, Jack Stang, Kenneth Tobey, Kathy Cline and the Clyde Beatty Circus. Produced by Robert M. Fellows; directed by James Edward Grant.

STORY: In a mental institution, Sean McClory, examined by three psychiatrists, is found to have homicidal tendencies and is sent back for detention. He escapes, kills a guard and a railroad worker. He trades clothes with the latter pushing him in front of a train. McClory heads for the Clyde Beatty Circus, having still a romantic yen for aerialist Marian Carr, now married to her partner, John Bromfield, as well as hoping to get revenge on Beatty. He approaches alcoholic clown Emmett Lynn and between plying him with drink and blackmail, forces him to commit acts of sabotage against the circus. Performers think the outfit is jinxed. Beatty asks crime author Mickey Spillane to see what he can do about clearing up the situation. General manager Pat O'Brien gives him full cooperation. When the ring director is hurt, McClory gets the job. Spillane brings in detective Jack Stang to assist. When Lynn decides to go to Beatty to tell all, McClory kills him; makes it look like an accident. The trail to McClory gets hotter. When Spillane gets too close, McClory almost kills him, after which he tries to escape, but sets loose a tiger to create more havoc. McClory escapes into an empty boxcar and the tiger follows him, after which the door is slammed shut. The tiger disposes of McClory.

X-RAY: The circus background, various acts, animals going through their paces, show-like atmosphere, and costumes serve to add much to this melodrama, and the use of CinemaScope enhances the entry. The yarn is interesting throughout and the cast and direction and production are in the good category. It should provide something entertaining for almost everyone with its rapid pace. The screen play is written by Paul Fix, Philip MacDonald, and James Edward Grant.

TIP ON BIDDING: Better price.

AD LINES: "For The First Time Anywhere—All The Wonders Of The Circus In CinemaScope And Mickey Spillane Himself In Action"; "Every Daredevil Act Is A Terror Trap Until Mickey Spillane Springs One Of His Own"; "The One And Only Clyde Beatty And Mickey Spillane."

FOREIGN

Adventure In Odessa

DRAMA
78M.

(Artkino)
(Russian-made) (English titles)
(Sovcolor)

ESTIMATE: Routine Soviet import for the Russian spots.

CAST: Mikhail Kuznetsov, V. Dobrovolsky, E. Samoilov, A. Antomov, I. Feltser, G. Pluzhnik, Misha Mokrinsky, Volodya Luschik, Volodya Sudin, Anatoli Shimanyuk, Natasha Morel. Directed by A. Kozir.

STORY: Three young boys, members of the Young Pioneers, discover a sunken sailing ship near their home in Odessa. Misha Mokrinsky, leader of the three, decides to raise the boat to use it for

cruises. However, he wants to do it his way. Along with some of his friends, he builds a makeshift crane, but the mechanism fails. A sympathetic former sea captain using more scientific means manages to raise the boat. Mokrinsky refuses to join the other kids in repairing the boat and continues his stand-offish behavior. However, sympathetic guidance finally brings him to eat humble pie. Joining the others, he is made captain of the craft.

X-RAY: This slight tale of a stubborn boy whose pride keeps him from having fun with his fellow Pioneers says nothing of any dramatic significance, but rather tries to show that the Young Communist Pioneers is a good organization. As such, it may hold interest only in Russian houses. The screen play is by A. Batrow and A. Speshnew.

AD LINES: "A Touching Film Of Youth's Dreams And Pride"; "A Romping Adventure In Odessa"; "Light Entertainment."

The Red Inn

COMEDY MELDORAMA
100M.

(Davis)

(French-made) (English titles)

ESTIMATE: Good comedy for the art houses.

CAST: Fernandel, Lud Germain, Carette, Francois Rosay, Marie Claire Olivia, A. Vialla, Andre Cheff, N. Germon, D. D'Yd, G. Aslan, Caussimon. Directed by Claude Autant-Lara.

STORY: On a snowy winter night, the Paris stagecoach breaks down on a lonely rural road. The passengers are happy to find a little inn nearby. A monk, Fernandel, and a young novice, Lud Germain, are making their way to their monastery. Fernandel decides to stay overnight at the inn. The innkeeper's wife, Francoise Rosay, asks Fernandel to hear her confession. He carries out his duty perfunctorily until he hears that Rosay and her husband, Carette, have murdered every guest who ever stopped at the inn. Frightened, Fernandel still can not break the confessional and has to use more subtle means to get the light-headed Parisian passengers to leave. Further complication comes up when the innkeeper's daughter begins to woo the young novice. the bloody secret of the inn comes out when Fernandel reveals the body of the last victim in a snowman. Fernandel escapes from the murderers' clutches while Germain winds up his religious vocation for the daughter. Rosay and Carettes are brought to justice, but the coach passengers become the last victims when a sabotaged bridge collapses.

X-RAY: An hilarious macabre comedy from France, this tale of wholesale murders by gentle country folk is sure fire material for art houses. Fernandel, as the very worldly monk, is delightful, and Germain, as the novice under temptation from a lovely woman, is fine, too, along with amusing portraits from Rosay and Carette as the innkeepers. Jean Aurenche wrote the story, from which Aurenche, Pierre Bost, and M. Lara wrote the screen play.

AD LINES: "An Hilarious Macabre Comedy"; "Fernandel Was Never Better"; "They Were Just Gentle Country Innkeepers Who Could Boast That No Guest Ever Left Their Establishment."

MISCELLANEOUS

The Unconquered

DOCUMENTARY
53M.

(Margolies)

ESTIMATE: Inspiring documentary biography.

CREDITS: Presented by Nancy Hamilton with commentary by James Shute spoken by Katherine Cornell.

STORY: This gives highlights in the life of Helen Keller, born totally blind, deaf, and dumb, and who learned to communicate with the world through other senses because she would not let what some would consider an insurmountable handicap keep her from participating in the world. Her accomplishments gained her world renown and she is an inspiration to others afflicted. Accomplished in Braille reading, she does a great deal of research, types her own letters, etc. With the help of Martha Graham and her dancers and Robert Helpman, she feels out the forms of dance and the corresponding rhythms by way of vibrations, and with the help of Gladys Swarthout, Miss Keller has heard her sing, feeling the musical vibrations. Included in the footage are part of an old film Miss Keller was persuaded to make many years ago and a routine day around her Connecticut home.

X-RAY: The inspiring story of this woman has always been able to capture people's attention and this documentary of her life is no exception. Made simply, it uses considerable old footage of her past. Its appeal is not limited to art houses since the material is fascinating and its telling is dramatic, which should make it suitable for general audience classification.

AD LINES: "The True Story Of Helen Keller"; "A Tale That Will Inspire You"; "A Magnificent Portrayal Of The Life Of A Magnificent Woman."

The Shorts Parade

TWO REEL

Color Novelty

ST. PATRICK'S DAY PARADE. Celtic. 18m. In color, this featurette should have appeal in neighborhoods catering to Irish audiences. It begins with a brief story of Saint Patrick and scenes of the places in Ireland associated with him. Honoring the famous national saint of the country, one is brought back to New York to see sections of a St. Patrick's Day parade. The parades of former years also are glimpsed. FAIR.

VALLEY OF THE SUN. Warners—Color Specials. 17m. The Phoenix, Ariz., Chamber of Commerce, the Southern Pacific Railroad, some motels, American Air Lines, and some other companies may find this of special interest, but otherwise, patrons will find this a repetition of similar reels. It contains shots of the town, hotel facilities, sports, etc., winding up with the inevitable rodeo. This was filmed in the Vistarama wide-screen process. FAIR.

Comedy

FIDDLIN' AROUND. Columbia—Comedy Favorite Re-releases. 17½m. When first reviewed in THE SERVISECTION of January, 1938, it was said, "Tom Kennedy and Monte Collins are private detectives assigned to guard a maestro's Stradivarius. As usual, they twist things up good, but win out in the end. GOOD." (6436).

ONE REEL

Color Cartoons

ANTS IN YOUR PANTRY. 20th-Fox—Terrytoon Toppers. 6m. When first reviewed in THE SERVISECTION of February, 1945, it was said, "Although many people believe that ants are just a nuisance, this seeks to prove that the ants have a home life, too, and that every ant has a mother. FAIR." (5421).

A DAY IN JUNE. 20th-Fox—Terrytoon Toppers. 7m. When first reviewed in THE SERVISECTION of January, 1944, it was said, "This is just what the title indicates with the birds, bees, insects, and other forms of life enjoying themselves in the field. Some of the color shots are above the average but there is practically no action. FAIR." (5417).

FISHERMAN'S LUCK. 20th-Fox—Terrytoon Toppers. 7m. When first reviewed in THE SERVISECTION of May, 1945, it was said, "This gets under way with a take off on various types of fish. For instance, the sunfish sets, and then the starfish comes out, etc. Gandy Goose and companion attempt to land one of the denizens of the deep, with no luck until an immense whale makes his appearance. After a prolonged struggle, the whale is apparently hooked, but they discover they have hooked a smaller fish, a former meal of the whale. GOOD." (5419).

MOUSE FOLLIES. MGM—Cartoons. 7m. Jerry and his baby nephew turn on all the water faucets and then the rapid freeze of the refrigerator which gives them plenty of ice to skate upon. The little light in the icebox suffices as a spotlight and by turning around a plate of jello moulds, they get vari-colored gelatine effects. Tom sleeps blissfully through all this upstairs, but when the "mouse follies" comes to his attention, he has one tough time on the ice. The windup has him completely frozen in one piece as the mice continue their frolic. This has excellent musical and sound accompaniment, as well as novel drawings and effects. GOOD.

MOUSE MENACE. Warners—Blue Ribbon Hit Parades. 7m. When first reviewed in THE SERVISECTION of October, 1946, it was said, "Porky Pig has mouse trouble, and the mouse is a toughie. An ordinary cat is routed, as is a killer cat. Finally, Porky constructs a mechanical cat which the mouse also finally manages to dispense with after blowing both it and the house up with TNT. Porky thinks he has an ace in the hole, the dog house, but finds it is already occupied by the mouse menace. GOOD." (1312).

A TORRID TOREADOR. 20th-Fox—Terrytoon Toppers. 7m. When first reviewed in THE SERVISECTION of January, 1942, it was said, "The Toreador, who talks like Jimmy Durante, wants to marry the Spanish lass, but her father tells him to fight the bull. He does, and, after some incidents, wins the gal. FAIR." (5425).

A WICKY WACKY ROMANCE. 20th-Fox—Terrytoon Toppers. 7m. When first reviewed in THE SERVISECTION of November, 1939, it was said, "In the South Sea Isles, the wicked pirates capture the native dancer, and her hero rescues her, with not a great deal of originality. FAIR." (5423).

Topical

THE MAY DAY PARADE. Artkino. 10m. This newsreel of this year's May Day festivities in Moscow shows the parade through Red Square with top Soviet officials in the reviewing stand on Lenin's tomb. Many other Russians line the streets as various Communist groups march by, with huge pictures of Stalin and Malenkov, and signs demanding peace. Large segments of Russia's armed forces and war materials pass in review. FAIR.

National Release Dates, Production Numbers On '52-'53, '53-'54 Features

(This is a listing of all production numbers and release dates, as made available by the companies, on 1952-53 and 1953-54 product, accurate to time of publication—Ed.)

Allied Artists

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

5400	Mr. Potts Goes to Moscow	Mar.
5401	The Maze (2-D)	
5402	Fighter Attack	Nov.
5403	Royal African Rifles	Sept.
5404	Arrow In The Dust	Apr.
5405	Highway Dragnet	Feb.
5406	Jack Slade	Nov.
5407	Jennifer	Oct.
5408	World For Ransom	Jan.
5409	Return From The Sea	July
5410	Pride Of The Blue Grass	Apr.
5411	African Fury	
5412	Killer Leopard	Aug.
5414	Loophole	Mar.
5417	Security Risk	Aug.
5418	Paris Playboys	Mar.
5419	Bowery Boys Meet The Monsters	June
5420	Jungle Gents	Sept.
5422	Vigilante Terror	Nov.
5423	Bitter Creek	Feb.
5424	The Forty-Niners	May
5426	The Desperado	June
5427	Twa Guns And A Badge	Sept.
5430	The Yellow Balloon	Oct.
5432	The Weak And The Wicked	July
5436	Six-Gun Decision	Nov.
5437	Two-Gun Marshal	Nov.
5438	Border City Rustlers	Nov.
5439	Secrets Of Outlaw Flats	Nov.

(1954-55)

S-1	Riot In Cell Block 11	Feb.
S-2	Dragonfly Squadron	Mar.

Columbia

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

601	Let's Do It Again	July
602	The Last Posse	July
603	Flame Of Calcutta	July
604	The 5,000 Fingers Of Dr. T	July
605	The Stranger Ware A Gun (3-D)	Aug.
606	Cruisin' Dawn The River	Aug.
607	Mission Over Karea	Aug.
608	Valley Of The Headhunters	Aug.
609	China Venture	July
610	Conquest Of Cochise	Sept.
611	Sky Commando	Sept.
612	Slaves Of Babylon	Oct.
613	Combat Squad	Oct.
615	The Big Heat	Oct.
616	From Here To Eternity	Sept.
617	Gun Fury (3-D)	Nov.
618	The Nebraskan (3-D)	Dec.
619	Paratrooper	Jan.
620	El Alemain	Jan.
621	Paris Model	Nov.
622	Prisoners Of The Cashbah	Nov.
623	The Wild One	Feb.
624	Bad For Each Other	Jan.
625	Charge Of The Lancers	Feb.
626	Killer Ape	Dec.
628	Drums Of Tahiti (3-D)	Jan.
629	Jesse James vs. The Daltons (3-D)	Feb.
630	Miss Sadie Thompson (3-D)	Jan.
631	It Should Happen To You	Mar.
633	The Saracen Blade	June
634	The Iron Glove	Apr.
635	Massacre Canyon	May
637	Battle Of Rogue River	Mar.
638	Drive A Crooked Road	Apr.
639	Bait	Mar.
640	The Mad Magician (3-D)	May
641	The Miami Story	May
651	The Stranger Wore A Gun (2-D)	Aug.
652	Gun Fury (2-D)	Nov.
653	The Nebraskan (2-D)	Dec.
654	Drums Of Tahiti (2-D)	Jan.
655	Jesse James vs. The Daltons (2-D)	Feb.
656	Miss Sadie Thompson (2-D)	Jan.
657	The Mad Magician (2-D)	May

(Reissues)

614	The Untamed Breed	Sept.
627	Singin' In The Corn	Jan.

(1954-55)

701	The Caine Mutiny	
702	On The Waterfront	
703	Indiscretion Of An American Wife	July
704	Pushover	
705	Outlaw Stallion	July
707	Jungle Man-Eaters	June
709	Hell Below Zero	July

(Reissue)

714	Black Eagle, The Story Of A Harse	June

IFE

(1952-53)

	Anna	Mar.
	O.K. Nero	May

(1953-54)

	The Secret Conclave	Sept.
	Bellissima	Sept.
	The Little World of Don Camillo	Oct.
	Three Girls From Rome	Oct.
	The Young Caruso	Oct.
	Vendetta	Oct.
	Journey To Love	Oct.
	Ettore Fieramasca	Oct.
	The White Hell af Pitz Palu	Nav.
	The Lucky Five	Nov.
	Unknown Lover	Nov.
	Flames Of Love	Nov.
	Destination Matrimony	Nav.
	Fugitive In Trieste	Nov.
	His Last 12 Hours	Nav.
	Times Gone By	Dec.
	Genoese Dragnet	Dec.
	Lure Of The Sila	Dec.
	The Greatest Lave	Jan.
	The Golden Coach	Jan.
	La Favorita	Mar.
	Anita Garibaldi	Mar.
	Sensualita	Apr.
	Melady Of Love	Apr.
	Girls Marked Danger	June
	City Stands Trial	Sept.
	Love In The City	Sept.
	Against The Wall	Nov.
	Voice Of Silence	Nov.
	Wayward Wife	Dec.

Lippert

(1953-54)

5301	Spaceways	Aug.
5302	The Man From Cairo	Nov.
5303	Norman Canquest	Sept.
5304	Terror Street	Dec.
5305	The Black Glove	Jan.
5306	Undercover Agent	Oct.
5308	The Cowboy (1.85-1)	May
5309	Blackout	Mar.
5310	Heat Wave	Apr.
5311	Fangs Of The Wild (1.85-1)	Apr.
5315	Project Moon Base	Sept.
5316	Shadow Man	Oct.
5317	White Fire	Jan.
5318	The Limping Man	Dec.
5321	Hollywood Thrill-Makers	Jan.
5323	The Siege	Aug.
5324	We Want A Child	Feb.
5325	Queen Of Sheba	Jan.
5326	Paid To Kill	June
5327	The Big Chase	June
5328	Monster From The Ocean Floor	May
5329	River Beat	July
5330	Terror Ship	Aug.

(Reissues)

5313	The Iran Mask	Sept.
5314	Mr. Robinson Crusoe	Sept.

(1954-55)

5401	The Unholy Four	Aug.
5402	Deadly Game	Sept.
5403	A Race For Life	Oct.
5404	Silent Raiders	July
5405	Thunder Pass	July
5406	Adventure in Rio	
5407	Black Pirates	

Metro-Goldwyn-Mayer

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound; CS indicates CinemaScope)

401	Half A Hero (1.75-1)	Sept.
402	Terror On A Train	Sept.
403	The Actress (1.75-1)	Sept.
404	Mogamba (1.66-1) (SS)	Oct.
405	Torch Sang (1.75-1)	Oct.
406	Take The High Ground (1.75-1) (SS)	Oct.
407	All The Brothers Were Valiant (1.66-1) (SS)	Nov.
408	Kiss Me Kate (3-D and 2-D) (1.75-1) (SS)	Nov.
409	Escape From Fort Bravo (1.75-1) (SS)	Dec.
410	Easy To Lave (1.66-1) (SS)	Dec.
411	Quo Vadis. (1.75-1)	Dec.
412	Give A Girl A Break (SS)	Jan.
413	Knights Of The Round Table (CS)	Jan.
414	The Great Diamond Robbery (1.75-1)	Jan.
415	Saadia (1.66-1) (SS)	Feb.
416	The Long, Long Trailer (1.75-1) (SS)	Feb.
417	Tennessee Champ (1.75-1)	Mar.
418	Rose Marie (CS)	Mar.
419	Gypsy Colt (1.75-1)	Apr.
420	Rhapsody (1.75-1)	Apr.
421	Flame And The Flesh (1.75-1)	May
422	Julius Caesar (SS)	
423	Executive Suite (1.75-1)	Apr.
424	The Student Prince (CS)	June
425	Men Of The Fighting Lady (1.75-1)	June
426	Seven Brides For Seven Brothers (CS)	Aug.
427	Prisoner Of War (1.75-1)	May
428	Betrayed (1.75-1)	Sept.
429	Her 12 Men (1.75-1)	Aug.
	Brigadoon (CS)	Sept.
	Rogue Cop	Oct.
	Beau Brummell	Oct.

(Reissue)

430	Gone With The Wind (1.75-1)	July

Paramount

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

5301	Roman Holiday	Sept.
5302	The Caddy	Sept.
5303	The War Of The Worlds (SS)	Oct.
5304	Little Boy Lost	Oct.
5305	Those Redheads From Seattle (3-D) (SS)	Oct.
5306	Flight To Tangier (3-D)	Nov.
5307	Botany Bay	Nov.
5308	Cease Fire (3-D) (SS)	Jan.
5309	Here Come The Girls	Dec.
5310	Money From Home (3-D)	Feb.
5311	Jivaro	Feb.
5312	Forever Female	Dec.
5313	Alaska Seas	Jan.
5314	Red Garters	Mar.
5315	The Naked Jungle	Mar.
5316	Casanava's Big Night	Apr.
5317	Elephant Walk	May
5318	Secret Of The Incas	June
5319	Knock On Wood	July
5320	Living It Up	Aug.
5321	About Mrs. Leslie	Aug.
5328	Cease Fire (2-D) (SS)	Jan.
5329	Those Redheads From Seattle (2-D) (SS)	Oct.
5330	Money From Home (2-D)	Feb.
5331	Flight To Tangier (2-D)	Nov.

(Reissues)

5325	The Greatest Show On Earth	July

RKO

(For 1952-53 listing, see page 3650)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

401	Second Chance (3-D and 2-D)	July
402	Devil's Canyon (3-D and 2-D)	July
403	The Sea Around Us	July
404	Marry Me Again	Oct.
405	Louisiana Territory (3-D)	Oct.
406	Appaintment In Honduras	Oct.
407	The French Line (3-D) (1.75-1)	Feb.
408	She Couldn't Say No (1.75-1)	Feb.
409	Killers From Space (1.85-1)	Jan.
410	Dangerous Mission (3-D) (1.75-1)	Jan.
411	The Saint's Girl Friday	Apr.
412	Carnival Story	Apr.
413	Silver Lode	June
414	Sins Of Rome	June
430	Dangerous Mission (2-D) (1.75-1)	Jan.
435	Louisiana Territory (2-D)	Oct.
437	The French Line (2-D) (1.75-1)	Feb.
461	Decameron Nights	Nov.
491	The Sword And The Rose	Aug.
492	Peter Pan	Sept.
494	Rob Roy	Feb.
	Susan Slept Here	July

(Reissues)

452	The Best Years Of Our Lives (1.75-1)	Feb.
469	Rachel and The Stranger	Feb.
470	Valley Of The Sun	Feb.
471	Tall In The Saddle	Mar.
472	The Enchanted Cottage	Mar.
473	Mr. Blandings Builds His Dream House	Apr.
474	They Won't Believe Me	Apr.
475	The Spanish Main	May
476	Badman's Territory	May
477	The Thing From Another World	June
478	Station West	July
479	Gunga Din	July
480	Lost Patrol	July
481	Mighty Joe Young	June
482	Isle Of The Dead	June
483	Stage Door	Aug.
484	Without Reservations	Aug.
485	Top Hat	Sept.
486	Suspicion	Sept.
487	Follow The Fleet	Oct.
488	Out Of The Past	Oct.
493	Pinocchio	Apr.
	Every Girl Should Be Married	Aug.
	The Window	Aug.

(1954-55)

551	Hans Christian Andersen	July

Republic

(1952-53)

5201	Thunderbirds	Nov.
5202	Ride The Man Down	Jan.
5203	San Antone	Feb.
5204	Woman They Almost Lynched	Mar.
5205	The Lady Wants Mink	Apr.
5206	A Perilous Journey	May
5207	Fair Wind To Java	Apr.
5208	The Sun Shines Bright	May
5209	City That Never Sleeps	June
5210	Sweethearts On Parade	July
5211	Champ For A Day	Dec.
5212	Trent's Last Case	Jan.
5213	Sea Of Lost Ships	Feb.
5224	Crazylegs	Feb.

(Continued on page 3790)

Production Numbers

(Continued from page 3789)

5231 Iran Mountain Trail ..... May
5232 Down Laredo Way ..... Aug.
5233 Shadows Of Tombstone ..... Sept.
5234 Red River Shore ..... Dec.
5241 Marshal Of Cedar Rock ..... Feb.
5242 Savage Frontier ..... June
5243 Bandits Of The West ..... Aug.
5244 El Paso Stampede ..... Sept.

(1953-54)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

5301 Flight Nurse ..... Mar.
5302 Geraldine ..... Apr.
5303 Jubilee Trail ..... May
5304 Hell's Half Acre ..... June
5305 Laughing Anne ..... July
5306 Make Haste To Live ..... Aug.
5307 Jahnny Guitar ..... Aug.
530B The Outcast ..... Oct.
5325 Untamed Heiress ..... Apr.
5331 Phantom Stallion ..... Mar.

20th Century-Fox

(CS indicates CinemaScope)

(1953-54)

401 King Of The Khyber Rifles (CS) ..... Jan.
402 Three Young Texans ..... Jan.
403 Hell And High Water (CS) ..... Feb.
404 The Siege At Red River ..... Apr.
405 River Of No Return (CS) ..... May
406 Gorilla At Large (3D and 2-D) ..... June
407 Night People (CS) ..... Mar.
408 The Raid ..... July
409 New Faces (CS) ..... Mar.
410 Racing Blood ..... Mar.
411 Prince Valiant (CS) ..... Apr.
412 The Rocket Man ..... Apr.
413 Three Coins In The Fountain (CS) ..... May
414 Princess Of The Nile ..... June
415 Demetrius And The Gladiators (CS) ..... June
416 Garden Of Evil (CS) ..... July
417 The Gambler From Natchez ..... July
418 The Royal Tour of Queen Elizabeth and Philip (CS) ..... July
419 Braken Lance (CS) ..... Aug.
420 The Egyptian (CS) ..... Sept.
421 A Woman's World (CS) ..... Oct.
422 Carmen Janes (CS) ..... Oct.
423 Black Widow (CS) ..... Nov.

(Reissues)

440 Scudda-Hool Scudda-Hay! ..... Mar.
441 Cry Of The City ..... Mar.
442 Street With No Name ..... Mar.
443 Riders Of The Purple Sage ..... Mar.
445 Orchestra Wives ..... May
446 Sun Valley Serenade ..... May

United Artists

Melba (Eagle) ..... Aug.
Captain Scarlett (Craftsman) ..... Aug.
I, The Jury (Saville) (3-D and 2-D) ..... Aug.
The Gay Adventure (Renown) ..... Aug.
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ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JUNE	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**
The Desperado W. Morris, B. Garland **The Bowery Boys Meet The Monster** L. Gorcey, H. Hall, L. Mason	**The Saracen Blade** R. Montalban, B. St. John (Technicolor) **Jungle Man-Eaters** J. Weissmuller, K. Booth **Black Eagle, The Story Of A Horse** (Reissue) **The Caine Mutiny** H. Bogart, J. Ferrer, V. Johnson, F. MacMurray (Technicolor) (Special release)	**The Big Chase** L. Chaney, G. Langan, A. Jergens **Paid To Kill** D. Clark	**Men Of The Fighting Lady** V. Johnson, D. Martin, K. Wynn (Ansco Color) (Print by Technicolor) **The Student Prince** E. Purdom, A. Blyth, J. Ericson (Ansco Color) (CinemaScope)	**Secret Of The Incas** C. Heston, R. Young, N. Maurey (Technicolor)	**The Thing From Another World** **Station West** (Reissues) **Sins Of Rome** M. Girotti, L. Tcherina (Italian-made) (Dubbed in (English) **Silver Lode** J. Payne, L. Scott (Technicolor)	**Hell's Half Acre** W. Corey, E. Keyes, E. Lanchester	**Demetrius and The Gladiaters** V. Mature, S. Hayward, M. Rennie (Technicolor) (CinemaScope) **Princess Of The Nile** D. Paget, J. Hunter, M. Rennie (Technicolor) **Gorilla At Large** C. Mitchell, A. Bancroft, L. J. Cobb (Technicolor) (3-D and 2-D)	**Man With A Million** G. Peck, J. Griffiths (Technicolor) (Made in Europe) (Rank) **Hobson's Choice** C. Laughton, B. de Banzie (English-made) (London) **Challenge The Wild** Nature documentary (Eastman Color) (Graham) **Gog** H. Marshall, (Color) (Tors) (3-D)	**Drums Across The River** A. Murphy, L. Gaye (Technicolor) **Black Herse Canyon** J. McCrea, M. Blanchard, C. Wills (Technicolor) **Always A Bride** P. Cummins (English-made) (Rank)	**Them** J. Whitmore, E. Gwenn, J. Weldon
JULY	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**
Return From The Sea N. Brand, J. Sterling **The Weak And The Wicked** G. Johns (English-made)	**Indiscretion Of An American Wife** J. Jones, M. Clift, G. Cervi (Made in Italy) **Hell Below Zero** A. Ladd, B. Sydney, J. Tetzel (Made in England) (Technicolor) **The Outlaw Stallion** P. Carey, D. Patrick (Technicolor)	**Silent Raiders** R. Bartlett, J. Bordeaux **River Beat** P. Kirk, J. Bentley **Thunder Pass** D. Clark, D. Patrick, A. Devine	**Valley Of The Kings** R. Taylor, E. Parker (Made in Egypt) (Eastman Color) **Gone With The Wind** (Reissue)	**Knock On Wood** D. Kaye, M. Zetterling (Technicolor) **The Greatest Show On Earth** (Reissue)	**Susan Slept Here** D. Powell, D. Reynolds (Technicolor) **Gunga Din** **The Lost Patrol** (Reissues) **Hans Christian Andersen** D. Kaye, Jeanmarie (Goldwyn)	**Laughing Anne** W. Corey, M. Lockwood, F. Tucker (Technicolor) (Made in England)	**Garden Of Evil** G. Cooper, S. Hayward, R. Widmark (Technicolor) (CinemaScope) **Gambler From Natchez** D. Robertson, D. Paget (Technicolor) **The Raid** V. Heflin, A. Bancroft (Technicolor) **The Royal Tour Of Queen Elizabeth And Philip** (Color) (CinemaScope)	**Apache** B. Lancaster, J. Peters (Technicolor) (Hecht-Lancaster) **The Lawless Rider** J. Carpenter, F. Darro, D. Dumbrille (Carpenter) **Return To Treasure Island** D. Addams, T. Hunter (Pathecolor) (Pollexfen) **Adventures Of Robinson Crusoe** D. O'Herlily, J. Fernandez (Pathecolor) (Made in Mexico) (Dancigers-Ehrlich)	**Johnny Dark** T. Curtis, P. Laurie (Technicolor) **Tanganyika** V. Heflin, R. Roman (Technicolor) **The Egg and I** (Reissue)	**The High and The Mighty** J. Wayne, L. Day, C. Trevor (WarnerColor) (CinemaScope) **Ring Of Fear** P. O'Brien, M. Spillane, C. Beatty (WarnerColor) (CinemaScope)
AUGUST	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**
Security Risk J. Ireland, D. Malone **Killer Leopard** J. Sheffield, B. Garland	**Coroner Creek Gunfighters** (Reissues)	**Terror Ship** W. Lundigan **The Unholy Four** P. Goddard **The Siege** Special cast	**Her Twelve Men** G. Garson, R. Ryan, R. Thompson (AnscoColor) (Print by Technicolor) **Seven Brides For Seven Brothers** H. Keel, J. Edwards, J. Powell (CinemaScope) (AnscoColor)	**About Mrs. Leslie** S. Booth, R. Ryan, M. Millar **Living It Up** D. Martin, J. Lewis, J. Leigh (Technicolor)	**Every Girl Should Be Married** **The Window** (Reissues) **Passion** C. Wilde, Y. DeCarlo (Technicolor) (SuperScope)	**Make Haste To Live** D. McGuire, S. McNally, M. Murphy	**Broken Lance** S. Tracy, R. Widmark, K. Jurado, R. Wagner, J. Peters (CinemaScope) (Color by DeLuxe)		**Magnificent Obsession** J. Wyman, R. Hudson, B. Rush (Technicolor) **Francis Joins The WACS** D. O'Connor, J. Adams C. Wills	**Duel In The Jungle** D. Andrews, J. Crain, D. Farrar (Technicolor) (Made in South Africa and England) **King Richard And The Crusaders** R. Harrison, V. Mayo, L. Harvey, G. Sanders (WarnerColor) (CinemaScope)

OBSERVANCES
Sept. 6—Labor Day

MOON PHASES	1 Quarter	2 Full	3 Last	4 New
JULY	7	15	22	29
AUGUST	6	14	20	28
SEPTEMBER	5	12	19	26

At the request of a midwestern drive-in owner, MOTION PICTURE EXHIBITOR is adding information concerning phases of the moon to its list of services. Drive-in operators should find it advantageous to book color films during a full moon. The accompanying chart applies to the central time zone, with slight adjustments necessary for east and west.

IN FEBRUARY 1955

COLUMBIA PICTURES

WILL PRESENT

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POWER • O'HARA

in JOHN FORD'S

THE LONG GRAY LINE

CINEMASCOPE

COLOR BY TECHNICOLOR



MOTION PICTURE

EXHIBITOR

JULY 21, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



Abram F. Myers, National Allied general counsel, warned that exhibitors may be forced to turn to the government for regulation to receive relief from practices which are said to threaten recent tax benefits.

"A Cancer To Be Eliminated"

(editorial)

Gov't Regulation Seen Possible

(page 5)

AND FEATURING: PHYSICAL THEATRE

This Is The Only Person Who Won't Know What's Going On!



FIREWORKS IN HOUSTON!

Special Advance Engagement—July 15th!

M-G-M's "SEVEN BRIDES FOR SEVEN BROTHERS" CINEMASCOPE Color!

M-G-M presents in CINEMASCOPE "SEVEN BRIDES FOR SEVEN BROTHERS" starring JANE POWELL • HOWARD KEEL with Jeff Richards • Russ Tamblyn Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based on the Story "The Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer • Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings.

(Choice of Sound: Magnetic Stereophonic, Perspecta Stereophonic or Optical 1-Channel.)

Hold on to your 10-gallon hats, Texas! They've never seen the like of M-G-M's promotion for its new fresh-as-a-daisy Color musical. In the newspapers. On TV. On Radio. On the billboards. Tie-ups. Fashion Shows. Personal appearances of five "Brides" from the picture with newspaper contest to select the other two locally. In Person: Howard Keel, star, Jack Cummings, producer and others. And more! More! More!

RIOT IN ROCHESTER!

Special Advance Engagement—July 16th!

M-G-M's "VALLEY OF THE KINGS" Color!

M-G-M presents "VALLEY OF THE KINGS" starring ROBERT TAYLOR • ELEANOR PARKER CARLOS THOMPSON • with Kurt Kasznar • Victor Jory • and Sami Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram Photographed in Eastman Color Print by Technicolor • Directed by Robert Pirosh.

(Choice of Sound: Perspecta Stereophonic or Optical 1-Channel.)

It's comparable to the excitement caused by the news of Egyptian discoveries. M-G-M is capitalizing on those headlines, promoting this great romantic Color adventure filmed on the Nile. Every promotional outlet used: newspapers, radio, TV, billposting, treasure hunts, ballyhoos, newspaper prize contests, Rochester-to-Cairo telephone interview newspaper tie-up and lots of other stunts!

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JULY 21, 1954
VOLUME 52 NUMBER 12

A CANCER TO BE ELIMINATED

PROBABLY as a direct by-product of both an accidental or planned product shortage and a print scarcity that are forcing theatres to stretch for playable pictures beyond their ability to pay, one hears more and more these days about exhibitors being caught underreporting grosses on percentage pictures.

Regardless of the cause, this practice is regretted by, and gets little sympathy from, the honest theatreman.

Until now, the accent has been on how much distribution has been hurt by consistent underreporting.

But little has been said about the fact that in cheating distributors, guilty theatres can very well be cheating their competitor theatres.

It is pretty obvious that where competitive negotiations are the rule, a theatre that intends to underreport its gross can offer 40 per cent, 50 per cent, or even 70 per cent, while the honestly run theatre next door that issues only true reports must stop at a sensible profit potential.

So a lack of strict business morality affects everyone.

The underreporting of grosses on percentage pictures is not new in this business.

That it is outright stealing is beyond question, and even the perpetrators who are caught will admit it.

That it is shortsighted and unfair to the business as a whole is our case in point.

While honest, competing theatres have little recourse, it is interesting to note that Sargoy and Stein, the attorneys who police such matters for distributors, have yet to lose one case involving a charge of underreporting.

True, their investigations are conducted very quietly and thoroughly, and their successes may depend on their only going to court with a complete provable charge, but their batting average is so high that the odds are all in their favor.

Another distributor control, exercised by at least one distribution sales manager, was to refuse to sell again any exhibitor found guilty of underreporting.

Caught by enough distributors, such exhibitors gradually eliminate themselves from the industry.

Unfortunately, this policy might reduce to a minimum the number of sales possibilities and only increase the load on the remainder.

In a lighter vein, most old timers can swap story for story about happenings in the past and current, but one of the best is the recent account of an exhibitor who admitted that his underreporting over a period of years amounted to over $30,000. He then calmly asked, "Can I pay it in cash?"

Of course, he was refused, and eventually paid more, what with legal fees, etc.

While some exhibitors take the attitude that it is only wrong if one is caught, there probably always will be some who will try.

A solution might be the elimination of percentage buying, but that is too much for which to hope.

However, it is well for both distributors and exhibitors to remember that the cost of the underreporting bad practice is being borne by everyone in the business, whether active participants or not.

However short-lived before being apprehended, it is unfair competition of the worst kind.

UNFAIR QUAKER CITY COMPETITION

EXHIBITORS in cities where local solons have seen fit to levy an admission tax can hardly be as badly off as in Philadelphia, where the city seems to be making a practice of becoming competition to the theatres.

A couple of years ago, the city went into the annual summer legitimate theatre field with weekly changes of shows, dropping the local amusement tax from tickets.

The city has since subsidized Robin Hood Dell, which offers free summer musical attractions, featuring top name personalities.

A couple of weeks ago, a beautiful new swimming pool was built as part of the city's athletic program. Last winter, a free skating rink was set up.

All this is being done with municipal funds, and where admissions are necessary, the city tax is eliminated.

A fortnight ago, disturbed because it appeared that Philadelphia may lose one of its major baseball teams, a drive was started to pledge the purchase of tickets to meet the necessary quota so that the owners of the baseball franchise could break even. Some even suggested that the city amusement tax be dropped on baseball tickets.

No matter what the city may call it, this is unfair competition.

Jay Emanuel

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These three



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are launching

20th Century-Fox's

GARDEN OF EVIL

Color by TECHNICOLOR

CINEMASCOPE

to record grosses everywhere!

Play it in your choice of CINEMASCOPE equipment!

4-Track High-Fidelity Magnetic Stereophonic Sound
1-Track High-Fidelity Magnetic Sound
1-Track Optical Sound



Gov't Regulation Seen As A Possibility

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Max Cohen, veteran distributor, dies in Washington (page 6).

Joseph Bernhard, trade leader, passes (page 6).

Distribution

Representatives of distribution and exhibition confer on an arbitration program, but no bulletins are announced (page 6).

RKO will release 44 one-reel and 26 two-reel shorts during the 1954-1955 season (page 10).

Exhibition

Abram F. Myers, National Allied general counsel, declares in a bulletin that exhibition may be forced to advocate government regulation of the industry "to end monopoly and insure fair business practices" (page 5).

Charles P. Skouras, president, National Theatres, Inc., credits technical improvements for the current upsurge in business (page 11).

Leonard Goldenson, AB-PT president, returns from his European trip, and files a report on his travels (page 6).

International

Condolences continue to pour in in the death of Mrs. Ray Lewis, Canadian veteran (page 7).

S. Richard Miles, Western Theatres, is returned to the presidency of the Manitoba Motion Picture Exhibitors Association, meeting in Winnipeg, Canada (page 7).

Legal

New York City exhibitor files an anti-trust action against some distributors and an exhibitor charging illegal clearance (page 6).

The Internal Revenue Service appeals the ruling in the William Goldman Theatres, Philadelphia, tax case (page 10).

A heavy damage suit is dismissed in Superior Court in California (page 10).

Mel Konecoff

Allied of New Jersey intends to take action on the product scarcity and other matters, all of which is recorded along with more interesting bits of information (page 6).

Technical

A new method for increasing the maximum height of CinemaScope pictures is claimed in a simple aperture device perfected by Warners and now available to exhibitors as standard equipment (page 16).

Allied's Myers Says Exhibition May Be Forced To Ask For It; Distributors Draining Off Tax Gains, Charge

WASHINGTON—Abram F. Myers, National Allied general counsel, advised "responsible heads of the film companies" last week in a bulletin that exhibition may be forced to advocate government regulation of the industry to end monopoly and insure fair business practices.

At the same time, Myers supported the contention of Colonel H. A. Cole that the tax gains won through the Mason Bill were being drained off by distribution policies and argued that such shortsightedness would prove a disservice to company stockholders.

He added that exhibitor complaints against present day prices and distribution methods should not be ridiculed or ignored.

Myers rapped a film executive who was recently quoted as saying that he had seen no exhibitors in bread lines.

Said Myers, "If this modern Marie Antoinette reflects the general attitude in distributor circles, it indicates that the sales heads have a mole's eye view of the business."

Myers asserted that Congress voted relief so that theatres could remain open and make necessary improvements, so by depriving them of these gains, Myers asserted, distribution was thwarting the will of Congress.

The Allied executive emphasized that the failure of exhibition will also mean the failure of distribution and charged that present policies were destroying retail outlets, "first by starving the market so they no longer have any bargaining power; then by enacting exorbitant film rentals and imposing onerous conditions of sale that drain off the profits essential to keep those outlets open; and finally by depriving them of the tax benefits which Congress plainly indicated should be theirs." Myers told Allied members that proof supporting these charges is being gathered by a committeee headed by Cole and that evidence on hand indicates that tax relief is being destroyed by a policy having the same effect as if it were the result of an agreement between distributors.

The companies were advised that "there will be a supply for every need; and, one way or another, the exhibitors, working in cooperation with independent producers, will find new sources of product to supplement or supplant the inconstant flow, now reduced to a trickle, from the major companies."

Myers added that his organization has not advocated government control since it believes that anti-trust laws, properly enforced, could prevent monopoly and insure fair dealing, but he warned that "the spector of government regulation will continue to haunt the industry until the abuses herein outlined have been corrected."

He urged that the crisis be met by revising policies and practices of the film companies, "not merely the sales heads, but the presidents, also."

Later, Ben Marcus, National Allied president, announced that committees set up to investigate complaints will discuss trade practices with distribution chiefs for as long as necessary beginning on July 27 in New York. Members of the committee are Marcus, Wilbur Snaper, Jack Kirsch, and Nathan Yamins.

Holdovers Strong In Broadway Sector

NEW YORK—Holdovers continued to attract most of the attention in the Broadway first-runs over the weekend as the Paramount, Mayfair, and Capitol led the way, with the only new film bowing at the Globe.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows

"THE HIGH AND THE MIGHTY" (Warners). Paramount expected the third week to reach $41,000.

"GARDEN OF EVIL" (20th-Fox). Roxy reported $24,000 for Friday through Sunday, and anticipated a second week gross of $40,000.

"THE STUDENT PRINCE" (MGM). Radio City Music Hall, with stage show, tallied $78,000 for Thursday through Sunday, with the fifth, and last, week sure to reach $125,000.

"THE LONG WAIT" (UA). Criterion reported a third, and last, week gross of $13,500.

"HELL BELOW ZERO" (Columbia). Globe expected that the opening week would reach $15,000.

"APACHE" (UA). Mayfair continued strong with a second week tally of $30,000.

"INDISCRETION OF AN AMERICAN WIFE" (Columbia). Astor reported that the fourth week would reach $8,000.

"ABOUT MRS. LESLIE" (Paramount). Victoria reported that the third week tally would hit $11,000.

"THE CAINE MUTINY" (Columbia). Capitol expected that the fourth week would reach a strong $60,000.

"GONE WITH THE WIND" (MGM). Loew's State anticipated an eighth week tally of $25,000.

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Latest Bulletins

(Developments At Press Time)

Decision Reserved In NYC Tax Injunction

NEW YORK—State Supreme Court Judge Nicholas M. Pette reserved decision on the motion of five Queens County theatres asking a temporary injunction against the collecting of the five per cent city amusement tax. Theatremen are attacking the statute's legality on the grounds that certain provisions of the levy violate state enabling legislation and that the law is in conflict with the New York statute providing for licensing of theatres. Edward C. Raftery was the principal industry spokesman, supported by Leopold Friedman and Thomas Bressin, Loew's Theatres, and Mitchell Klupt, Century Circuit. Raftery emphasized the competition facing theatres and taxes collected under other laws. Stanley Bucksbaum, assistant corporation counsel, represented the city. Industry spokesmen contended that the city's haste in drawing up the tax legislation had led to the illegalities and that the tax law was not reconcilable with existing laws pertaining to theatre licensing.

Joseph Bernhard, Trade Leader, Passes

NEW YORK—The trade mourned the death of industry veteran Joseph Bernhard, who died at age of 65. He had served since January as Stanley Warner Corporation consultant on management relations. Prior to that time, Bernhard had been active in real estate operations in Philadelphia, where he owned a number of theatres and had served with Warners' real estate department. He was general manager, Warner Theatres, and also a Warners vice-president. Following a term as a navy efficiency expert during the war, Bernhard entered the field of production. He founded United States Pictures, Inc., with Milton Sperling and served as president-treasurer until 1947, when he resigned to head Film Classics. In 1948, Bernhard accepted the presidency of the Cinecolor Corporation and served for a year. Among the pictures he produced are "Journey Into Light," "Japanese War Bride," and "Ruby Gentry."

CinemaScope Involved In Oklahoma Action

OAKLAHOMA CITY—Joe Turner, operator, Lawton, Lawton, Okla., filed a $75,000 damage suit against 20th-Fox in U. S. District Court, charging that the company denied him the right to play CinemaScope films. He said he contracted for CinemaScope and stereophonic sound and wanted to play "How To Marry A Millionaire," but was told that he must first play "The Robe." Turner alleges that this is in violation of the Sherman Anti-Trust Act. It is also alleged that the competing Vaska now has exclusive CinemaScope rights and has played 11 such films since Christmas.

Arbitration Committee Meets, But Says Little

NEW YORK—Representatives of exhibition and distribution, as an arbitration drafting committee attempting to develop a plan for adjudicating disputes, met last fortnight with high hopes for success.

Representing distribution were Al Lichtman, Al Schwalberg, Abe Montague, Adolph Schimel, and Charles Feldman, alternate.

Exhibition spokesmen include Si Fabian, Max A. Cohen, Leo Brecher, and Herman M. Levy.

No statements were released.

Goldenson Reports On European Trip

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., returned last week from a one-month European tour during which he visited London, Stockholm, Copenhagen, Berlin, Munich, Frankfurt, Dusseldorf, Eindhoven, and Paris.

Goldenson also conferred with studio heads in all countries visited in an effort to stimulate the release of European-made pictures in the United States. Purpose of his visit was to urge upon the European producers the desirability of the United States market caused by the domestic product scarcity.

Goldenson offered to establish contacts for them with reputable distribution outlets in the United States so that there would be collaboration on stories and stars pointing to the American market.

New York Exhibitor Sues

NEW YORK—Ida Amusement Corporation, operating the Fleetwood, Bronx, filed an anti-trust suit in U. S. District Court last week asking $450,000 trebled damages and charging illegal clearance. Defendants are RKO, Warners, Universal, 20th-Fox, and J. J. Theatres.

The action claims that distributors give J. J.'s Kent seven days' clearance over the Fleetwood on films playing the RKO circuit, while no similar clearance is granted pictures playing Loew's houses. Ida leased the Fleetwood from J. J. in 1952, when the Fleetwood played seven days behind the Victory, now closed. This clearance was thereupon granted the Kent on pictures playing the RKO houses.

Ad Proposal Rejected

NEW YORK—The COMPO press relations committee, meeting last week at the MPAA offices, rejected a proposal that individual distribution companies buy advertising space to run in conjunction with the last COMPO ad in Editor and Publisher magazine.

Oscar Doob, MGM, advocated that companies use the space to advertise coming product and impress newsmen.

Max Cohen Mourned

WASHINGTON—Max Cohen, 58, veteran distributor in the New York area and for the past five years operator, Minerva Film Exchange, died last week. Cohen was a member of the Motion Picture Pioneers, Variety Club, B'nai B'rith, and the Masons.

NEW YORK
By Mel Konecoff

ALLIED OF NEW JERSEY and its membership are really riled at the distributors, all of them, and in a rare unanimous move, the unit will insist on National Allied taking action, with the local unit planning to move on its own either with or without the sanction of the national body.



KONECOFF

Wilbur Snaper, unit president, in a heated interview reported that the main topic of a recent meeting was termed "the created false shortage of product by the distributors," which is hitting and hurting the small theatreman. Distribution to the smaller situations and subsequent-runs has slowed to a trickle, with all sorts of excuses being given, and this shortage concerns itself with quantity as well as quality.

Also hit was the distributor's practice of allegedly gobbling up any relief that may have been forthcoming to theatres by a recent reduction in the federal admissions tax.

Snaper claimed theatre net returns are no better than they were last year and that they certainly are worse. Snaper charged that distribution is either blind to the fact that attendance is off or it doesn't care and that it is taking a bigger share of the receipts than before.

The flow of films and today's system of runs and clearances are a joke, he said, with the prime excuse for not passing the product down the line being a print shortage with laboratory difficulties. The Broadway long-run bottleneck also gets its share in the excuse-making.

Snaper and his members insist that something must be done, and consideration will be given to going to the courts, appealing to the Department of Justice, and requesting covering legislation, any way that the small exhibitor may be aided and fast.

Snaper doesn't expect these moves to bring relief to exhibitors any more this summer, but the ball must be started rolling and perhaps relief will be forthcoming in the next few months as a result, he said. The Allied unit would not be adverse to going to the public to state its case, the method used to get across the issues in the recent tax campaign, he stated.

Questioned as to the reaction of the distributors to a plea made a number of weeks back by TOA and Allied for the release of more quality films during the summer, Snaper replied, "They spat in exhibition's eye and wrote long letters. And that's all."

One angle brought up at the meeting was that perhaps the management of the

(*Continued on page* 14)

The International Scene.....

Canada

Mrs. Lewis' Passing Mourned By Industry

TORONTO—Expressions of sympathy from industry leaders continued to come forth last fortnight in the death of Ray Lewis, publisher, The Canadian Moving Picture Digest, and president, Alliance Films Limited, who passed away in her middle 60's after several months' illness.

As a philanthropist, she was an organizer of the Canadian Picture Pioneers. As a journalist, she was editor and publisher of one of the oldest motion picture trade papers. As a theatre operator, she owned the Pylon and Avenue. As a distributor, she was owner and president of her own independent exchange, Alliance Films Limited. As a guiding light, her lively and incisive mind made any gathering which she attended one not quickly forgotten.

She was also a figure in the public scene ever since her stage debut at the age of seven, having stood as a political candidate, having had her poetry published, and organizing welfare units for the stick and the needy.

She was the widow of the late Joshua Smith, a leading Canadian and English portrait painter who died in 1938. One of the organizers of the Canadian Picture Pioneers and its immediate past president, she helped create its patriotic wing, the Motion Picture War Services Committee. She was honored in November by the Pioneers at their annual dinner in the Royal York Hotel.

She made her stage debut at the Grand Opera House at the age of seven in "Richard III" and toured Ontario as a child actress until she was forced to leave the stage to go to school. After attending Harbord Collegiate and the University of Toronto, she returned to the entertainment world to become an actress and writer. Several of her screen stories were made into features.

Several of her books of poetry were brought out by New York publishers. She was a member of the Women's Committee of the Toronto Symphony Orchestra, and was active in politics, but was unsuccessful in a bid for a seat in the Ontario legislature. She helped found the St. John's Convalescent Hospital and headed the ladies auxiliary, Toronto Black Watch Association. In 1940, she established Alliance Films Limited, which her son, Jay Smith, operates.

She is survived by her son, James Lewis (Jay) Smith; three brothers, Abraham, Jacob and Joseph; and three grandchildren.

Eastern Provinces

Corkum and Ritcey, operating the Keneric, Chester, N. S., opened a drive-in on the outskirts of Chester for about 200 cars. . . . P. J. Dwyer, Dartmouth, N. S., who quit the field to become a farmer and apple grower at Granville Centre,



Canadian showmen recently witnessed the unveiling of Paramount's VistaVision at the Imperial, Toronto. From left to right are seen Robert and Sam Fingold, Ralph Dole, Richard Main, and Donald Kiendell. Adolph Zukor, Paramount Pictures board chairman, read an address on VistaVision written by Barney Balaban.

N. S., in the Annapolis Valley, was farewelled by the Kiwanis Club. . . . Convinced that a drive-in 12 miles out of Truro, N. S., on the Halifax Road, was too far out of Truro, R. D. Robertson, Truro, closed that location and replaced it with one, two miles out of Truro. . . . The price scale at a new drive-in opened at Chester, N. S., is 50 cents for adults and 35 cents for students. . . . In connection with improvements to the entrance to the Oxford, Halifax, N. S., Odeon Circuit, a large aluminum sign has been erected. . . . At the Family, Reserve Mines, N. S., Peter Bianchini is manager-owner, and Sydney Campbell is assisting, when not acting as manager, Starr, Whitney Pier, several miles from Reserve. . . . Whether a drive-in will be permitted at Lancaster has continued in doubt. The application of R. Wiggins, a resident of Lancaster, to build on land he owns has been strenuously opposed.

A site for a drive-in near Amherst, N. S., has been taken by F. G. Spencer Company, which operates theatres in the eastern provinces and with head offices at Saint John, N. B. The site is on the Amherst-Springfield Road. The circuit operates the Capitol and Paramount, Amherst. Holding a half interest in the Spencer Company is Famous Players. . . . D. Webster Fraser, Amherst, N. S., who dicd, was a former exhibitor at Amherst and was in partnership with his wife in the operation of a theatre.



During the recent RKO eastern-Canadian sales meeting in New York City, the sales representatives attended a screening of "Susan Slept Here." Shown above, left to right, are Harry Cohen, Montreal branch manager; Charles Boasberg, RKO general sales manager; Jack Labow, Canadian district head; and M. Nackimson, Toronto.

Louis A. Gastonguay, Halifax, who died about three months after being struck by a car, was a pioneer exhibitor as a partner in the Family, Halifax. . . . For "Diggers Of The Deep," Russell, Glace Bay, N. S., Weiner and Green assembled executives of the United Mine Workers Union and of the civic government of Glace Bay. The short was featured above the feature. It was the premiere for the short, based on soft coal mining. . . . Accommodations have been set for about 200 patrons of a drive-in on the outskirts of Bathurst, N. B., in addition to about 200 cars. S. Pines is operator.

Canadian Comment

In Winnipeg, the annual meeting of the Manitoba Motion Picture Exhibitors' Association, returned S. Richard Miles, Western Theatres, to the presidency, along with the same board. The meeting heard reports on the amusement tax, TV, widescreen, press treatment, and other matters. A dinner, preceded by a cocktail party, ended the convention.

CINE CHATTER—Jack Arthur, one-time district manager for Famous Players and now executive producer with the Canadian National Exhibition, was the victim of a slight heart attack. . . . Top showman in The Odeon "Big Show Contest" in the 12th week is John McKim, Odeon, Ladysmith. The Capitol, Hamilton, leads the showmanship parade, followed by the Odeon, Fort William, and Hastings, Vancouver. The Ontario "C" Big Top leads the Ringmasters' Tent, followed in order by the Quebec Big Top and the B. C. Big Top.

Roger Blais, 37, has been named head, National Film Board unit, producing films in French. . . . Proceeds of $528 obtained in a special show staged by the Niagara Peninsula Theatre Managers Association were presented to Chief Barker William A. Summerville, Jr., at the regular meeting of the Variety Club. Verd Mariott, Park, St. Catharines, made the presentation of the money, which will go into the Heart Fund. Other members of the delegation were Harry Rosenberg, Centre, and Fred Kozlo, Odeon Palace, where the show took place. . . . The Canadian industry trade show will be presented by the Gerry Fitzgerald setup, which originated it last year under the auspices of the Motion Picture Theatres Association of Ontario. The trade show was returned to the Fitzgerald management under the agreement that 25 per cent of the net would go to the Canadian Picture Pioneers' trust fund. It is set for Nov. 23-25. . . . Andrew T. Linden has been appointed Edmonton manager, Dominion Sound Equipments Limited. He is a native of Medicine Hat, Alta. Prior to his new appointment he was sales and service inspector in Edmonton.

—HARRY ALLEN, JR.

BOXOFF
FRO

They're playing—they're great—and they're yours to date right now. They're blasting the big money from today's big-picture market. They're proving that now you get **"Big Pictures Only—From Paramount"!**

A summer stand-out everywhere! Hundreds of engagements matching the figures of Paramount's all-time top grossers.



DANNY KAYE

in

KNOCK ON WOOD

Co-starring

MAI ZETTERLING

Color by TECHNICOLOR

Choreography by Michael Kidd

Words and Music by SYLVIA FINE

Written, Produced and Directed by

NORMAN PANAMA and MELVIN FRANK

CE DYNAMITE
M PARAMOUNT!

First openings, New York and Los Angeles, have set the profit pace for scores of key dates during July and August.



SHIRLEY BOOTH
ROBERT RYAN

IN

HAL WALLIS'

PRODUCTION

ABOUT MRS. LESLIE

Co-starring

MARJIE MILLAR · ALEX NICOL

Directed by DANIEL MANN

Screenplay by KETTI FRINGS and HAL KANTER

From the novel by Vina Delmar

Opens this week at Criterion on Broadway—following its headline World Premier in Atlantic City that received coast to coast news coverage.



DEAN MARTIN & JERRY LEWIS

in

LIVING IT UP

Co-starring

JANET LEIGH · EDWARD ARNOLD

with

FRED CLARK · SHEREE NORTH

Color by TECHNICOLOR

Produced by PAUL JONES · Directed by NORMAN TAUROG

Screenplay by JACK ROSE and MELVILLE SHAVELSON

From the Musical Comedy HAZEL FLAGG • Book by Ben Hecht • Music by Jule Styne

Lyrics by Bob Hilliard • Based on a Story by James Street

THE SCORE BOARD

(Complete reviews of pictures mentioned will appear in The Pink Section.—Ed.)

PARAMOUNT

"Rear Window"—Good melodrama.

U-I

"Malta Story"—Okeh for the class and art spots.

MGM

"Betrayed"—Uneven story of Dutch underground in World War II will have to rely on name values for best returns.

Cinerama Stockholders To Vote On By-Laws

NEW YORK—It was reported in a notice last week to Cinerama, Inc., stockholders concerning the annual meeting on Aug. 11 at Cinerama Studio, Oyster Bay, L. I., that directors have revised the by-laws reducing the number of directors from seven to five. Candidates for election are Hazard E. Reeves, Joseph Bernhard (since deceased), Harry Kalmine, Edward V. Otis, and Sidney K. Wolf.

By-laws were also amended to provide that the annual stockholders' meeting will be on the last Wednesday in April each year, with the exception of this year. The company reported a net income for the six months ended on Dec. 31 of $115,551. Operating income was $1,015,867, including $364,306 from royalties, $391,028 from lease of theatre equipment, and $260,533 from sale of Cinerama parts, supplies, and services.

Reeves, president, reported that Cinerama has paid $300,000 on a promissory note to SW for $600,000, with the remainder to be paid in two installments of $150,000 on July 3, 1955, and July 3, 1956. It was also pointed out that Cinerama's accounts with Cinerama Productions are in dispute and that arbitration may be necessary. Claims totalling $205,739 have been made against Cinerama by Cinerama Productions, which has offered $62,500 in full settlement of all intercompany balances. Cinerama, Inc., has rejected the offer.

SEC Reveals Stock Changes

WASHINGTON—The Securities and Exchange Commission was informed last week that Harold J. Mirisch sold 18,125 shares of Allied Artists common in May, held through Kenilworth Investment Company. Mirisch still owns 28,240 shares through Kenilworth, 1,320 shares in his own name, and 200 shares through Harry Mandell and Company.

Barney Balaban sold 400 shares of Paramount common, reducing his holdings to 24,500 shares, while Austin C. Keough purchased 100 shares to increase his holdings to 500. Harry Cohn sold his remaining 400 shares of Columbia preferred, and Jack L. Warner bought 3,100 shares of Warners common, increasing his holdings to 274,899 shares in his own name and 13,400 in trust accounts.

Loew's, Inc., acquired 800 shares of Loew's Boston Theatres, raising its holdings to 132,825 shares, while Harry Brandt purchased 4,100 shares of Trans-Lux Corporation.



RKO division and branch managers met recently in the Warwick Hotel, New York, for the company's eastern-Canadian sales meeting, and seen at the head table, left to right, are Charles Boasberg, general sales manager; J. R. Grainger, president; J. Miller Walker, vice-president and general counsel-secretary; Edward L. Walton, executive assistant to Grainger; Walter Bransan, foreign operations general manager; Nat Levy, eastern-southern division sales manager; and Sidney Kramer, short subjects sales manager. At the table, clockwise fram left, are Ben H. Grimm, advertising manager; Joe Brecheen, Washington, D. C.; Miltan Platt, assistant ta the central divisian sales head; Dave Silverman, Pittsburgh; Mike Poller, assistant to the western division sales head; Herman Silverman, acting New York exchange manager; Frank Mooney, assistant to Levy; Jack Labaw, Canadian district manager; Harry Gittleson, executive assistant ta Boasberg; Leonard S. Gruenberg, metrapolitan district manager; Leon J. Bamberger, sales pramation manager; Garrett Van Wagner, controller; Frank Dervin, assistant to Walton; M. Nackimson, Toranto; H. Cahen, Mantreal; H. Taylor, Boston; B. Pitkin, New Haven; C. Zagrans, Philadelphia; and R. J. Falliard. Product and palicies of the campany came in for particular discussion.

Coast Suit Dismissed

HOLLYWOOD—The $51,750,000 damage suit filed in 1952 by Anne Revere, Michael Wilson, and 21 other plaintiffs against the major studios and their executives was dismissed last week by Superior Judge Ellsworth Meyer. Plaintiffs had charged that the studios deprived them of employment unlawfully when they declined to answer the questions of the House Un-American Activities Committee. The court ruled that defendants acted within their rights and cited a U. S. Supreme Court decision sustaining this opinion. Judge Meyer also decided that the plaintiffs' bill lacked sufficient facts for cause of action and dismissed the suit without leave to amend.

IPA, TOA Hold Meeting

NEW YORK—International Popcorn Association and TOA officials conferred last week at TOA headquarters to plan the combined theatre concessions forum for the 1954 TOA convention and TESMA-TEDA-TOA-IPA trade show, set for Oct. 31 to Nov. 4 at the Conrad Hilton Hotel, Chicago.

George Eastman Honored At Rochester, N. Y., Fete

ROCHESTER, N. Y.—The community-wide celebration of the centennial of the birth of George Eastman, father of modern photography, was climaxed on July 12 in ceremonies in the Eastman, where a new postage stamp was issued to commemorate his birth on July 12, 1854.

By a special proclamation of Mayor Samuel B. Dicker, July 12 was officially designated as "George Eastman Day."

Marion B. Folsom, Undersecretary of the Treasury and a close business associate for many years, was the principal speaker. Other speakers included Adolph Zukor, Paramount Pictures; Albert J. Robertson, Assistant Postmaster General; and Thomas J. Hargrave, chairman of the board, The Kodak Company.

RKO Releasing 70 Shorts

SAN FRANCISCO—RKO will release 44 one-reel and 26 two-reel short subjects during 1954-55, it was announced by Charles Boasberg, general sales manager, at the opening session of the company's two-day western sales meeting last week at the St. Francis Hotel. Eighteen Walt Disney one-reelers will be in Technicolor.

J. R. Grainger, president, outlined RKO's future production plans. Edward L. Walton, executive assistant to the president, and Perry Lieber, national head of advertising, publicity, and exploitation, attended also.

In addition to the 18 Disney Technicolor cartoons, the shorts schedule, as prepared by Sidney Kramer, short subjects sales manager, lists 13 "Sportscopes" and 13 "Screenliners," both one-reelers, from RKO Pathe. Two-reel subjects from Pathe include eight specials, one "Football Highlights," and one "Basketball Highlights." RKO will re-release six Leon Errols, six Edgar Kennedys, two Ray Whitleys, and two "My Pal."

Goldman Decision Appealed

WASHINGTON — The Internal Revenue Service last week appealed to the U. S. Supreme Court the ruling of the Third Circuit Court of Appeals that William Goldman Theatrers was not liable for federal income taxes on punitive damages won in an anti-trust suit. Goldman was also victorious in an earlier decision handed down in the Tax Court.

The circuit maintains that $125,000 of $375,000 won in a treble damages anti-trust suit represented lost profits and was taxable, but that the remaining $250,000 was not taxable.

McClanahan Leads In Kentucky

LOUISVILLE, KY.—The Kentucky Association of Theatre Owners last fortnight elected Ralph E. McClanahan as president. Others selected included Charles R. Mitchell, John Keck, W. E. Horsefield, and Tom Hill, vice-presidents. Reelected were C. R. Buechel, treasurer; Nell G. Borden, secretary; and Henry J. Stites, counsel.

Arnall Now Asks FTC About French "Subsidy"

NEW YORK—Ellis Arnall, president, SIMPP, attacked the new two-year French film agreement for the second time last week via a letter to the Federal Trade Commission asking that the deal signed by the MPEA be investigated. The complaint followed a similar letter sent last fortnight to John Foster Dulles asking a State Department investigation of the agreement.

Arnall asserted in his letter to Bernard B. Smith, FTC chief, division of export trade, that MPEA had agreed to pay a private subsidy, a charge denied by MPEA head Eric Johnston.

The SIMPP head called attention to the fact that his organization has consistently opposed such subsidy payments and asked the FTC to inquire into the operation of the MPEA and its practices leading toward "the control, domination, and monopolization of the American export film business;" and the illegality or legality of specific provisions of the French pact.

Later, MPEA foreign managers challenged accuracy of Arnall's new blast on several points.

They asserted that the French movie industry had no part in the deal and also denied that the payment was for "motion picture purposes," stating that the agreement merely provided that the funds be placed "at the disposition of a French governmental institution."

Arnall's reference to MPEA's "monopoly pattern" was also criticized. Attention was called to the fact that subsidy payments take various forms, such as the Eady plan in Britain and the dubbing permit charges and other fees in Spain, which costs American distributors $18,000 per feature, going directly to subsidize the Spanish film industry. It was charged that SIMPP members and MPEA members were equally guilty in such subsidization.

Meanwhile, the AFL Film Council, made up of motion picture unions and guilds, gave full support to Arnall.

Makelim Support Growing

NEW YORK—Hal Makelim reported last fortnight that approximately 1,700 theatres have signed to play the product to be made under his production arrangement with National Allied, representing about $2,000,000 in guaranteed playdates.

Meanwhile, Harry C. Arthur, Jr., chairman, Southern California Theatre Owners Association, sent a letter to the membership announcing that the board had decided to "approve and sponsor" the 12 features set for production by Makelim. Makelim was scheduled to explain his plan personally to the SCOTA yesterday (July 20). Makelim also met last week with exhibitors in Charlotte, Atlanta, Chicago, and Milwaukee.

William J. Gell, board chairman, Monarch Film Corporation, London, announced later that his company will handle the English distribution of the 12 films to be made by Makelim under his production agreement. Gell conferred with Makelim prior to the consummation of the agreement.

This Was The Week When....

MGM reissued "The Asphalt Jungle" and "They Gave Him A Gun" as a reissue combination in five cities. . . . The American Weekly set its third annual motion picture section for Sept. 12. . . . Columbia's board declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock. . . . Samuel Goldwyn revealed that he had signed a contract providing for the payment of more than a million for the motion picture rights to "Guys And Dolls." . . . MGM held the world bow of "Seven Brides For Seven Brothers" at Loew's State, Houston, Tex., with plenty of starlets and studio executives on hand in addition to the usual hoop-la. . . . The world premiere of "Living It Up" was held at the Warner, Atlantic City, N. J., with the usual festivities.



One of filmdom's most colorful premieres took place recently at Hollywood's famed Egyptian where Warners' "King Richard and the Crusaders" bowed amid 12th century pomp and splendor. Seen above are commentator Shirley Thomas, Colonel Jack Warner, and Virginia Mayo, starring in the CinemaScope production.

U Reports Changes

WASHINGTON—It was reported to the Securities and Exchange Commission last week that Universal Pictures reduced the number of outstanding warrants to buy stock between May 31 and June 30 from 77,573 to 64,658. Exercised warrants numbered 7,215, and the company acquired 5,700 at a cost of $72,925. The company also reported that it had paid $7,350 in counsel fees in connection with the Aime vs. Blumberg stockholder action won by Universal.

The board has declared a dividend of $1.0625 on the 4½ per cent cumulative preferred stock.



At Paramount coast studios recently for a VistaVision demonstration, film leaders were hosted by Paramount's Y. Frank Freeman at a commissary luncheon. From the left are William Perlberg, Paramount producer; Mrs. Norman B. Rydge, wife of the head, Greater Union Theatres of Australia; Freeman; David Hearst, veteran publisher; Rydge; and Cecil B. DeMille, who is currently preparing "The Ten Commandments."

Charles Skouras Credits Improvements

HOLLYWOOD—Charles P. Skouras, president, National Theatres, Inc., and Fox West Coast Theatres, addressing a general meeting of the southern California division last week, credited CinemaScope, stereophonic sound, and the Miracle Mirror screen for the recent upsurge in box-office business and warned that exhibitors refusing to keep up with the progress and technological developments were spelling out their own doom.

NT has invested $5,500,000 in new equipment and $2,000,000 in building the new Centre, Denver, and Fox, Portland. He cautioned managers to know how to use new equipment and also emphasized that openings in circuit positions will be filled through promotion from the ranks.

Edwin F. Zabel, FWC general manager, announced the start of a new drive.

Checks were distributed totalling $34,000 for the recently concluded "Eddie Zabel Inaugural Drive." Bill Roberts, manager, FWC's Los Angeles flagship, will captain the drive.

Paramount Decree Again Court Issue

WASHINGTON—The extent to which the government's consent decree in the Paramount anti-trust case may be used in private exhibitor suits against distributors will be reviewed again by the U. S. Supreme Court, it was reported last fortnight.

F. E. Harrison, owner, Bryn Mawr, suburban Philadelphia, appealed a decision of the Third Circuit Court of Appeals throwing out the anti-trust suit against the eight majors, Warner Brothers Circuit Management Corporation, and the Stanley Company of America. The U. S. District Court threw out the charge that a conspiracy forced the Bryn Mawr to play films behind Warners in the area, and it was sustained by the U. S. Circuit Court. Harrison's attorneys, in their appeal contend that the trial court erred in not allowing the Paramount decree as prima facie evidence of distributors' unlawful motives and in refusing to direct a verdict for Harrison based on this evidence. The appeal brief also declared that the Third Circuit Court had ruled that even if clearances were imposed as part of the Paramount conspiracy, distributors could avoid consequences by proving such clearances reasonable.

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THE THEME SONG BY DIMITRI TIOMKIN IS A HIT! Recordings by Harry James · Victor Young · Leroy Holmes & Orch. with Whistling Chorus by Fred Lowery · Johnny Desmond · Georgie Auld & Orch. Dimitri Tiomkin · Les Baxter & Orch.
(They're getting terrific air and juke-box plug-gings everywhere. Talk to your disc jockey!)

Miscellaneous
In The Newsreels

IN ALL FIVE:

Indo China: Hanoi evacuated. Sacramento, Cal.: Airborne water skiing.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 57, No. 58) Germany: Danube floods central Europe. New York: Governors meet. England: Meat rationing ends. Italy: Church parade. New York: "Miss Universe" beauties arrive. Spain: Citizens try bullfighting in celebration.

NEWS OF THE DAY (Vol. XXV, No. 292) Venezuela: Independence anniversary celebrated. New York: "Miss Universe" beauties arrive. London: Seal takes first swim. France: Argentine wins auto race. Germany: Archery championship hits the bullseye.

PARAMOUNT NEWS (No. 95) Germany: Danube floods central Europe. Venezuela: Independence anniversary celebrated. Alberta, Can.: Mammoth rodeo.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 586) Germany: Danube floods central Europe. Venezuela: Independence anniversary celebrated. San Francisco: Rough sailing for Hawaii-bound raft. Toppenish, Wash.: Home town honors starlet Colleen Miller. New York: "Miss Universe" beauties arrive. San Francisco: Olson and Castellani sign for title fight (San Francisco only).

WARNER PATHE NEWS (Vol. 25, No. 97) New York: Governors meet. Venezuela. Independence anniversary celebrated. Quebec: Children and parents reunited. New York: Swim suit fashions. Japan: Kite festival.

IN ALL FIVE:

Guatemala: Armas ousts Red regime.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 57) Indo China: French evacuate Hanoi area. Washington: Greek diplomat thanks United States for aid. Kansas City: Jet crashes. At Sea: Navy devises radioactive rinse. Wimbledon: Connolly and Drobny capture tennis crowns. Germany: Motorboat race.

NEWS OF THE DAY (Vol. XXV, No. 291) Indo China: French evacuate Hanoi area. Gettysburg, Pa.: Ike and Mamie celebrate 38th anniversary. London: Royal glamour. At Sea: Navy devises radioactive rinse. Holland: Siamese twins separated. Texas: Flood area digs out. Wimbledon: Connolly and Drobny capture tennis crowns. USA: Babe Zaharias wins third golf championship.

PARAMOUNT NEWS (No. 94) New York: Lions convention. Holland: Siamese twins separated. Wimbledon: Connolly and Drobny capture tennis crowns.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 585) Austria: Miracle mine aids rheumatism sufferers. Holland: Baby hippo. Los Alamitos, Cal.: Rocket powered helicopter. At Sea: Navy devises radioactive rinse. Aberdeen, Md.: Army tests mechanical "mule." San Francisco: Swiss calisthenics. Italy: Motor boat race on the Po. Yakima, Wash.: Jeep rodeo.

WARNER PATHE NEWS (Vol. 25, No. 96) Australia: Ex-Red Petrov tells all. New York: Billy Graham home. Holland: Siamese twins separated. Glendale, Cal.: One man helicopter. Aberdeen, Md.: Army tests mechanical "mule." At Sea: Navy devises radioactive rinse. Italy: Odd and ancient race.

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(Continued from page 6)

distribution companies was doing a disservice to stockholders by currying a temporary increase in grosses by grabbing any money around, allegedly disregarding better business policies of catering to customers on a long-term basis. Exhibition will not let them get away with this tax grab, he declared.

Snaper accused the distributors of "taking an unconscionable advantage of a short market, which they have created," especially since they have plenty of finished product lining the shelves in vaults throughout the country. He asked whether they are trying to solve the laboratory bottleneck, which supposedly is holding up prints. They are creating clearances by equipment, he maintained, with the larger houses and first-runs being favored.

A committee consisting of Lee Newbury, Irving Dollinger, Sid Stern, and himself has been named to map out a program and to present a list of grievances via Dollinger, who is a national director of Allied, at that organization's board meeting in mid-August. It is also expected that the subject will be taken up thoroughly at the general convention of Jersey Allied on Sept. 21-23 at the Concord Hotel, upstate New York.

Another topic of discussion at the meeting was the Makelim plan. It was felt that the sooner Hal Makelim starts production on an exhibitor-subsidized basis (subsidized to the extent of signing for the films before they are made), the sooner other producers will seek similar support from exhibition, and the product shortage may be resolved to some degree this way.

THE METROPOLITAN SCENE—The Rivoli, shuttered for several months reopens on Aug. 4 with the world premiere of Paramount's "Rear Window," for the benefit of the American-Korean Foundation. It's nice to hear of an opening for a change (Hi ya, Monty). . . . Columbia was hoping for attention for the opening of "Hell Below Zero" at the Globe by hiring a snow-making machine to operate in this heat in front of the theatre. There is nothing like snowballs on Broadway in July. . . . "On The Waterfront," the much-talked-about thriller, is due at the Astor on July 28. . . . The officers and crew of the aircraft carrier "U.S.S. Bennington" attended two special performances of "This Is Cinerama." . . . U-I eastern publicity manager Phil Gerard was off to aid in the Chicago and Cleveland openings of "Magnificent Obsession" and to assist star Jane Wyman. . . . Okeh pressbooks are out on "Living It Up" and "About Mrs. Leslie."

ABOUT PEOPLE

NEW YORK—S. H. Fabian, Stanley Warner president, announced last week that Dr. Charles F. McKahnn, chairman, Playtex Park Research Institute, had been elected to the SW board following the resignation of Lester Crown. The Institute is a public service foundation sponsired by International Latex Corporation, wholly-owned SW subsidiary.

NEW YORK—Gil Golden, advertising manager, Warners, was named chairman, Motion Picture Association of America advertising and publicity directors committee, last week. Golden succeeds Steve Edwards, director, advertising and publicity, Republic.

RKO Reports Holdings

WASHINGTON—RKO Theatres Corporation reported to the Securities and Exchange Commission last week that securities outstanding for June had decreased. The proxy of April 9 reported 3,764,913 common shares outstanding, not including company holdings of 150,000 shares. As of June 30, outstanding shares numbered 3,225,363, not including company holdings of 689,550 shares.

The corporation also invited stockholders to tender common shares at prices not exceeding $6.50 per share. In this fashion, 524,062 shares were purchased by the company for a total cost of $3,391,-751.30. RKO Theatres also purchased from the Bankers Trust Company 15,488 shares of common for $100,672.

"French Line" Stopped In Chicago

CHICAGO—With newspaper space denied and a Cook County sheriff on hand to turn away teen-agers, RKO's "The French Line" was pulled after two days of a scheduled nine-day engagement at the Starlight Outdoor.

Sheriff John Babb said he could not censor the film, but could keep teen-agers from attending.

New Device Changes C-Scope Maximum Height

BURBANK, CAL.—CinemaScope pictures may now be projected to the maximum height as well as maximum width of the theatre stage through the installation of a simple new aperture device perfected by Warners and now available to theatres as standard equipment, it was announced last week by Jack L. Warner. The aperture device, adaptable to any size theatre and any size screen, allows the exhibitor to obtain the largest image possible in his auditorium in both height and width, it is said.

The aperture attachment was put into operation for the first time for the world premiere of "King Richard And The Crusaders" at the Egyptian, Hollywood. The screen image was increased in height from 16 feet to 19 feet, the maximum proportions permitted. The full width of 42 feet, in use before the aperture was placed on the projection machine, was retained. The aspect ratio was 2.2 to 1. New apertures, inexpensive to install, will soon be made available.



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"Will satisfy wherever action pictures or cowboy fare is favored. Thrilling Indian attacks!" —BOXOFFICE

"Good supply of rugged action! Suspenseful story . . . plenty of fast movement!" —VARIETY

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"Tense cavalry-Indian entry for the action market! Suspenseful story line assures general interest!" —DAILY VARIETY

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Featuring NOAH BEERY · WARNER ANDERSON · PETER GRAVES · LEE VAN CLEEF · RITA MORENO

A SCHENCK-KOCH Production · Produced by Howard W. KOCH · Directed by Lesley SELANDER

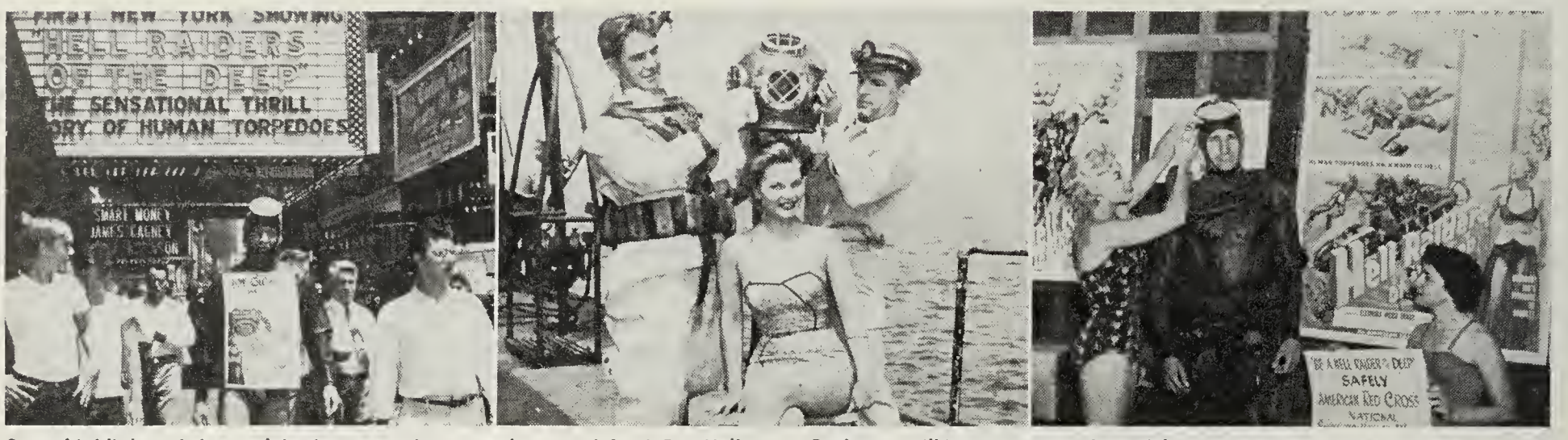
Screenplay by Richard Alan SIMMONS

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Some highlights of the exploitation campaign recently staged for IFE's "Hell Raiders Of The Deep," quasi-documentary dealing with exploits of Italian frogmen in the Mediterranean, at its recent Broadway premiere at the Globe were, left, street bally in the form of a "Hell Raider" fully equipped; center, Barbara Wilkin, actress and model, crowned "Miss Hell Raider Of The Deep" by deep-sea divers at Bayonne, N. J. Naval Depot; and, right, Ricki Fields, Bob Ferranda, and Jeanne Boral, American Red Cross water safety instructors, who demonstrated how to be a "Hell Raider Of The Deep" safely.

Reade Drive Honors Company President

NEW YORK—The home office and managerial staff of Walter Reade Theatres will honor President Walter Reade, Jr., with a five-week "President's Month Drive" from Aug. 5-Sept. 8, the circuit disclosed last week.

Designed to honor President Reade by increasing grosses and nets during the summer period, the drive will carry a minimum of $2,500 in weekly and series prizes for the managers of nearly 40 competing drive-in and conventional theatres in the circuit.

The drive, set up by circuit executives while Reade was on a recent three-week trip to California, was announced as a surprise for him upon his return. Drive leaders and judges will be Edwin Gage, vice-president; Jack P. Harris, film buyer; Albert Floersheimer, advertising and publicity director; Nick Schermerhorn, general manager; and Paul Petersen, assistant general manager.

Prizes from film companies and suppliers are expected to swell the $2,500 award kitty. Minimum prizes of $100 and $50 will be given each week to the two managers who achieve the greatest percentage increases in grosses. Minimum prizes of $500, $300, and $200 will be given to the managers showing the greatest improvements in net over the five-week period.

Each of the 40 theatres has been assigned a "Drive Quota" based on the difference between average grosses and average expenses. A separate "quota" has been established for gross concession business. The drive will be conducted on a point basis, with each theatre earning 100 points weekly for achieving its drive quota; 25 points for achieving its concession quota; 15 points for proficiency in promotion, advertising, and exploitation; and 10 points for efficiency in theatre management. Additional points over this 150 point "normal" will be awarded each week in direct percentage relation to the increased gross and net earned by each theatre. Circuit managers are quite enthused over the opportunity.

An eight-page brochure has been sent to each theatre outlining the drive, the point system, and containing suggestions on how to increase business. The drive will be the first summer campaign conducted by the circuit since 1951, and the first time any official has been singled out for special honors in such a business effort.

Contest Helping "Athena"

NEW YORK—A national amateur song writing contest under the joint sponsorship of MGM, Coral Records, and Leo Feist, Inc., was launched last week for the promotion of "Athena."

The contest, to run from Aug. 1 to Sept. 4, is to find lyrics for a melody titled "Athena," written by Hugh Martin and Ralph Blane, which will be used as music behind the main title and as the theme song in the scoring.

Entry blanks, contest rules, and a work sheet of the music, in the form of a record jacket, will be available at record dealers to all purchasers of a record of "Athena."

Filmack Anniversary Clicking

CHICAGO—Wires of congratulation and letters conveying hearty good wishes have been pouring across the desk of Irving Mack, president, Filmack Trailer Company, in honor of his 35 years in the special trailer business, the company said last week.

Starting out on July 1, 1919, with an organization of two people, Mack himself doing all the selling, proof-reading, copy-writing, etc., Filmack has expanded in 1954 to an organization employing 102 persons in its various departments.



A circus big top atmosphere and the appearance of Hollywood celebrities added to the celebration attending the recent world premiere of Warners' "Ring of Fear," a Wayne-Fellows CinemaScope production, at the Fox, Phoenix, Ariz. Seen, left to right, are colorfully garbed clowns heralding the arrival of stars; Frank Pollack, master of ceremonies, and Marian Carr, featured in the production, in pre-premiere fun; and ever-present clowns.

The Producers of
"RIOT in Cell Block 11"

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THE WEAK AND THE WICKED

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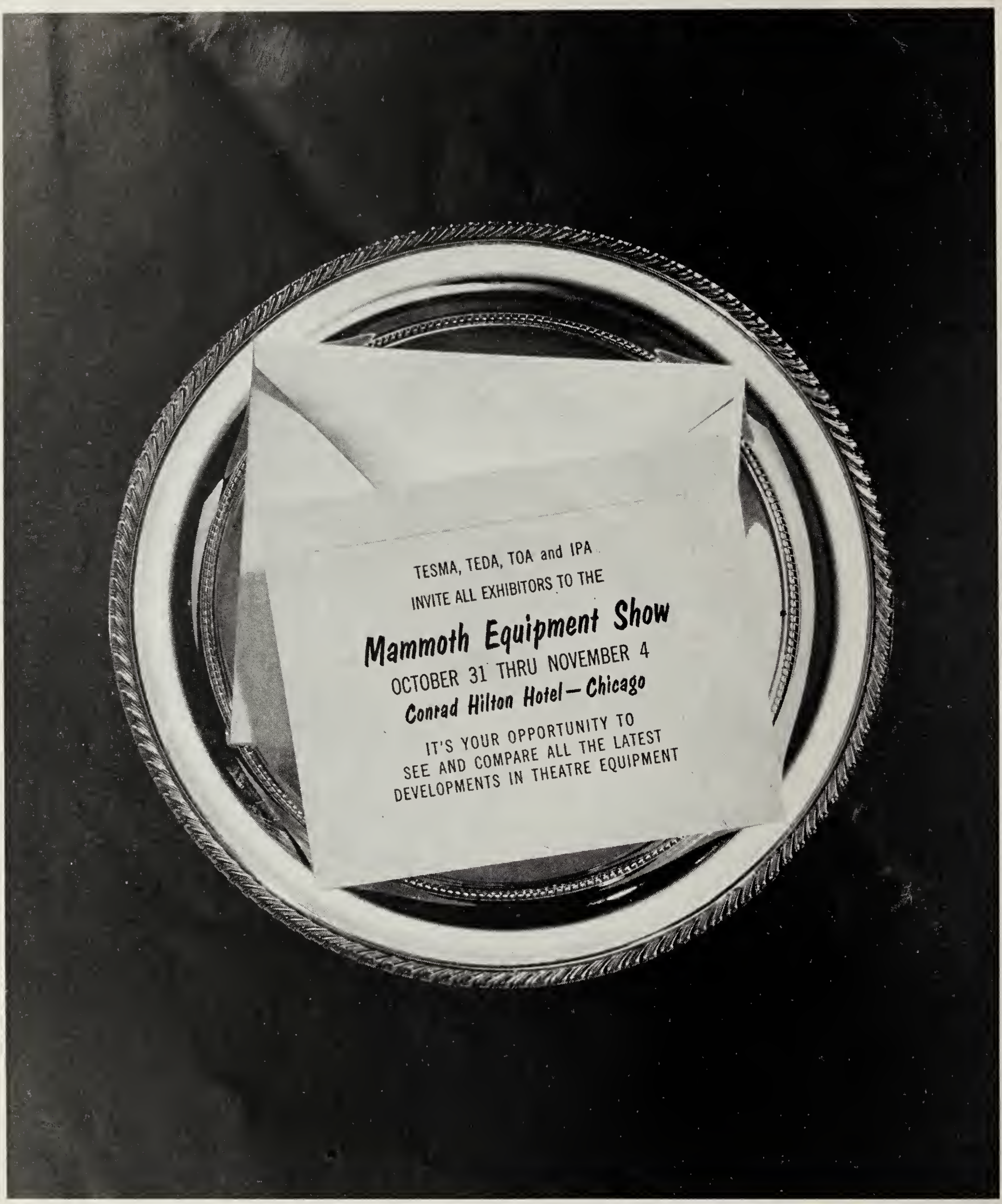
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GLYNIS JOHNS in "THE WEAK AND THE WICKED"

co-starring DIANA DORS, JANE HYLTON, SIMONE SILVA, JOHN GREGSON
with Anthony Nicholls, Olive Sloane

Produced by Victor Skutezky · Directed by J. Lee-Thompson An Associated British Picture
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PHYSICAL THEATRE



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Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 9, No. 8 **July 21, 1954**

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WORLD'S LARGEST DRIVE-IN BOWS ..... *Page* 19

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LAYING IT

On The Line

To Benefit Another

The motion picture industry can easily be described as a three-headed giant on a single body; the three heads naturally being production, distribution, and exhibition. Each of these heads has its own methods, ambitions, and goals, which often makes it difficult for the body to operate with the greatest degree of efficiency. However, when this complex being does work in unison, the results are beneficial to all, and pleasing to its master, the public. And it was for that end, the serving of the public, that this magic genie was created, and it is the sole reason for its continued existence. The dictionary defines service as the "performance of labor for the benefit of another." There could be no better summary of the purposes of the film industry.

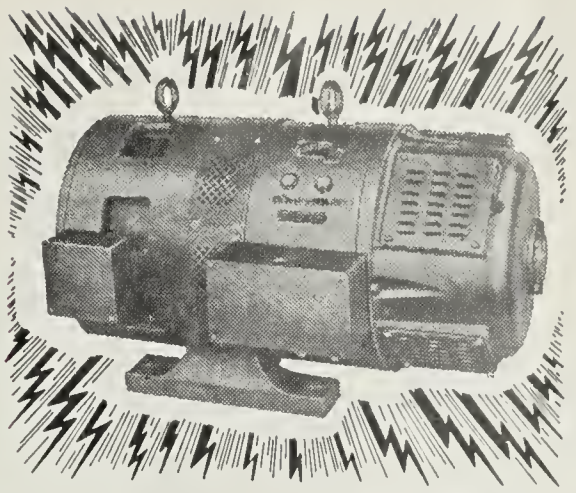
As with the other branches of this business, the exhibitor's very existence depends on his paying more than casual attention to patron likes and dislikes, needs and luxuries. This means, first of all, having the equipment necessary to faithfully reproduce on the screen what was captured by the cameras and microphones. With the variety and caliber of projection and sound equipment presently available, there can be no excuse for fuzzy, dark pictures, or a muddy sound system. No matter how important, however; this is only a part of the services which must be offered the customer who enters a theatre. It is a fairly common practice to refer to a theatre as a "house." This should be more than just a convenient term, and the ultimate aim of theatre operation. A patron should be made to feel as if he is entering a clean, well-run house, where he knows he will be offered fine filmed entertainment in comfort and safety. This means that the seats are comfortable, that the wash rooms are kept spotless, that the lounge is furnished so as to make it an attractive and inviting place to wait for friends, or just relax.

The exhibitor must be on a constant search for newer and better ways to serve the public. We can think of no better place to achieve this end than by attending the forthcoming mammoth trade show to be held in Chicago in three months.

The trade show, which will be held jointly by TOA, TESMA, TEDA, and this year's newcomer, the International Popcorn Association, will offer the exhibitor the opportunity that is presented only once a year. Here is his chance to see every new and exciting development that he has heard about, and quite a few which will be introduced for the first time.

It is only by adopting and adapting the newest and the latest that the theatreman can strengthen his position. The trade show offers a wonderful chance to learn about the products that the manufacturers and dealers have designed to help the exhibitor offer his patrons the kind of service that means steady business.

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"THERE'S A BRANCH NEAR YOU"

A Review of the Theatre's Three Basic Functions

Entertainment, Comfort, and Safety

IF asked to sum up the functions of a motion picture theatre in three words it would be fairly safe to reply **entertainment, comfort, and safety.** Encompassed in those few words are the hundreds of big and small tasks that are the responability of the exhibitor. In these days of ever-increasing competition for the amusement dollar, it would be almost disastrous for a theatreman to overlook any of the three basic services which the public has the right to expect and demand.

For the purposes of this article it will be assumed that the exhibitor is placing the proper emphasis on the entertainment phase of the trio of services, and concentrate on the other two.

Comfort and safety become the concern of the theatre operator the moment the patron approaches his theatre. It is important, therefore, that there be a proper amount of light. This does not mean that the medium amount of illumination necessary for safety is the **proper** amount. The theatre front should not only provide enough light, but it should also help to do part of the selling job. An attractive and well lighted marquee will often be the final factor in a person's decision to purchase a ticket.



The marquee of the Fox Bay, Whitefish Bay, Wisc., not only furnishes the proper amount of light needed for safety, but is also attractive enough to get the attention of prospective theatre patrons.

Foyer

Foyer area and arrangement are determined by a study of the traffic loads. There is probably more traffic through the foyer than in any other part of the theatre. It is a room outside the theatre proper. The floor surfaces, therefore, must stand a lot of abuse and still look attractive and be easy and safe to stand and walk upon. Stone and tile are popular surfaces, but should be covered with rubber mats in wet weather as they have a tendency to become slippery when wet. Water tracked in from the sidewalk and the dripping umbrella of the patron waiting for friends, or for a ticket, can soon create a safety hazard on stone and tile if left uncovered.

The wall surfaces must resist defacing to at least shoulder height, and be easy to clean. Doors should be silent and self-closing. A point to be remembered is that hard-surfaced rooms, such as the foyer, tend to be noisy. Therefore, it is wise to cover the ceiling with a material that has a high sound absorption coefficient, for it is extremely annoying to the audience if they can hear voices and other sounds entering the auditorium from the foyer.

Since occupants of the foyer are usually dressed for the weather outside, provision for cooling or heating need not be as great as for the inside of the theatre. It is generally agreed that there is no need to obtain temperatures above 55 degrees F., or cooling to more than five degrees lower than the outside temperature. Humidity control is welcome to the same degree as that provided for the house.

The purposes and needs for lighting in the foyer are the same as those which apply under the marquee. If any areas are to be highlighted they should be at steps leading to the balcony, and around the ticket-taker's stand. It should always be remembered that a dark and drab looking foyer will tend to discourage entering the theatre, and therefore it should be so lighted and decorated as to create a pleasant friendly atmosphere.

Lobby

The requirements for lobby size and shape are usually developed from traffic studies. In the interests of safety, doors should occupy the whole wall between the foyer and lobby. It is essential that the lobby area be as quiet as possible. Therefore, the floor should be completely carpeted, the walls sound absorbent, or containing sound absorbent materials such as drapes, and the ceiling sound absorbent. Sound must not leak into the auditorium from the lobby.

Lighting in the lobby should be warm and cheerful, but it should not be bright enough to spill over into the auditorium. It is usually suggested that the general illumination of the lobby be lower than that of the foyer. The reason for this is to accustom the patron's eyes to the darkened auditorium.

These lighting requirements can only be met by carefully planned combinations of direct and indirect illumination, such as coves and louvered reflectors recessed in the ceiling, or many small flush ceiling lights. Illuminated signs indicating coat room, lounge entrance, balcony stairs are desirable.

The furnishings of the lobby should include mirrors, since most patrons enjoy taking a last look at themselves before they enter the auditorium. It is suggested that tinted mirrors be used, as they are usually more flattering and less harsh than a standard silver mirror.

Wall tables for flowers or art objects, and to furnish a place to put a hat or coat, benches for waiting or to facilitate putting on rubbers complete the basic

PHYSICAL THEATRE

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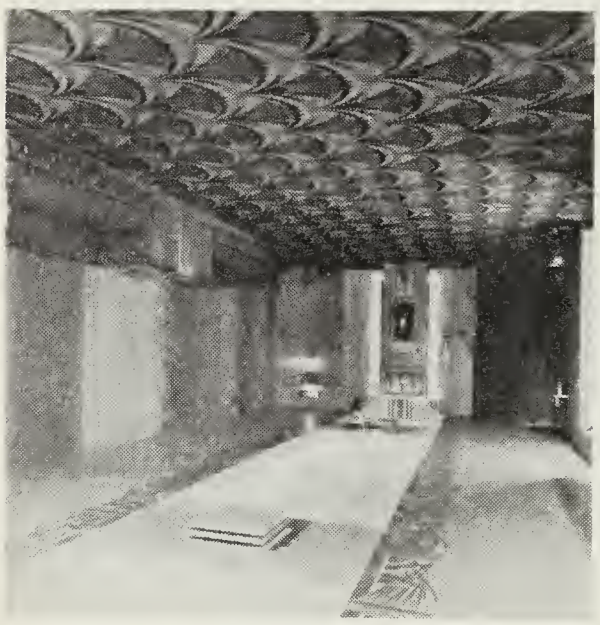
lobby furnishings, although if the fire laws permit smoking in the lobby ash trays should also be supplied. The theatre operator should make certain that he does not place furniture in such a way as to impede the flow of traffic.

Stairs leading to balconies require carpeting for the same reason that the rest of the lobby is carpeted. Maximum comfortable riser height is seven and one-half inches, and minimum tread width should be 10¼ inches. For added wear, quiet, and comfort, carpet must be laid on padding.

Rest Rooms

There is probably no area of the theatre which needs proper treatment and maintenance more than the rest rooms, for although a patron may enjoy a picture that he has seen he will avoid the theatre that has dark, dirty, and ill-smelling rest room facilities.

The floors and walls should be of materials that will resist the effects of water, heat, and the other conditions which are common to the rest room. These materials should also be simple to clean, and be attractive to the eye. The appearance of the area may be improved by



The lobby of the Trylon, Forest Hills, L. I., illustrates how this area should be furnished.

pastel colors on walls and ceiling to give a fresh clean look; ceramic mosaic tile or a resilient tile flooring, and plenty of mirror areas to impart brightness and sparkle. The color scheme should be of vigorous tones for the men's room, and soft light shades for the powder room.

It is important that you provide ample lighting. It should be of the type that is bright enough to show up details of grooming, yet restful for tired eyes. Modern lighting recessed in the ceiling or in a molding is especially effective for the overall lighting. Be sure, though, that the lights for the rest room proper are sufficient to light the inside of the toilet compartments also. Spot lights over the mirrors are especially appreciated by the women.

Try to arrange the traffic flow so that there will be a minimum of confusion during the peak hours. This can be accomplished by grouping the water closets together in one section, and the lavatories (wash basins) in another.

Install the service sink and cleaning tools in a compartment at one end of the row of water closet stalls. This makes it



It is important that the ladies' lounge furnish facilities as offered by the Paris Theatre, N. Y.

convenient for the attendant to have the cleaning equipment handy, and yet neatly hidden away out of sight.

The following is a checklist for the modern restroom supplied by the American Radiator and Standard Sanitary Corporation:

1. Floors:

Are they waterproof, easy-to-clean, long-wearing? Suggested coverings: terrazzo, tile, or plastic material.

The wash rooms should be properly laid out, and should be kept well lighted and spotlessly clean.



2. Walls:

Should be waterproof and easy to clean. Tile, structural glass, or plastic makes attractive and long-lasting walls.

3. Ceilings:

Are most useful in an off-white shade to reflect light and give rest rooms large, airy appearance.

4. Lighting:

Does it brighten up the inside of the water closet stalls as well as the rest room proper? Don't forget to have special lights for the table mirrors.

5. Ventilation:

Should supply a steady flow of fresh air with electric fans and outdoor windows if possible.

6. Sound Effects:

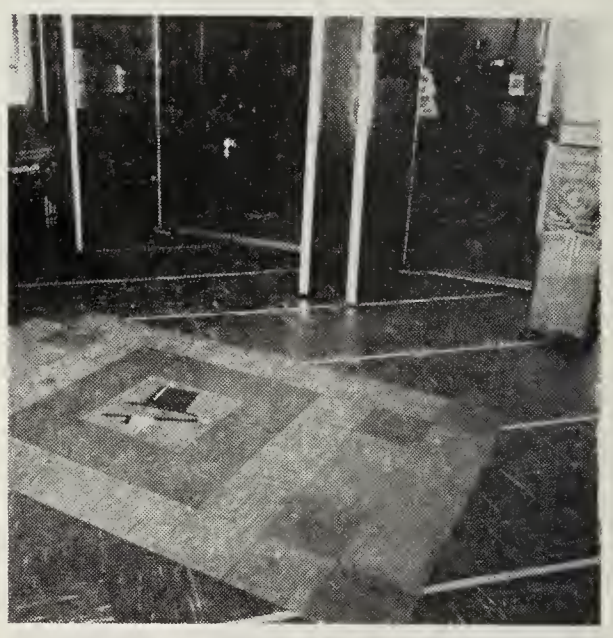
Avoid rest room noise by sound-absorbing ceilings.

7. Location:

The handier the better. If possible, don't make people walk up or down stairs from the lobby to reach the rest rooms.

8. Color:

Feature attractive color schemes, using fixtures and walls as starting points. If your rest room is large, stick to conservative colors. Otherwise, play up dramatic use.



The Trylon's foyer meets the requirements for showmanship, also patron safety and comfort.

9. Fixtures:

Should be wall-hung for greater sanitation. Wall-hung fixtures are easy to clean and facilitate wall-to-wall cleaning of the floor without hindrance.

Lavatories—Made of vitreous china, they retain good looks and long-wearing qualities indefinitely.

Water Closets—Must have strong flushing action and large water area.

10. Arrangement of Fixtures:

Group the water closets together in one section and the laboratories in another.

11. Rest Room Supplies:

Should be plentiful. That means generous amounts of towels, soap and other equipment.

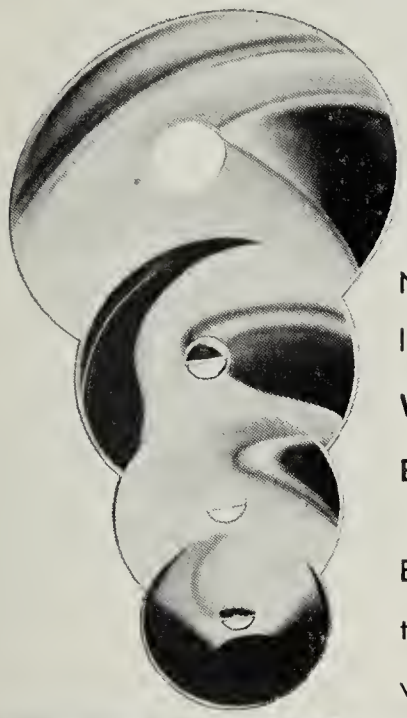
12. Adjoining Lounge:

It is desirable if the rest room facilities are large enough. Furnish it with comfortable sofas and chairs, attractive tables and lamps.

By following these basic rules about patron services, the exhibitor can do much to make his theatre the sort of place that people enjoy coming to, and the type of theatre that makes friends and money.

YOUR PICTURE BRILLIANCE

is in direct proportion to the efficiency of your mirror!



No arc can give you a bright picture if the mirror in your lamp has deteriorated in efficiency, for **THE ONLY LIGHT WHICH CAN REACH YOUR SCREEN MUST BE REFLECTED BY THE MIRROR!**

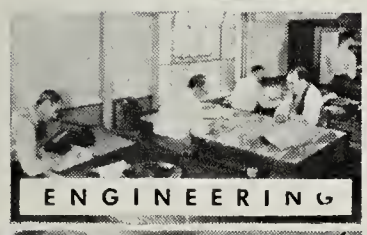
Endeavoring to make up light loss through the use of more current is pure waste, costs much more in power bills than periodic replacement of reflectors.

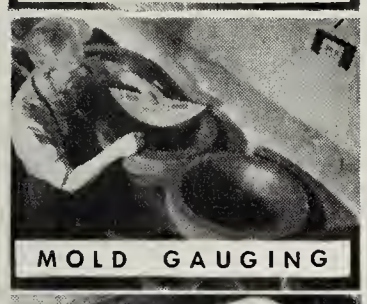
Strong Precision Reflectors, long recognized for their superiority, are carefully produced in types and sizes for use in all standard projection arc lamps. They are regularly stocked for immediate factory shipment.

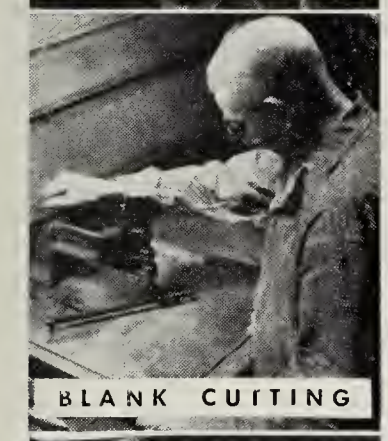
THE STRONG ELECTRIC CORP.

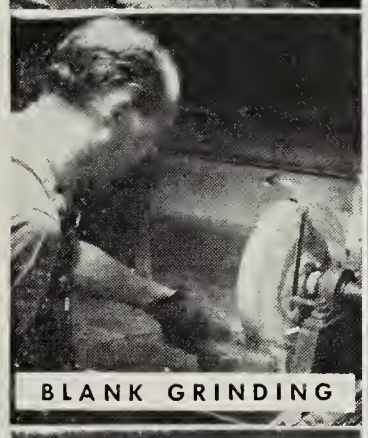
21 CITY PARK AVENUE

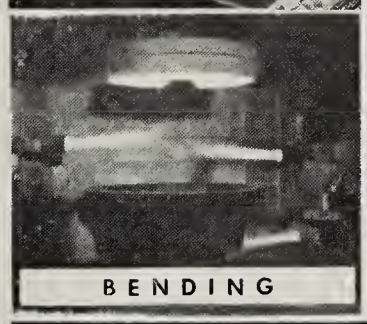
TOLEDO 2, OHIO

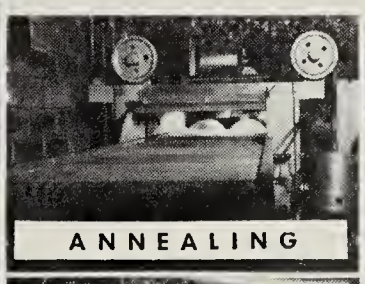

ENGINEERING


MOLD GAUGING


BLANK CUTTING

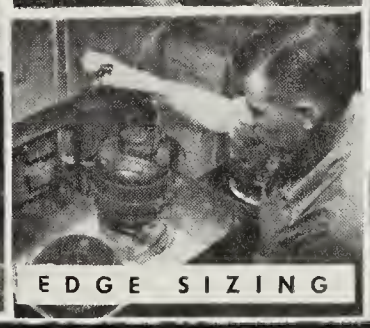

BLANK GRINDING

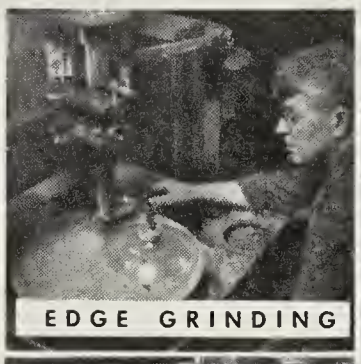

BENDING


ANNEALING


TRIMMING


CUTTING HOLE


EDGE SIZING


EDGE GRINDING


SURFACE POLISHING

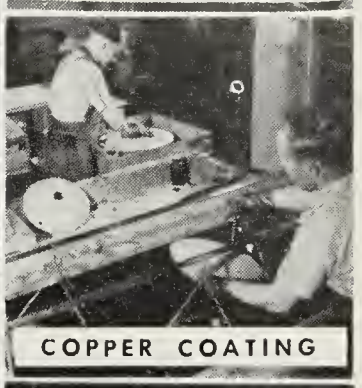

HAND FINISHING

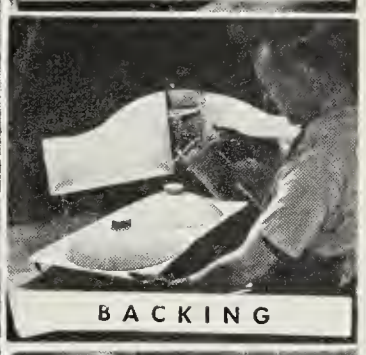

INSPECTION


CLEANING


Identification Etching


SILVERING


COPPER COATING


BACKING


BAKING


TESTING


PACKAGING

STRONG REFLECTORS

The New Westrex
All Purpose

Multi Channel Sound Systems

WESTREX CORPORATION and its subsidiary companies in 36 countries abroad, announced the availability of a complete new line of theatre sound reproducing equipments, recently.

The Westrex Multi-Channel Sound Systems are composed of the following main units:

The Westrex R9 Stereophonic Reproducer operates with any modern projector to reproduce magnetic sound tracks. It has low mechanical flutter content, essential for good magnetic reproduction, because of its precision manufacture and its hydro-flutter suppressor, which won an Academy Award. The Westrex R9 Reproducer has a tight film loop and double fly wheels, which are essential to reproduce consistently the highest quality sound.

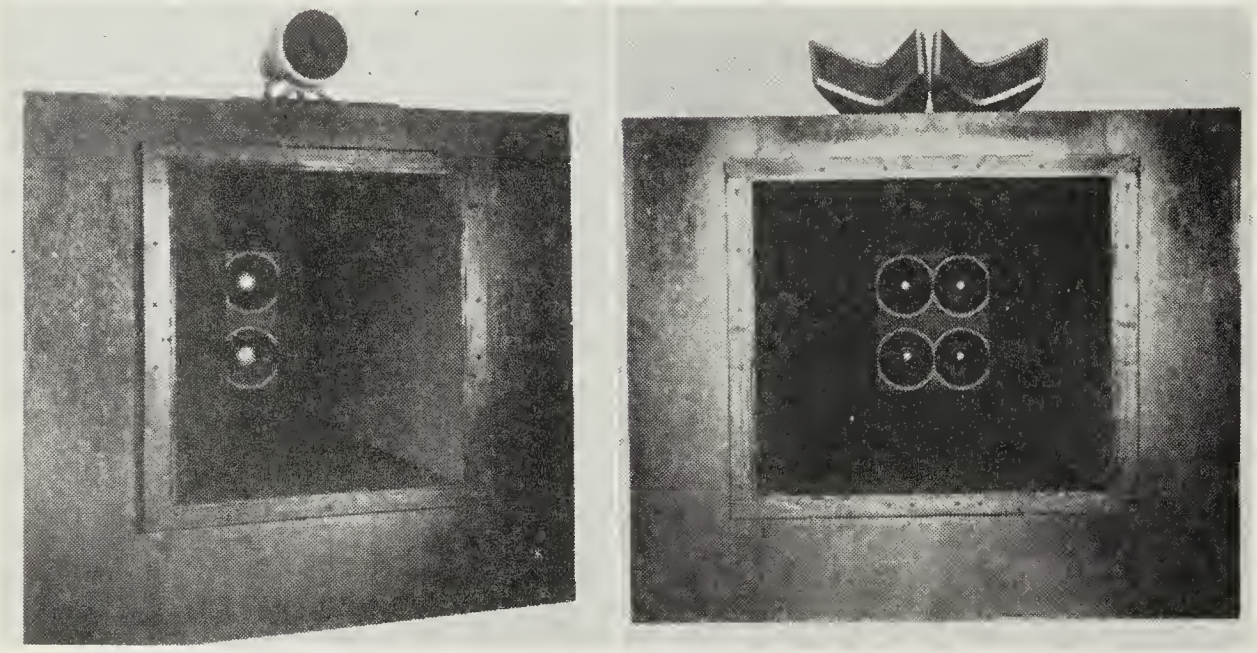
If a theatre is already equipped for multi-channel magnetic reproduction, an additional small unit known as an Integrator is connected electrically between the photo electric cell amplifier and the power amplifiers for the photographic reproduction of Stereophonic Sound. This Integrator senses the control frequencies recorded on the standard photographic sound track below the level of audibility, and moves sound from left to right and from front to back. If a Perspecta Sound photographic track is reproduced over a theatre equipment not having an Integrator, single channel standard sound will be reproduced.

The R7 Photographic Sound Reproducer features for the first time special timing belts which are used in all high quality studio recording systems. These belts do not slip nor stretch and are noiseless in operation. The R7 Reproducer has a longer optical path and the Equilight diffuser which assure the best reproduction from either variable area or density prints. All the shafts of the R7 Reproducer are mounted in ball bearings.

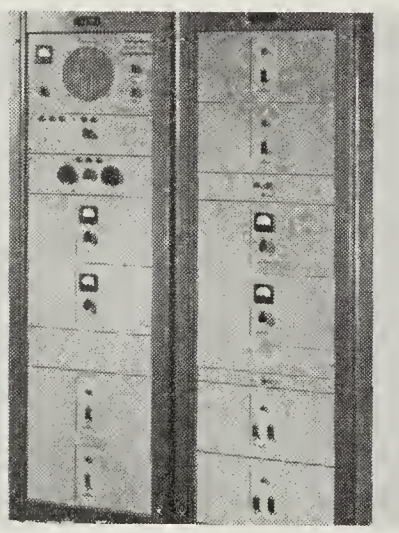
The T454 Power Amplifier, with its new circuit and specially wound coils delivers more output with less distortion and with the use of less current from standard vacuum tubes than any previous 50 watt amplifier. The tubes used in this amplifier are obtainable in ordinary commercial channels. The plate on which this amplifier is mounted may be quickly removed from its frame for replacement or service purposes.

Good magnetic reproduction requires higher gain in pre-amplifiers and quieter pre-amplifiers, than photographic reproduction. The Westrex T604A Pre-Amplifiers have been designed to assure the highest quality magnetic reproduction. The Westrex 33 Cabinet Assembly includes a muting amplifier for auditorium speaker control in addition to the four magnetic pre-amplifiers and switching arrangements necessary for CinemaScope reproduction.

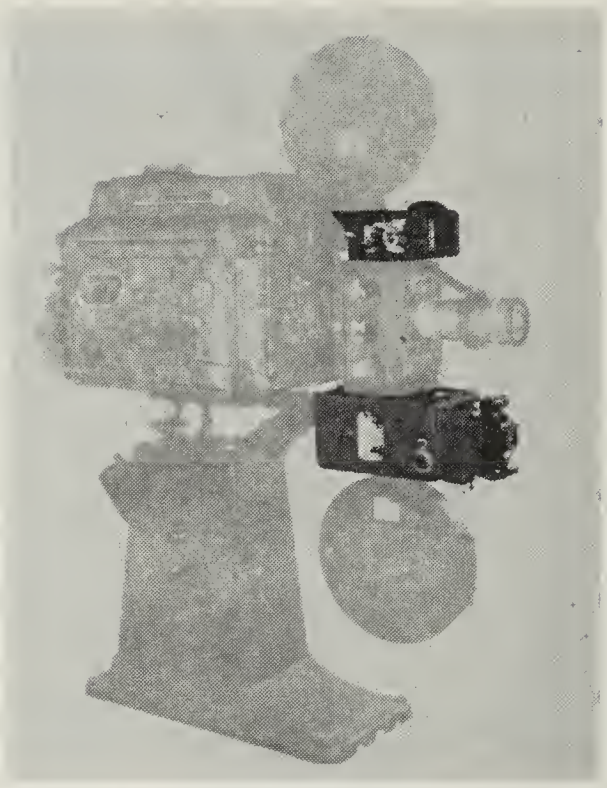
The Westrex 36 and 37 Cabinets, which are six feet in height, provide for 3-channel or 4-channel magnetic or photographic reproduction, self-contained monitoring, and non-synchronous and switching facilities. The Westrex switching facilities are unique in that it is possible to reproduce through the three speakers behind the screen or, in the event of failure of one channel, through the other two channels, or if desired through one channel.



Seen on left is the Westrex stage loudspeaker assembly for smaller theatres, with hi-fi acoustic lens. Seen on the right is the loudspeaker assembly for larger theatres, and features two 80 degree lenses.



Amplifier cabinets provide up to four channels for magnetic or photographic sound reproduction.



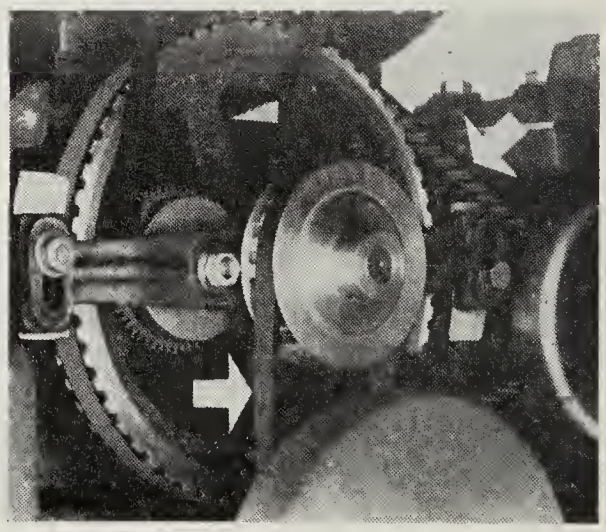
Seen is Westrex magnetic stereosound reproducer (above) and the photographic reproducer (below).

The C36 Cabinet also provides a volume indicator which can be switched to any of the channels to assure proper balance between the channels, which is essential to good stereophonic sound.

Servicing of the equipment is done from the front of the cabinets. The mats are quickly removable. Extra cabinet space is provided to take care of possible changes in existing multi-channel techniques or foreseeable changes which may come into use. Theatres installing this Westrex equipment can be assured of minimum obsolescence due to new developments.

Westrex has completely designed new high and low frequency speaker units and associated baffles for increased efficiency and smoother performance to meet the exacting requirements of the finest multi-channel sound. No single speaker unit will reproduce efficiently the wide range of frequencies required for good stereophonic sound. Only the best speaker units can deliver the feeling of intimacy and realism which is the greatest contribution of stereophonic sound.

The most revolutionary feature of the new design of Westrex speaker equipment is the replacement of the multi-cellular horn formerly used in connection with high frequency units by the Westrex acoustic lens. This acoustic lens assures an even distribution of sound throughout an auditorium with an absolute minimum of interference patterns.



R7 photographic reproducer (rear view) showing noiseless timing belts featured for first time.

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You'd expect such fine equipment to be expensive, but Motiograph offers it at a down-to-earth price, seldom higher than that of ordinary equipment.



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★ **MOTIOGRAPH SPEAKER UNIT REPLACEMENTS**

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★ **MOTIOGRAPH RAINMASTER SPEAKERS**

The Speaker With a Raincoat! Doubles the Life of Speaker Cones! Slashes Maintenance Costs!

A taut, chemically impregnated linen cover prevents moisture, dust or grit reaching the cone. Corrosion-resistant metal parts. Rugged dent-proof die-cast aluminum housing withstands roughest abuse. Lightweight for easy handling. Fits virtually any make or model of junction box.

Quality 4-inch permanently rattle-proof speaker unit assures exceptional high fidelity sound.

Smart appearance of the speaker and junction box, white on silver finish with emerald green trim, will last season after season.

Only five parts. Quickly disassembled for maintenance. Two patented screws hold the housing together. Cannot be opened with coin, knife or ordinary screw driver.

THE MOTIOGRAPH JUNCTION BOX

Strong aluminum base casting quickly attached with one screw to pipe supports of from 2 to 2⅝", without pipe flanges or threading.

Post light optional. Terminal block, light sockets, transformers and wiring protected from weather by aluminum cover and mounted above base floor for protection from condensed moisture.

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Multi-tapped transformers permit exact matching of speakers and amplifier circuit.

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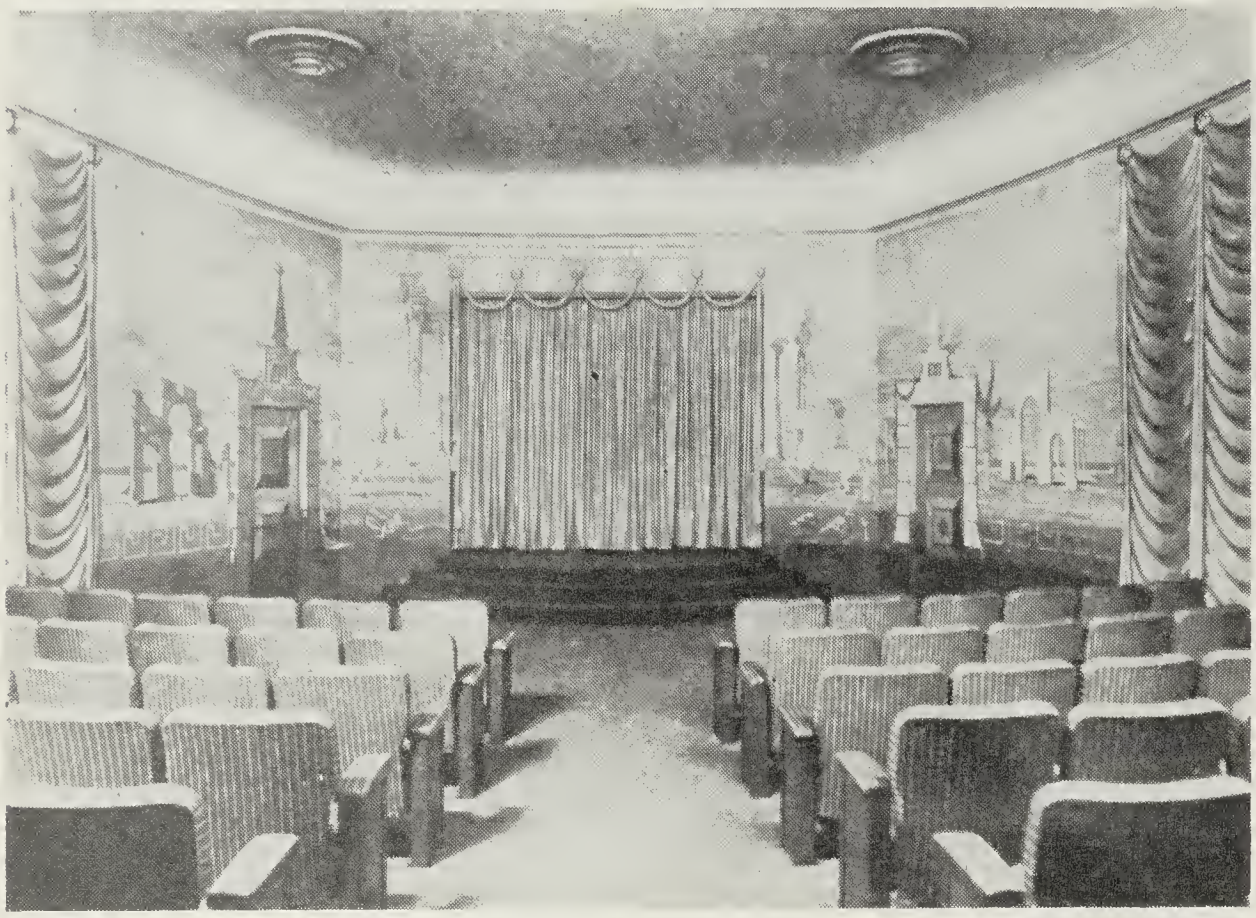
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Nation's "Most Unusual Theatre" For VIP's



EVANSVILLE, IND.—A motion picture theatre which boasts big names in the audience as well as on the screen has been equipped with gas air conditioning by Servel, Inc., according to H. R. Nielsen, manager of the company's air conditioning division.

It is the Academia Theatre, built in Washington, D. C., by the Motion Picture Association of America as an industry "show case" to present the finest of motion picture films to the nation's leaders and distinguished foreign visitors.

Called "the nation's most unusual theatre," the Academia seats only 71 persons—in foam rubber reclining chairs with built-in ash trays. It contains every luxury detail which has been developed for the comfort and esthetic pleasure of movie-goers.



RCA Theatre Service engineers are on the job with the type of sound service your theatre system needs. Optical or stereophonic sound . . . there's no problem too tough for these experts who are backed by the vast technical resources of the Radio Corporation of America. Prompt, *dependable* RCA Theatre Service has played a top supporting role with exhibitors throughout the nation for more than 25 years!

RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

Views On Variable Anamorphic Lenses

The following is a reprint of a letter which we received from Fred E. Aufhauser, of the Projection Optics Company, Rochester, N. Y. We believe that exhibitors might find his personal views on variable anamorphic lenses of interest.—Ed.

After completing a short business trip in the Northeast area, we find that in many cases there is still some misunderstanding regarding the new type Variable Anamorphic Lens attachment. We list a few positive and pertinent facts regarding these lens attachments:

1—A prime or objective lens must still be used in combination with the new attachment.

2—The new attachment can be used with standard 4:3 (1.33:1) prints when the setting on the lens is placed at 1:1.

3—When a squeezed or anamorphic print is made available to the exhibitor by the studio at aspect ratios of 1.85:1, 2:1 or 2.5:1, then the attachment must be set at *either one* of these aspect ratios, thereby giving an anamorphic picture *without distortion.*

4—Once the attachment is adjusted for a squeezed print, for instance, 1.85:1, it is possible to vary the aspect ratio slightly in either direction. *The recommended variation should not exceed* five per cent or seven per cent; if it does, a noticeable distortion will be evident.

5—A standard cartoon is the only type of *standard* print that can be projected in any aspect ratio up to 2.5—for the simple reason that the resulting distortion will not seriously affect a cartoon character. Whether Mickey Mouse is round and fat or tall and skinny, is relatively unimportant.

During a recent demonstration a standard print was deliberately distorted at 1.85:1. All persons were reduced to the stature of dwarfs. Automobiles appeared to be one yard high and five yards wide.

The misunderstanding, now evident throughout the country, is the direct result, we believe, of one sequence of film in the demonstration which *was* a standard print and which was projected at 1.85:1 and 2:1. However, this print was prepared in a laboratory and the standard 4:3 frame was optically cropped top and bottom and squeezed laterally so that it could then be used with an anamorphic lens. This proved that old prints could be taken from film vaults *and if optically treated* can be given a "new look" on wide screen. The amount of cropping, however, is sometimes disturbing.

Super Panatar Lens Production Up 200%

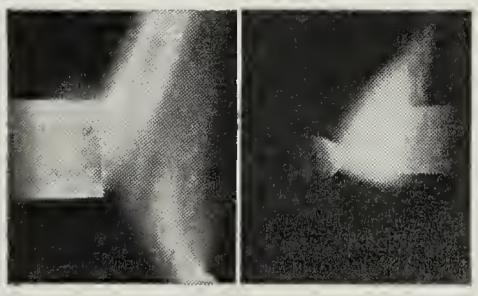
HOLLYWOOD—Due to the demand for the variable anamorphic lens, Super Panatar, manufactured by Panavision, Inc., it was decided to increase production during the month of June by 200 per cent, it was announced.

The decision was the result of a meeting between representatives of Panavision, Inc., and Radiant Manufacturing Corporation of Chicago, exclusive worldwide distributor of the new lens.



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Such a small part of operating expense . . . such a *big* part of picture quality —"National" carbons always do their part in giving *you* full value for every dollar . . . your *patrons* full value for each admission.

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

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The Installing of CinemaScope At Drive-Ins

By Fred C. Mattews

Executive Vice-President, Motiograph, Inc.

MOST DRIVE-IN THEATRE screens have an aspect ratio of 1.33:1 (example 40 feet wide and 30 feet high). CinemaScope pictures may be shown in a 2.25:1 aspect ratio, but for best results a CinemaScope picture should be shown in a 2.55:1 aspect ratio, thus a screen 40 by 30 feet would have to be increased in size to 76 by 30 feet.

Because of the arc lamp limitations, it would not be desirable to increase the width of a screen beyond 120 feet. Assuming that you increase the width of your screen for CinemaScope, it will probably become necessary to also increase the height since you also want to project pictures other than CinemaScope which will be in the other aspect ratios.

The extent to which the size of the drive-in screen should be changed is, of course, dependent upon the present size of the theatre itself.

The drive-in should employ a screen curved to the radius of the projection throw. Closely fitted Transite covered with three coats of a good white screen paint will afford the required increase in reflectivity.

Maximum Illumination Needed

Most drive-in theatres now have insufficient screen illumination so if the screen is to be materially widened it is essential that arc lamps giving maximum of screen illumination be utilized. Strong Electric Corporation, C. S. Ashcraft Manufacturing Company, and Motiograph, Inc., all make high-amperage high intensity arc lamps, especially for this purpose. Best results thus far observed have resulted from the use of 11mm positive carbons at 120 to 125 amperes. Water cooled carbon holders should be used in the lamps when such high amperages are employed. Any change in arc lamps will sometimes require a motor generator of higher amperage rating than those currently employed.

Projector Requirements

In many cases projectors presently in use can be used for CinemaScope presentation with some changes of projector sprockets, rollers, guides, lens holders, shutters, apertures, adapters, and supports. Projectors, however, should be equipped with aperture cooling devices to keep the film from warping or buckling from the heat of the high-intensity arc lamps. In the event that the mechanisms now employed are old and have any amount of backlash in their gear trains, they should be replaced as a poor picture will definitely result from the use of such projectors. Excessive gear noise will also produce unwelcome flutter in the sound system.

New fast anti-reflection coated projection lenses of a different focal length will be required than those now in use, and of course, anamorphic lenses must be used to present CinemaScope.

Stereophonic Sound

The stereophonic sound equipment required varies with the type of speaker equipment to be employed (whether two separate single in-car speakers or one three-way in-car speaker). We recommend the use of two separate in-car speakers, one located at the left and one at the right window. For this system the following equipment would be used: two penthouse reproducers, a 4-channel preamplifier, a combination changeover and equalizer panel, and a channel blending unit. With the use of this method there is generally no necessity to change the present field wiring.

Junction Box Requirements

Except when the drive-in is equipped with a Motiograph multiple-amplifier sound system and modified transformerless junction boxes and the field is wired in groups of 100 speakers in series, the junction box must usually be replaced whether two single in-car speakers are employed or a three-unit in-car speaker is used.

A junction box used in conjunction with two sets of single in-car speakers must have provisions to support the four speakers when not in use. It must also be equipped with two multi-tapped transformers and a terminal with seven connections.

As a single speaker with three speaker units tends to be rather bulky a junction box with a double gasket container would be best employed. This box would also require three transformers and a terminal strip.

Present junction boxes contain but one transformer and a small terminal strip with inadequate space for the addition of extra transformers, wire and cable connections.

While it is possible that modifications to present junction boxes may be made, it is felt that the cost of the modifications parts and the heavy expense of modifying the existing junction boxes would, in many cases, exceed the cost of new special junction boxes.

Summary of Requirements

The following is a short summary of the maximum requirements for the installation of CinemaScope at a drive-in:

Enlargement, resurfacing, and refinishing of screen.

Purchase of 125 ampere high-intensity arc lamps.

Purchase of generator of higher amperage rating.

Modification of old projectors or purchase new ones.

Purchase of aperture cooling devices.

Purchase of new anti-reflection coated lenses.

Purchase of anamorphic lenses.

Purchase of stereophonic sound equipment.

Purchase of additional power amplification equipment.

Purchase of new junction boxes, one for each four speakers to be used.

Modification of wiring connections at junction boxes.

Modification of existing in-car speakers.

Purchase of new in-car speaker, in the same number as currently employed.

The Seat of Comfort is in the *Cushion*



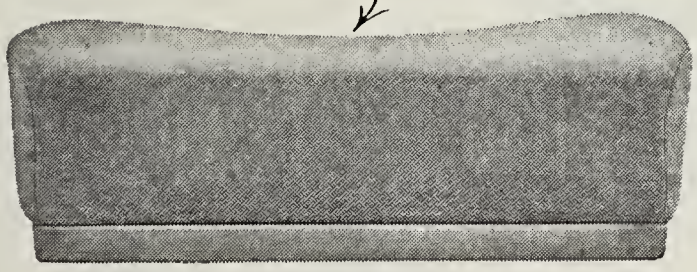
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The famous "Rocking Chair" Loge with accent on Comfort and Luxury. Spring base principle permits comfort at *every* sitting position.

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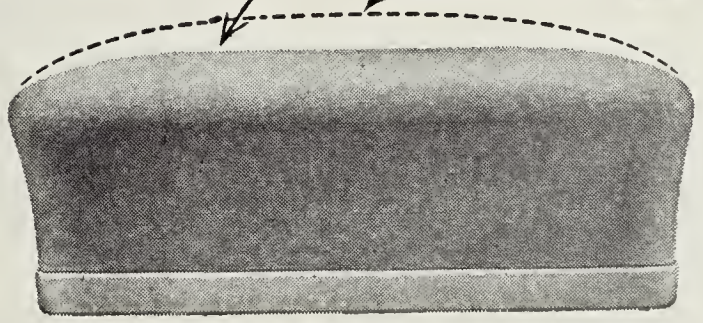
Fits the Contour



Designed to make Heywood-Wakefield theatre seating as comfortable as the average patron's own easy chair at home . . . the luxurious new "Contour" Formed Rubber Cushion that *conforms to* the contours of the occupant's body as he sits down in its luxurious depth . . . assuring utmost comfort regardless of how he shifts his weight or position.

The New "SIT-IN"
Coil Spring Cushion

Sit In not Sit On



Occupant sits *deep down in* not high up on this outstandingly comfortable new coil spring cushion . . . whether he sits in the middle, on the side or way back in the seat, he'll enjoy relaxing comfort at all times. This is just one more fine example of Heywood-Wakefield engineering skill, proving the seat of the comfort is in the cushion.

An Exhibitor "Sells" The New Techniques

We received a story from the Schine Theatre Circuit that we believe has merit, and should prove to be of interest to exploitation minded exhibitors. Therefore, we are presenting that story exactly as we received it.

Nick Yost exhibited real showmanship in running trailers at the Strand, Cumberland, Md. Let him tell you in his own words what he did the last night of "Yankee Pasha" and "Ride Clear Of Diablo."

"Come Saturday evening, the theatre was filled to capacity with patrons who go for the action type of show. I couldn't pass up the chance to really do something different. So at the 9:00 p.m. intermission, the operators shifted the one projector over to CinemaScope and Stereophonic Sound. With the masking arrangement at the Strand, the stagehand easily widened the screen to CinemaScope proportions. While all this was going on, I made the announcement . . .

"Hold your seats, Ladies and Gentlemen! You are about to see in CinemaScope some scenes from Marilyn Monroe's new picture, 'River Of No Return.' This picture is coming soon to the Stand in CinemaScope and with Stereophonic Sound.

"The patrons stayed in their seats, and the standees remained standing for the three-minute duration of the trailer. The effect was terrific. Two friends of mine were in the theatre at the time, and I spotted one in the balcony and one in the auditorium to listen for remarks. Both brought back the comment that persons sitting around them said that this was the first time they had ever seen CinemaScope, and the impression was good—the remarks were good when they had the chance to see it unexpectedly. We then went into wide screen and followed by changing back the masking and returning to three-horn-tower wide-screen sound without any break in the program.

"All in all, the experiment was a success and we tried it again on Sunday and Monday nights at the height of the evening's business. Undoubtedly the element of surprise and the announcement brought extra attention to the trailer, but patrons have said that they returned to see the show after seeing the previews with the double feature program the preceding Saturday night."

Nick felt that the element of surprise in introducing CinemaScope to patrons who had not heretofore seen it would really make an impression . . . and he was certainly right.

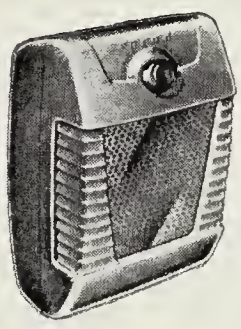
Using one's imagination as Nick did, and giving your patrons little unexpected gimmicks can make a lot of difference between an average and better-than-average operation.

Some of you other managers might find Nick's idea will work just as well for you, and we urge you to try it wherever feasible.

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An economical speaker which outclasses all competitive models. It has a 3½-inch cone . . . and o Fiberglas case with beautiful malded-in calars. Mony of EPRAD "Universal's" superb quolities are incorporated in this speaker.

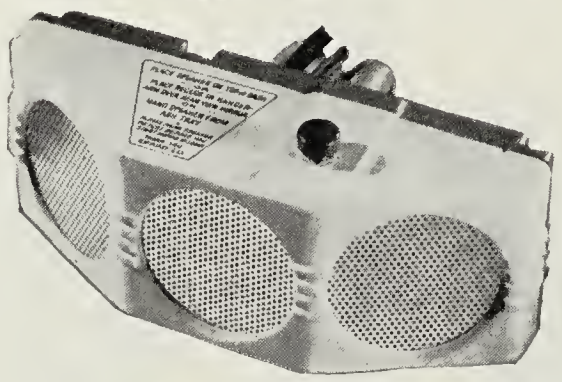
$5.50 Per Speaker



EPRAD UNIVERSAL

The world's most popular replacement speaker. We, alang with many aperotors, feel that it's the best-sounding, most trauble-free, easiest-to-service speaker an the market. It has a Die-Cast Aluminum case ond a 4-inch cane. Put o sample speoker in your drive-in and you'll insist on **complete replocement** with EPRAD Universols.

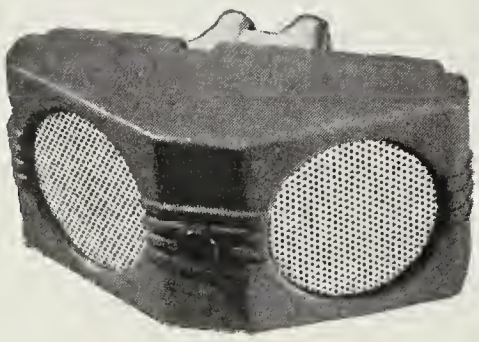
$7.60 Per Speaker



EPRAD 3-WAY

An awner who recently hod this unit installed, claims it gove the finest sound ever heard . . . including standard, aptical or stereophanic. He plans ta install them in oll af his drive-ins. This single Fiberglas case, stereophonic-saund speaker is only slightly larger and heavier than canventianal speakers. Saund quality is truly realistic beyand belief because af three, 3½-inch driver units with 1.47 ounce magnets.

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EPRAD 2-WAY

Wont to give your potrans ecanamical Stereaphonic saund effects? Then here's the speaker for you. This Fiberglos cased, 2-way speoker is approximotely the size ond weight of a stondard speoker. It mounts an either the reor-view mirrar, top of the dosh, ash troy, or window.

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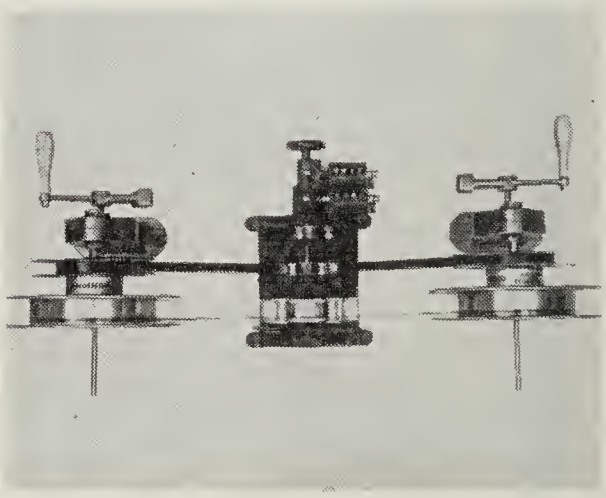
The "VOICE OF THE DRIVE-IN"

1206 CHERRY ST. TOLEDO 4, OHIO

S.O.S. Has Rewind "Gimmick"

NEW YORK—A radically new device which rewinds 16mm and 35mm reels simultaneously is being marketed by S.O.S. Cinema Supply Corporation. Known as the S.O.S. Differential Rewind Gimmick it is said to guarantee absolutely uniform "take-up." Previously the only known item of this nature is said to have been very costly and complicated.

With the "Gimmick" two different films may be rewound at the same time no matter whether they are the same size or in various sizes. The "Gimmick" is simply placed on any keywayed rewind spindle and regardless of the various sizes of the rolls or widths of film, it is claimed the operator will never throw slack. Proper balancing of reels is also assured and users find they can go through the film synchronizer backward and forward at will.



Film cutters and editors of American Broadcasting Company; Consolidated Film Labortories; General Film Laboratories; Houston Color Laboratory; Paramount Pictures Corporation; Pathe Laboratories; 20th Century-Fox Films; and Columbia Pictures are among some of the users.

Your Drive-In Insurance Clinic

By Joseph Thanhauser, Jr.

When Owney A. Drivin was discussing fire insurance with me recently he said, "Well, one thing I don't worry about much is fire insurance. The policies are all the same and I just take enough to cover me."

That attitude is fine as long as there is no fire. But the morning after a bad fire many an owner has learned that it is not so.



THANHAUSER

There are many technicalities in fire insurance. The first, and most misunderstood, is what is carrying "enough"?

In order to explain this we must understand the meaning of "coinsurance". Here's the idea: Suppose it will cost $100,000 to rebuild your entire place. (Include *only* real estate—buildings, screen, poles, etc.—omit personal property and equipment.) Suppose also that you correctly believe that only one-half of it could really burn. So, you carry $50,000 of fire insurance.

Now, you have a medium fire—it will cost $10,000 to rebuild. Will the Company pay you $10,000? NO!

Practically every fire policy (on this type of risk) contains a clause that provides for a percentage of coinsurance—usually 80 per cent (sometimes 90 per cent and occasionally 100 per cent).

This means you agree to carry *that* specified percentage of insurance. Where we started with $100,000 of value, you agreed to carry $80,000 of insurance. But you carried only $50,000 or 5/8ths of what you promised to carry. So, the Company will pay 5/8ths of the loss or a total of $6,250 instead of $10,000.

If you were so foolish as to have a 100 per cent coinsurance clause (and carry only 50 per cent of value) then you would get only $5,000.

Many assureds will say at this point, "Can't I get a policy without this 'coinsurance clause'?" Theoretically, you can, at a great increase in rate. However, few companies will write it that way and it is difficult to achieve.

Now, while you are thinking of value—remember this: Insurance value depends primarily upon cost of replacement and rebuilding (less depreciation) *not* cost to you.

This means that amounts of insurance carried should be reviewed annually in the light of the rebuilding cost *that year* in that area.

Most assureds take out an amount of insurance when the property is built or acquired and never change it. This can lead to a rude awakening when replacement values increase rapidly with inflation.

Finally, in considering fire insurance in specific relation to a movie drive-in, we must consider the normal exclusion of underground foundations. It is difficult to obtain coverage for such foundations.

The Convention-Trade Show Interest Continues To Mount

HOLLYWOOD — Word comes from the TESMA office that most of the exhibition booths have been reserved for the huge trade show in Chicago. Practically all of these reservations were made by phone or wire, it was reported. Intense interest is being shown this year owing to the fact the Theatre Equipment and Supply Manufacturers' Association, The Theatre Equipment Dealers' Association, The Theatre Owners of America, and the International Popcorn Association, are all meeting simultaneously and at the same time and on the same dates. A great amount of interest is being manifested by manufacturers of concession equipment and supplies.

Drive-In theatre owners are enthusiastic but probably the most interest will be shown in new equipment for the conventional type theatre. Theatre owners who have, for some time, by-passed the purchasing of seats, carpets, drapes, signs, etc., in favor of presentation equipment, are now ready to concentrate on their auditoriums. Everything used in the theatre will be shown at this, the largest and most complete trade show, and convention ever held in the industry.

Altec Lansing To Manufacture Perspecta Sound Equipment

NEW YORK—The signing of a licensing agreement whereby Altec Lansing Corporation will manufacture Perspecta Stereophonic Sound Integrator Units, was announced by C. Robert Fine, President of Perspecta Sound, Inc.

cut costs 25%

or more with the new

EMPIRE package plan of complete insurance protection



for drive-in operators

basic plan includes

1. PERSONAL INJURY LIABILITY
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optional coverages

Fire (special form for Drive-ins)
Special extended coverage contracts
All-risk coverage on personalty
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A new *specialized* consolidated plan conceived with the cooperation of theater industry leaders to effect economies for your *specialized* needs! You get all of the essential coverages, plus any additional protection you might select.



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SAVE AT LEAST 25% WITH THE EMPIRE DRIVE-IN PACKAGE PROTECTION PLAN

Send for FREE booklet on "DRIVE-IN INSURANCE" and learn how you can take advantage of this money saving new plan.

Gentlemen: Please send your free booklet on "DRIVE-IN INSURANCE".

Name_____

Address_____

City_____ State_____

Car capacity_____ cars

Opening date_____ Closing date_____

This and That Around the Trade

The signing of United California Theatres, Inc., San Francisco, was announced recently by W. L. Jones, vice-president of the technical products service division, RCA Service Company. Jones mentioned that the entire circuit has been signed for both optical and stereophonic sound service . . .

. . . A booklet describing how management can effect considerable economies through the use of "electronic towels" has just been issued by the Electronic Towel Corporation. The brochure describes savings that can be achieved with electronic towels as well as how it improves sanitation and maintenance procedures. The booklet is free to anyone who writes to the company in New York City . . .

. . . Max Fellerman, vice-president of Lopert Films, New York, reported that arrangements have been made to equip the Astor and Victoria theatres with CinemaScope screens and stereophonic sound systems. Installation of the equipment in both houses should be completed by July 1, it was said . . .

. . . Westrex has re-ordered an additional 100 Fairchild Integrators for installations of Perspecta sound in European theatres, it was announced by Sherman M. Fairchild, president of Fairchild Recording Equipment Company, Whitestone, L. I. . . .

. . . George W. Ingham was elected to the position of vice-president in charge of production by the board of directors of the U. S. Air Conditioning Corporation, it was announced by W. J. Peoples, president. Ingham joined the company in 1950 as assistant to the works manager. He was previously in charge of air conditioning at the Holyoke plant of the Worthington Corporation . . .

. . . C. H. Rukas was recently named as seating manager of the Public Seating division of the Heywood-Wakefield Company, Menominee, Mich. Rukas will fill the vacancy left by Edward Perry . . .

. . . The new contract manager for Bigelow Rugs and Carpets is James D. Atkinson, it was announced by Bigelow sales manager Clifford B. Seeman. Atkinson was formerly vice-president for sales for Thomas L. Leedom Company . . .

. . . Eastman Kodak Company elected two new directors recently. Gwilym Alexander Price, president of Westinghouse Electric Corporation and Donald McMaster, vice-president and general manager of Eastman Kodak were selected to fill unexpired terms. McMaster is also deputy chairman of the board of Kodak, Ltd., London, a director of Kodak Pathe, Paris, and vice-president of Kodak Near East, Inc. . . .

. . . It was announced by Wallace Agey that he has resigned as president and director of First-American Products, Inc., Kansas City, to take effect immediately. An industry veteran, Agey has not yet revealed his future plans . . .

. . . Chairman of the board of Ampex Corporation, T. Kevin Mallen, has been on an extended trip through Europe to establish a sales organization to market the company's magnetic recording and reproduction equipment . . .

. . . A new drive-in theatre is being constructed at Meriden, Conn., by Nick Kounaris and Paul Tolis. The ozoner will have a capacity of 815 cars and a screen measuring 120 feet wide . . .

. . . All patents, machinery and equipment for the in-car heater of the National Inkar Heater Company, Glendale, California, have been purchased by the Thermolator Corporation of that city. The new firm, which has Robert W. Jencks as president, announced that a number of improvements in the drive-in equipment have been made.

SUMMER UNIFORMS... are the distinguishing mark of a Smart, Successful, Modern theatre operation!

Here is institutional advertising of the finest kind, that can be written off seven days a week for months to come. Show your enthusiasm for the exciting NEW ENTERTAINMENT SEASON with fresh, bright, new uniforms on a smiling staff.



MILLS
Uniforms of Quality

THE LENOX . . . Sleek styling in durable Gabardine. This handsome mess jacket comes in a wide range of rich colors. With contrasting white buttons or buttons to match. Available in Black, Navy, Maroon, Copen, Red, Gray, Tan and Royal Blue.

THE ROYAL . . . This model also carried in solid white stock for immediate delivery. Sanforized White Gabardine. Made to order with any color braid trim you choose on collar and sleeves or with contrasting color pointed cuffs and collar.

Coats—$22.50
Contrasting Trousers—
$10.50 and $12.50
TAILORED AND SHIPPED ANYWHERE IN THE U. S. A.



HOW TO ORDER: Available in sizes from 32 to 46, and in short, short stout, regular, long, long stout, and extra long. In ordering, specify: SIZE; COLOR; HEIGHT OF WEARER; SLEEVE LENGTH (under arm); and SINGLE or DOUBLE BREASTED. Shipments within 5 days via: Parcel Post—C.O.D. express prepaid anywhere in the U. S. A.

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.....Construction
.....In-Car Speaker
.... In-Car Heater
..... Insect and Weed Control
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.... Hand Dryers
..... Plumbing Fixtures
..... Rest Room Accessories
.....Vacuum Cleaners and Blowers

Cut Along Dotted Line

For additional information on products advertised in this issue, please check.

- ☐ **BAUSCH & LOMB OPTICAL CO.**, Projection Lenses
- ☐ **ELECTRIC-AIRE ENGINEERING CORP.**, Hand Dryers
- ☐ **EMPIRE MUTUAL INSURANCE CO.**, Drive-In Package Protection Plan
- ☐ **EPRAD**, In-Car Speakers
- ☐ **HEYWOOD-WAKEFIELD CO.**, Seating
- ☐ **IDEAL SEATING CO.**, Seating
- ☐ **INTERNATIONAL PROJECTOR CORP.**, Projection Equipment
- ☐ **MILLS UNIFORM DIVISION**, Theatre Staff Uniforms
- ☐ **MOTIOGRAPH, INC.**, Projection and Sound Equipment, In-Car Speakers
- ☐ **NATIONAL CARBON CO.**, "National" Carbons
- ☐ **NATIONAL THEATRE SUPPLY**, In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
- ☐ **RCA SERVICE CO., INC.**, Theatre Service
- ☐ **J. E. ROBIN, INC.**, Rectifiers, Motor-Generators, Screens and Projection Lenses
- ☐ **SAFEWAY SANITATION CO.**, Safeway Toilets
- ☐ **STRONG ELECTRIC CORP.**, Projection Lamps and Rectifiers
- ☐ **WAGNER SIGN SERVICE, INC.**, Plastic, Aluminum, Glass and Luminous Letters, Attraction Panels

Without charge or obligation, please send me additional information on above checked items.

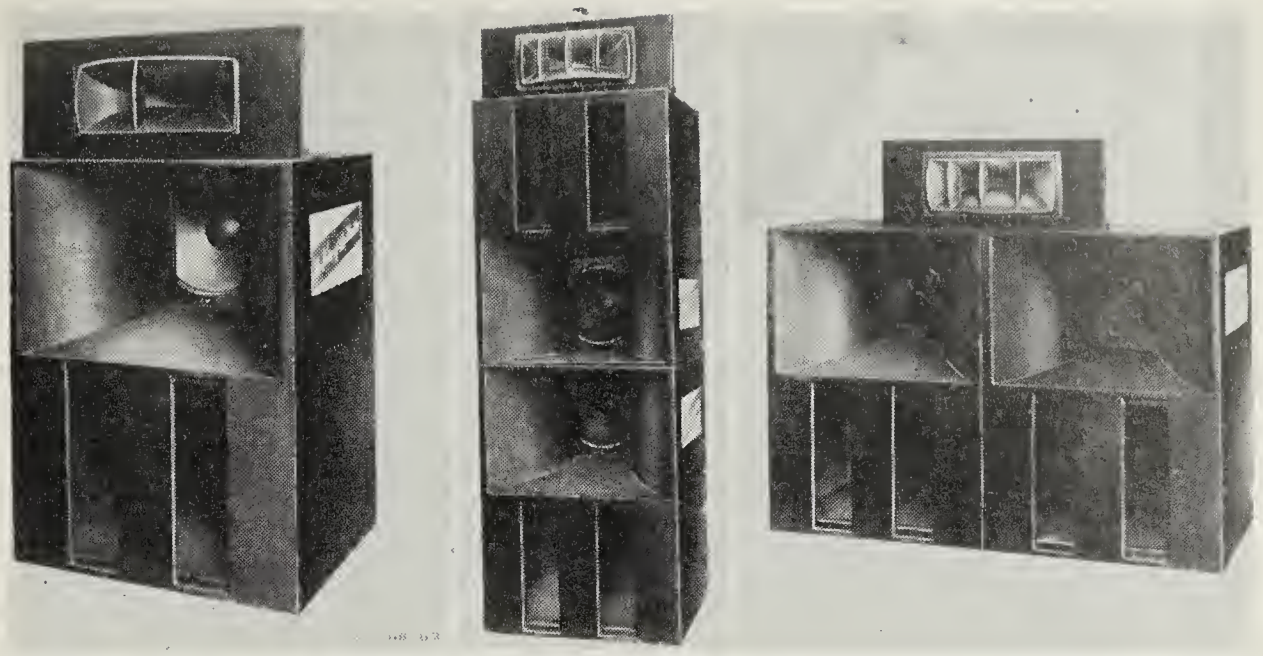
NAME .....

THEATRE .....

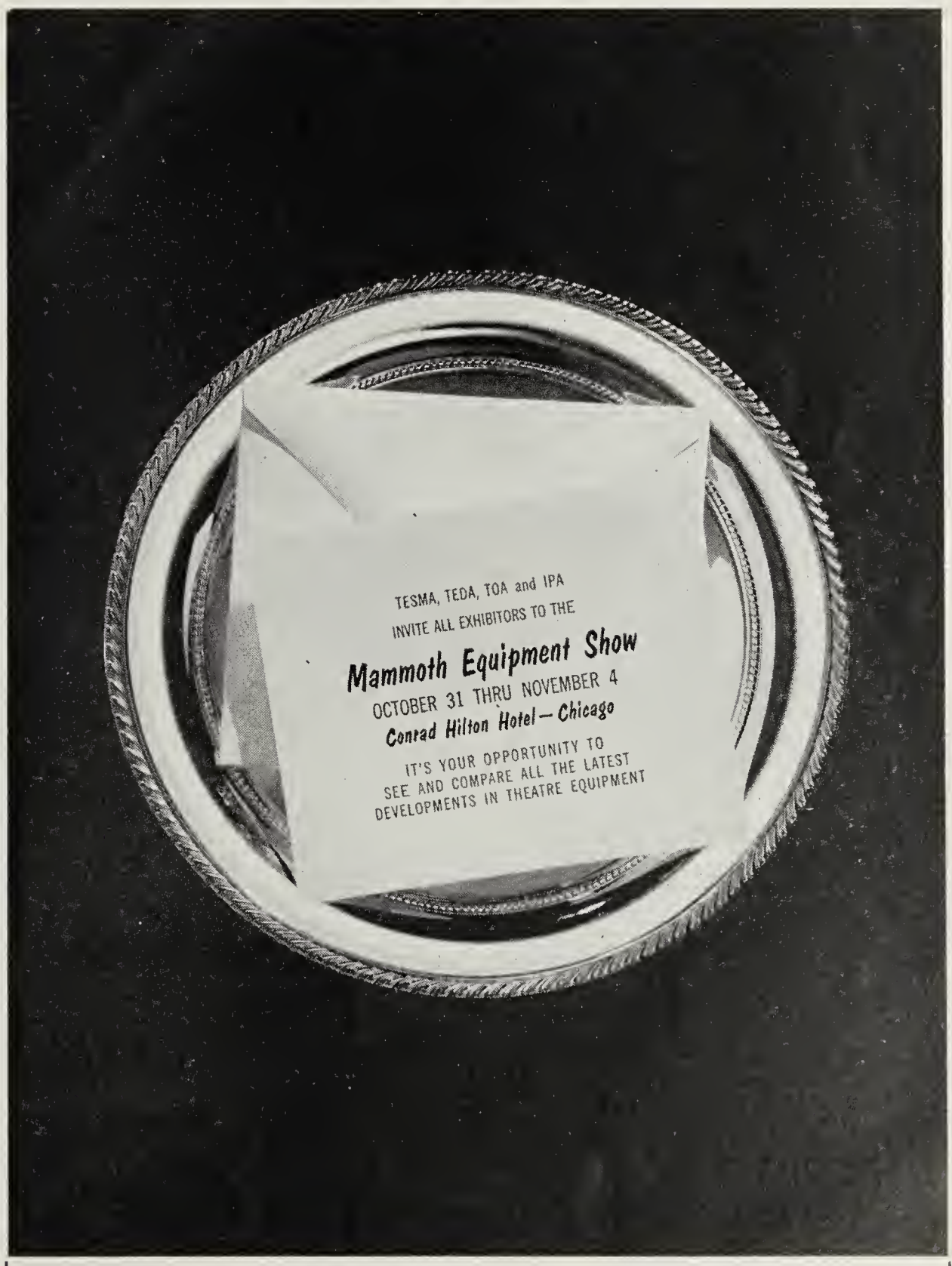
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MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.



The new A-7 Altec Lansing Speaker system (left) is the smallest speaker system produced by Altec Lansing, and designed for stereophonic sound systems in theatres with less than 1000 seats. The new A-6 model (center and right) contains two low frequency speakers, and a single high frequency horn.



RCA

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.
In Canada: R C A VICTOR Company Limited, Montreal

Vast Improvements In Picture Quality Seen With Bausch & Lomb CinemaScope Lenses

At the present time Canadian film centers are being shown 20th-Fox's "The Advancing Techniques Of CinemaScope," and it seems certain that our northern neighbors will find it to be as impressive and important as did industryites in this country.

The amazing clarity and depth of focus obtained with the new CinemaScope camera lenses supplied by Bausch and Lomb, truly has to be seen to be believed. From what was demonstrated the previous complaints about CinemaScope picture quality no longer have any basis of fact. There were film clips shown which gave striking evidence that the new lenses can produce a picture that will encompass a scene of tremendous range and maintain perfect focus, and just as easily photograph an intimate close-up with the same degree of clarity and definition. The improvement in these lenses, however, did not just happen, but was the result of an intensive and concerted effort.

In June, 1953, following the first great impact of CinemaScope upon the nation, the optical firm of Bausch and Lomb, then retooling for the rapid output of anamorphic projection attachments, was charged by Spyros P. Skouras, president of 20th Century-Fox, with developing a series of camera lenses destined to give CinemaScope greater flexibility, range and depth.

At that time, there were available to producers the original lenses of Professor Henri Chretien, plus improved models based on his designs which Bausch and Lomb had rushed into production in order to meet the demands of studios embarking upon CinemaScope pictures. These American-made lenses were used on films subsequent to the first three CinemaScope productions, "The Robe," "How To Marry A Millionaire," and "Beneath The 12-Mile Reef," with greatly improved results.

There were, however, certain inherent operational difficulties in using this type of anamorphic lens, including the need to combine taking lens and anamorphic attachments into one unit in order to simplify problems of maneuverability for the cinematographer.

But more broadly in its ultimate effect on the quality of the production and its entertainment values for the public was the continuing search to give CinemaScope greater scope.

Early this year after months of tireless work, a series of lenses ranging in focal lengths from 13 mm. to 152 mm. inclusive (or in terms of horizontal field angles, from 122 degrees to 18 degrees) were designed by Bausch and Lomb and samples of the 35, 40, and 50 mm. lenses were delivered to the 20th Century-Fox studios by Bausch and Lomb.

The arrival of these lenses saw the realization of the most effective possible presentation of films in the world's theatres, and opened new vistas of entertainment for the public.

The new lenses have many important attributes, among which are

(a) Very markedly improved resolving power, auguring greater clarity of image on the screen.
(b) Better depth of field adding further to the illusion of depth and therefore increasing audience participation.
(c) Better flatness of field—that is, better relative definition at the edges of the field.
(d) Improved corrections of optical aberrations, particularly lateral distortion.
(e) A very much improved mechanical mounting which makes the objective lens and the anamorphic components simultaneously adjustable from a single control.
(f) A very extended assortment of focal lengths. (or field angles making for complete flexibility of choice on the part of the cameraman and director.

The first four attributes need no elaboration; the fifth is aimed at simplification of operation, particularly in follow shots and the like, and contributes a substantial improvement in picture quality since it reduces the possibility of error by the cameraman in setting the lens system for distance. This eventually reduces production costs in eliminating expensive retakes.

When the assortment of lenses is completed the director and cameraman will be provided with a completely flexible photographing medium. He is able to choose the optimum photographic condition for maximum audience participation, greatest depth, and dramatic value. The results of this new freedom and scope were seen in the demonstrations.

SAFEWAY TOILETS

Flush with ONE QUART of water!



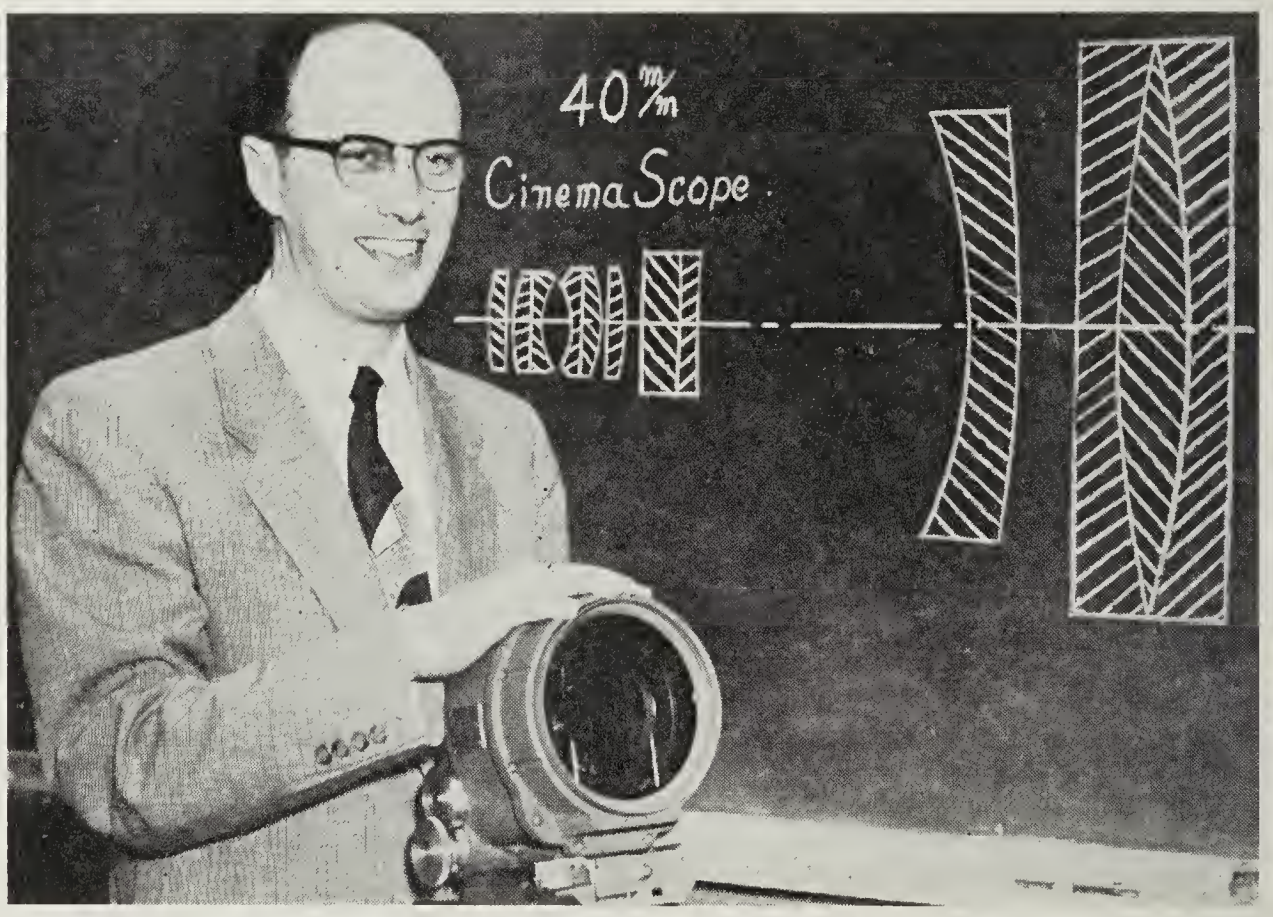
YOU DON'T HAVE TO HAVE FLOODED RESTROOMS AND DRAINAGE FIELDS!

SAFEWAY actually SAVES:

75% of water supply
50% of drain field cost

Ask for descriptive folder

SAFEWAY SANITATION CO.
P. O. Box 34 • Buffalo 15, N. Y.



Shown against a blackboard diagram of a new 40mm CinemaScope lens iss John D. Hayes, of the Bausch & Lomb Company. He holds the first of the new lenses shipped recently to 20th-Fox. The 40mm lens is the first of a complete range of focal lengths up to 152mm, now under development.

Projection Optics Has New Variable Anamorphic Lens

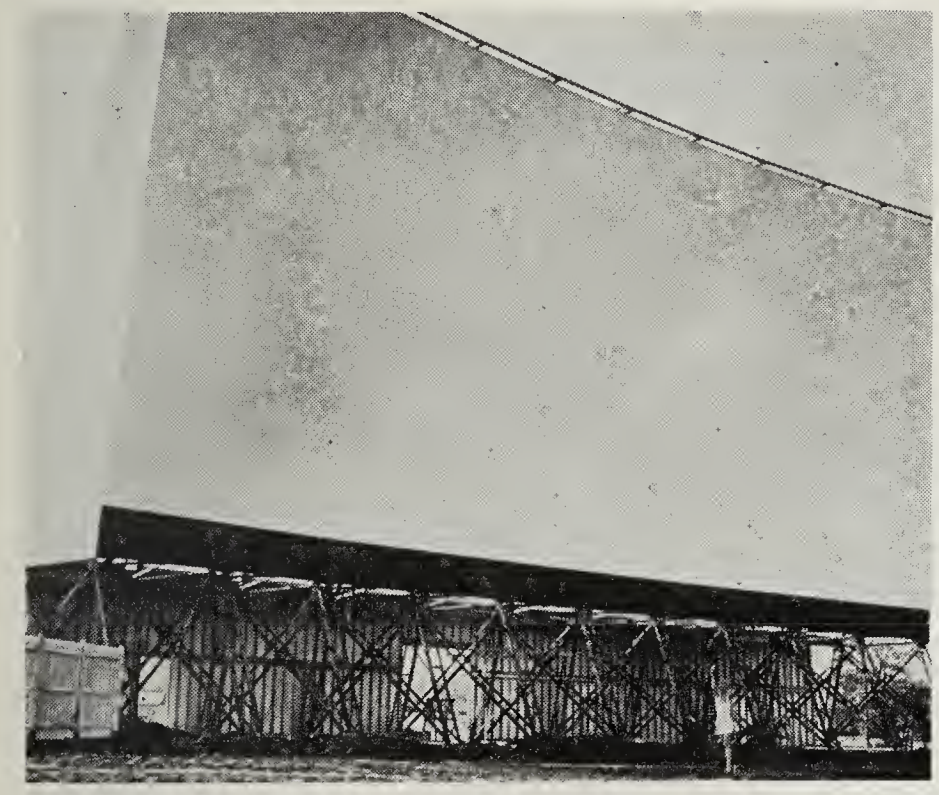
ROCHESTER, N. Y.—The new Hilux variable anamorphic lens is now in production at the Projection Optics Company. List price per pair is $750. The Hilux variable anamorphic lens, as the name implies, has a complete anamorphic magnification spread from the old standard academy, 1:1 ratio up to the full CinemaScope 2:1 ratio. Quality of image, chromatic corrections, linear corrections and light transmission are excellent, according to the manufacturer.

Projection Optics will be demonstrating their Hilux variable anamorphic lens at trade centers throughout the country.



The marquee (right) symbolizes the bursting of the atomic bomb. The hobby horse swings (above) are part of the extensive equipment.





The giant screen (above) is 100 feet high and 130 feet in length, making it one of the world's largest outdoor screens. The concession building (below) contains the equipment needed to handle 2000-car capacity of the theatre.



World's Largest Drive-In Makes Its Bow

A shining new symbol of the great strides that have been taken in drive-in theatre construction this year, is the Westbury Drive-In, Westbury, Long Island, owned and operated by Saul Lerner.

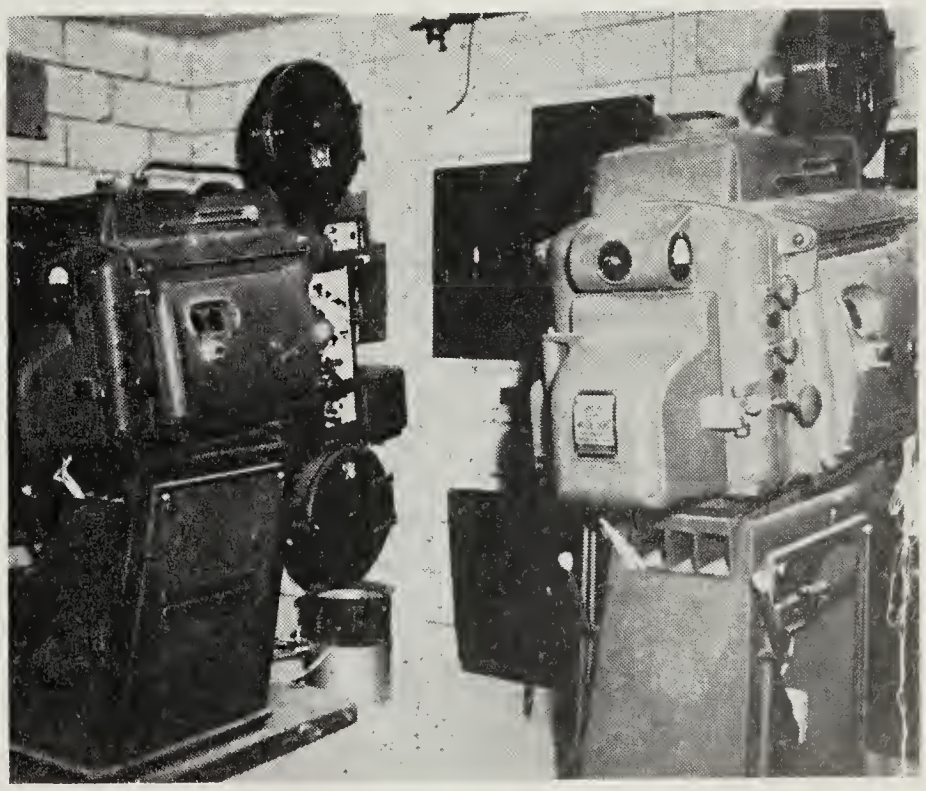
Representing an investment of $600,000, the Westbury is considered to be one of the largest outdoor theatres in the world, with a capacity of 2000 cars spread over a generous 28 acre tract.

The mammoth screen is approximately 50 feet larger than that of the Radio City Music Hall screen. Standard films are shown on an area 93 feet wide and 56 feet high. CinemaScope films are shown 124 feet wide by 56 feet high. The tower is 100 feet high and 130 feet in length, and can be seen within a one-half mile radius.

Included among the many services offered by the new ozoner are a $135,000 concession building with a refreshment stand featuring stainless steel fixtures; direct concession-to-car refreshment service; a large outdoor terrace for dining services; a fully equipped playground to accommodate 500 children; and a fully equipped nursery with a registered matron.

The latest RCA projection and sound equipment was used. All of this equipment was furnished by the Capital Motion Picture Supply Company, of New York City.

The RCA equipped booth is capable of showing all new projection systems.

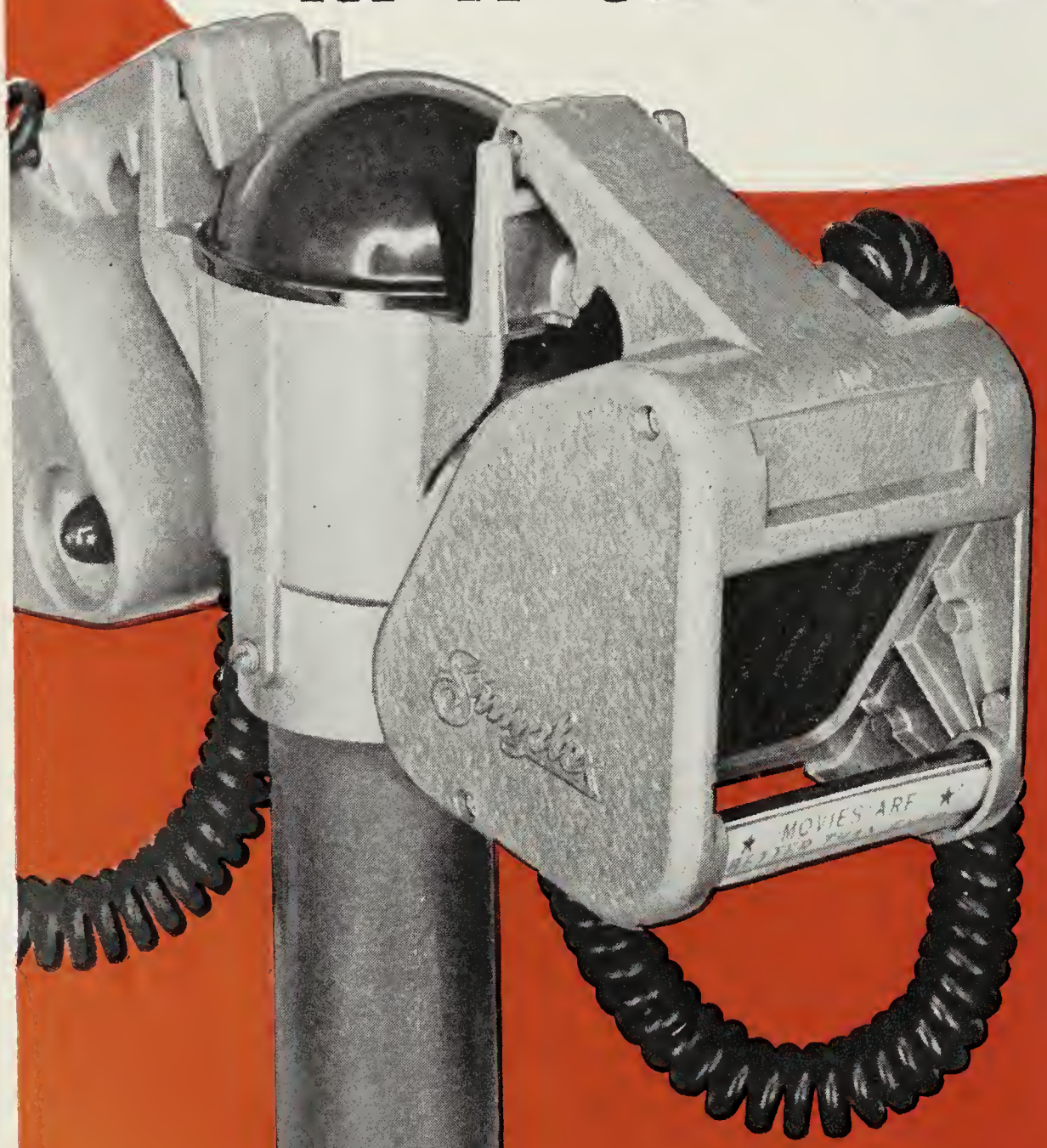


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Simplex

T.M. REG. U. S. PAT. OFF.

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- Durable compact construction! — Rugged diecast aluminum . . . long-lasting enamel finish over zinc chromate!
- Tamper-proof! — Phillips head case screws used throughout!
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- Four inch speaker! Weatherproof Alnico V Aluminum voice coil speaker!
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NEWS OF THE Territory

New York City

Crosstown

George Roth, formerly with Fine Arts Films, Inc., announced the opening of his office for the distribution of motion pictures as Atlantic Pictures Corporation, 1564 Broadway.

Joseph R. Vogel, vice-president, Loew's, Inc., flew to Paris to join Mrs. Vogel on a European vacation. . . . Eugene Picker, in charge of Loew's Theatres operations, returned from a California vacation.

Al Fitter, Paramount home office sales executive, was vacationing at Cape Cod. . . . Lotte Vorchheimer, secretary to Jerry Pickman, Paramount advertising-publicity vice-president, and Helen Feibelmann, secretary to Sid Blumenstock, advertising manager, returned from a vacation in Hollywood.

Gabe Summer and Jerry Gottlieb, Paramount home office publicity department, returned from a vacation in the Bahamas. . . . Sid Blumenstock, Paramount advertising manager, returned after a vacation.

New Jersey

Newark

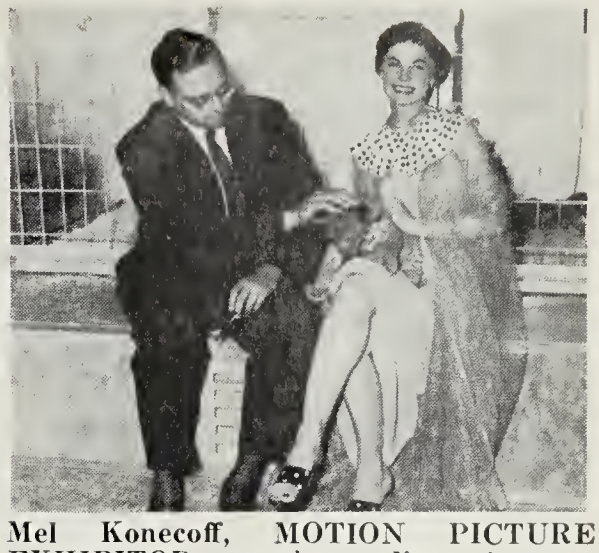
The following Stanley Warner Jersey zone managers were vacationing, Fred Dressel, Capitol; Edward Molteni, Capitol, Passaic, N. J.; T. Arrants, Cranford, Cranford, N. J.; N. Kessler, Dewitt, Bayonne, N. J.; L. Abanese, Regent; P. Werner, Regent, Paterson, N. J.; C. Murphy, Ritz, Elizabeth, N. J.; W. Brenner, Tivoli; and A. Barilla, Union, Union, N. J.



Harry Garfman, business representative, Local 306, Brooklyn and Queens, New York City, recently presented John Weidner and Dave Rednor with life membership cards and scrolls bearing the signature of each member of the local upon the occasion of their retirement. They also received a life membership card in the Movie Social Club of Kings County Inc. In the background, left to right, are seen Harry Weinberg, financial secretary; Irving Meltzer, president; Dave Steinberg, recording secretary; and I. Silliman, treasurer.



Bernard Silverman, manager, SW Branford, Newark, N. J., recently had this unique idea set up in his lobby in conjunction with Warners' "Dial M For Murder." Patrons were requested to dial a number beginning with "M." If the correct number was dialed, the phone would ring and the person would receive a pair of passes to the theatre.



Mel Konecoff, MOTION PICTURE EXHIBITOR associate editor, is seen recently in New York as he visited the exhibit truck 20th-Fox has on tour on behalf of "The Egyptian." Besides the charming hostess and the lion cub shown here with Konecoff, the vehicle contains costumes, weapons, jewelry, and other items from the production.

Frank Avolio, Stanley Warner Jersey zone, was vacationing two weeks. . . . Margaret Brewster, telephone operator, Stanley Warner, was vacationing with her husband at the seashore.

Robert Deitch, head of advertising and exploitation, Stanley Warner Jersey zone, was vacationing with his family at Atlantic City. . . . John McKenna, film buyer, Stanley Warner Jersey zone, was vacationing.

New York State

Albany

Norma Doggett, in "Seven Brides For Seven Brothers," visited on June 20 to promote the musical. Miss Doggett stopped at the De Witt Clinton Hotel, according to Metro exploiteer Charles Felleman, who came here to team with MGM resident manager Jack Goldberg on the preview at the Madison.

A Film Row steak roast was held at Picard's Grove. A circular distributed by Frank Carroll, Metro office manager, and Helen Wisper, MGM booker, invited all branch workers to attend. Tickets costing $5.50 admitted to the roast, prizes, games, and dancing. Carroll explained that the outing was a revival of affairs annually held in his early days of service. In recent years, various exchanges have arranged their own outings.

Charles Bell, veteran Metro traveling auditor, checked in. . . . Leo Greenfield, U-I manager, hopped to Monticello for a huddle with Max Cohen, who operates theatres there and in Liberty and in White Lake. . . . Simon Ullman, younger son of Fabian Circuit division manager Saul J. Ullman, is now working as assistant to George Schenck, branch manager for Tri-State Automatic Candy Corporation. He filled a similar assignment in the summer of 1952. He is paying chief attention to drive-ins served by Tri-State. Ullman recently married Miss Ruth B. Rothman, New Rochelle, and will enter the third year at Albany Law School in September.

Optical Track

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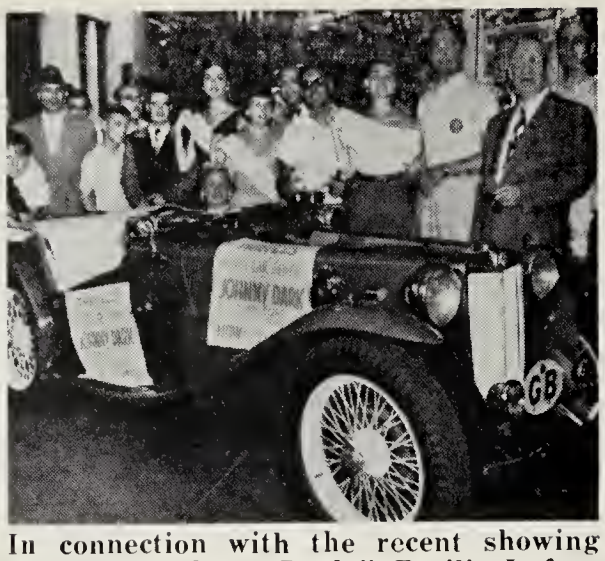
PERKINS THEATRE SUPPLY INC.
505 PEARL STREET, BUFFALO, N. Y.

Prudential Files Suit In New York Area

NEW YORK — Associated Prudential Theatres filed an anti-trust action in U. S. District Court charging unreasonable restraint and monopoly on the part of Loew's, the eight majors, and three Loew's subsidiaries and seeking trebled damages of $2,664,000.

The subsidiaries named as co-defendants include Firm Amusement Corporation, operating the State, Broadway; Moredall Realty Corporation, operating the Capitol; and the Marcus Loew Booking Agency. William Gold brought the action on behalf of Associated's Bayshore and Regent, Bayshore; Babylon, Babylon; Lindenhurst, Lindenhurst; and Amityville, Amityville, all in Suffolk County, L. I. It is charged that a 1945 settlement agreement under which Associated houses were to secure films 14 days after Broadway has been ignored, with Prudential operations now being refused product until 21 to 30 days after showings in Loew's houses in Brooklyn and Jamaica, L. I.

The plaintiff, which claims its houses are not in competition with Loew's, seeks an injunction giving them availability seven days after Broadway.



In connection with the recent showing of U-I's "Johnny Dark," Basil's Lafayette, Buffalo, Bill Brereton arranged a tieup with the Red Jacket Auto Club, which saw 50 sport cars participate. Brereton, on extreme right, is seen here with one of the cars and one of the four models.



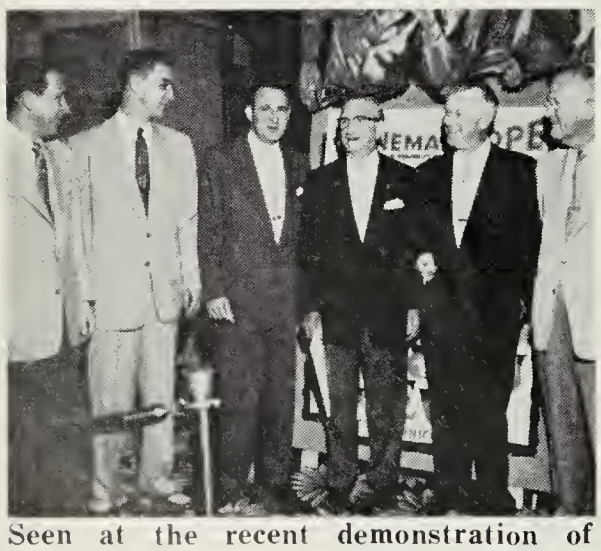
Debbie Reynolds, center, in RKO's "Susan Slept Here," took time off from a recent New York holiday to host screen newcomers, left to right, Fred and Beatrice Troller, Zurich, Switzerland, and John and Betty Marsh, Kansas City, central figures in the recently completed "Cinerama Holiday."

A familiar face in motion picture circles bowed in and another bowed out when Leon Rosen succeeded Gus Lampe as general manager, Schine-owned WPTR. Rosen, had been sales manager, WROW and WROW-TV, in recent months. An extensive career also includes operation of a small theatre in Troy; service with Warner theatres as manager in Troy and Albany; an affiliation with Neil Hellman in the drive-in field; supervisorship of area Fabian outdoor houses; and television advisory activity for Fabian in the New York office. Lampe, a member of the Schine organization for 26 years, one-time general manager, Schine Circuit; director of entertainment, Schine Hotels, the past 18 months; and manager, WPTR, since March, has been appointed managing director, the new Cross County Hospital and Medical Center, Yonkers. It is a new line of work, but, he believes, a stimulating and rewarding one. He had been living, with Mrs. Lampe, at the Ten Eyck Hotel. The Lampes and their younger son, Joe, a student at Syracuse University Law School, had resided in the Glove City for 13 years. An older son, a former Schine booker, is now a tire sales manager in Ohio.

"The French Line" moved into the second week at Fabian's Grand, despite snags encountered in placement of newspaper copy and in opposition by the Catholic Church. The Times-Union declined advertising after the first day. At Proctor's, Schenectady, where the film played for a week, a "Recommended For Adults Only" spotting was used from the start. Papers in that city registered no objection to copy. The Troy Record Papers accepted no advertising. Fabian management asserted that business was not affected by the advertising refusal of The Times-Union. Observers assumed that an editorial in The Evangelist, official weekly, Albany Catholic Diocese, which hit the news stands the day the film opened at Grand, contributed to the Hearst daily's decision.

Paramount was set to move from Film Row to a downtown office building, 547 Broadway. Branch manager Dan Houlihan and Paramount real estate manager E. H. Erickson completed plans for the transfer, which marked the end of the company's 26-year tenancy. The original Paramount branch was located on Orange Street, several blocks north of the new address. Paramount engineer Frank La Grand, with Houlihan, inspected the Stanley Warner Strand and Fabian Palace for Vista-Vision.

Praise for the industry's production code self-censorship setup was coupled by Dr. Hugh M. Flick, director, Motion Picture Division, State Education Department, with a call for a "thorough going" restudy of the state licensing law and for a counter to the current "diet of violence." The scholarly chief censor did so in a talk he gave at the weekly luncheon of the Kiwanis Club in the Ten Eyck Hotel. Speaking of the



Seen at the recent demonstration of 20th-Fox's "The Advancing Techniques of CinemaScope" held in Amsterdam were, left to right, Leo Greenfield, U-I branch manager; Norman Jackter, Columbia branch manager; N. Rosen, 20th-Fox branch manager; Jack Goldberg, MGM branch manager; Dan Houlihan, Paramount branch manager; and Ray Smith, Warners branch manager. They were impressed.



Among the executives present at the recent premiere of Columbia's "The Caine Mutiny," Capitol, New York City, were, left to right, Sig Kusiel, vice-president, Columbia International; Irving Wormser, Columbia sales executive; Joseph Vogel, Loew's Theatres' vice-president; Paul Lazarus, Jr., Columbia vice-president; and Howard LeSieur, Columbia director of advertising and publicity.



The Women's Army Corps Base, Fort Jay, Governors Island, was the hostess recently to TV, radio, newspaper, and syndicate representatives at a special screening of U-I's "Francis Joins The WACS." U-I executives, civilians in the picture, who participated are, left to right, Norman Gluck, vice-president, United World; P. T. Dana, eastern sales manager; and Philip Gerard, eastern publicity manager.

industry's "very good job" of policing domestic pictures against indency and the like, Dr. Flick asserted it is the 50 per cent of pictures submitted to his division for licensing which cause "most of the trouble." These are largely foreign-made. The speaker reported that the division views approximately 1,500 pictures annually, for a state seal. The censorship statute, enacted in 1931, should be studied for possible revision, Dr. Flick suggested.

The Strand held its ninth annual sidewalk art show, in cooperation with the Albany Artists Group. One hundred fifty pictures were entered. In addition to prizes for paintings selected by a board of judges, there was an award for the one chosen as most popular with the public. . . . Jerry Atkin, former Warner Theatres zone manager, advertising and publicity, visited.

"Seven Brides For Seven Brothers," attracted a responsive invitation audience of 150 at the Madison. Among those listed as present were Leonard L. Rosenthal, Upstate Theatres, Inc.; Saul J. Ullman, Fabian Theatres division manager; Charles A. Smakwitz, Stanley Warner zone manager; Robert Johnson, chief booker, Smalley Theatres, Cooperstown; George Thornton, Orpheum, Saugerties, and Windham, Windham; Val Ritchey, Scotia, Scotia; Fred Meier, Colony, Schenectady; Lou Rapp, manager, Fabian's Erie, Schenectady; Anthony Quirini, Chatham; Mrs. Mary Jarvis, Delmar, Delmar; Leonard Smith, MGM Records distributor, Albany and Buffalo territories; Mrs. Leonard Smith; Jack Goldberg, Metro resident manager, and Mrs. Goldberg; Frank Carroll, Metro office manager; Charles Felleman, MGM exploiteer; Alex Blake, WABY disc jockey; Oscar J. Perrin, Madison manager; John Duffy, Madison staff; and Father Raymond Hyland, Bronx.

Buffalo

In what was reported as one of the largest area real estate transactions in recent years, Louis J. Rosokoff and family sold the Teck building and adjoining property to undisclosed New York City interests for more than $600,000. The Rosokoffs are leasing back both properties for a long term and will continue to operate the buildings.

William Rowell, 20th Fox, Rochester salesman, vacationed in northern Canada fishing.

Mr. and Mrs. Charles Kosco were planning a trip to the Shrine of Our Lady of Fatima in Lisbon, Portugal, in September.

CinemaScope advances were unveiled for Western New York before a special audience of about 200 persons in Shea's Buffalo. The Shea's Buffalo audience, composed of some 100 western New York theatre operators, 20th-Fox executives, and technicians from Bausch and Lomb laboratories, Rochester, were shown the comparison between the old and the new. James Connolly, Boston, eastern district manager, 20th-Fox, gave the theatre operators a brief talk.



Grace Kelly and Cary Grant, who recently returned from France, where they completed assignments in Alfred Hitchcock's first paramount VistaVision production, "To Catch A Thief," are seen as they docked in New York.

Wallace E. Roebuck, captured by a passing motorist and two Century employees, was charged with first degree robbery accused of holding up the theatre aide and stealing $19. Roebuck was captured after a chase by Robert L. Lauer, an aide, and John G. Delameter, 39, another employee. Mrs. Irene Dombrowski said the robber waited in line until he reached her ticket window, then threatened her with what appeared to be a revolver. About 10 persons were waiting in line, she said, when the man snatched a pile of bills she had been counting and ran east on Mohawk Street. Mrs. Dombrowski opened the boxoffice door and shouted to Delamater and Lauer. Delamater stopped a car driven by Patrick McDonald, a superintendent in the Pittston Stevedoring Corporation. McDonald turned his car against traffic. Lauer grappled with the fugitive until McDonald came. Acting Lieutenant Joseph A. Thomas and Patrolmen Fred E. Dettman and Joseph



Alfred E. Daff, executive vice-president, U-I, recently played host to a group of international film executives in his home office in New York. Among his visitors were Dario Vasquez, managing director, Cine Colombia; Louis Elliman, managing director, Odeon Ireland, Limited; and Eric A. Pettersson, president, Swedish Motion Picture Exhibitors Association. Shown, left to right, are U-I Latin American supervisor Al Lowe; Dr. Vasquez; U-I foreign general manager Americo Aboaf; Elliman; Daff; Pettersson; and U-I assistant foreign manager Ben Cohn.



Winners of MGM's recent "All The Brothers Were Valiant" contest, "Why I Want To Spend A Honeymoon In Jamaica," are seen with Emery Austin, MGM exploitation manager, in his new York office before leaving.

L. O'Neill, Washington Station, who arrested Roebuck, said he was carrying a toy pistol.

Eddie Meade, Shea's Buffalo publicity director, was attempting to locate seven bachelor brothers. If these brothers could be found, MGM was to send them to a world premiere of "Seven Brides For Seven Brothers."

Bill Colson, manager, Niagara, for a special giveaway evening promoted an English type bicycle from Sears-Roebuck. The bicycle was exhibited in the lobby.

Charles Polizzi, former assistant shipper, 20th-Fox, assumed the post of assistant shipper at MGM. Arthur Buczawski is the new assistant shipper at 20th-Fox.

Mike Simon, who recently joined UA as a salesman in the Albany territory, resigned.

More than 2000 persons watching a western thriller at Cheektowaga Drive-In, missed real life drama when a bandit crashed the boxoffice a few feet distant. He escaped with approximately $700 and vanished into a field within 30 seconds after forcing his way into the boxoffice of the Aero Drive-In. Patrons were unaware of the robbery. Cheektowaga police said the bandit's method indicated he had planned the robbery in advance. They came to that conclusion after learning that Miss Joan L. Gerken, a clerk in the drive-in snack bar, told them she saw the youth leaning against a pole near the rear of the boxoffice. Miss Gerken said he smiled as she walked towards the rear of the booth and she thought he was a new aide. She said she did not see the youth slip behind her as she rapped on the locked door, identified herself, and explained she wanted change for the

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EYEING THE Exchanges

NEW YORK—United Artists' Buddy Muchnick resigned as booker to take over the operation of the Mayfair, Flushing.

WARNERS — Inspectress Betty Shea weekended at Provinceton, Mass. . . . Mae Tallman, inspection department, was off on a Massachusetts vacation. . . . Flo Monroe, contract department, married John Skoskie. . . . Irene Whelan, contracts, is back from Florida. . . . Alitha Lynch, contract department, headed to vacationland. . . . Head shipper Benny Block and cashier's clerk Frances Zingler were on their respites. . . . Booker Shirley Levy's mother was recuperating in Kings County Hospital.

PARAMOUNT — Joining the office staff was Geraldine Kaufman, a newlywed. . . . Phil Fontanetta was vacationing. . . . Ledger clerk Eileen Friedenthal was also on the vacation path. . . . Reginald Bagnall, ledger clerk, was at Virginia Beach, Va. . . . Richard Magan was enjoying the sea breezes. . . . Ledger clerk Stanley Tulanowski travelled to Florida. . . . In visiting was Harvey Epstein, former booker and now with Uncle Sam. . . . Night shipper Louis Fitzer was in Royal Hospital, Bronx, after being injured in an auto mishap. Jacob Bailing is temporarily substituting. . . . Joe Marks, night inspector, returned from his vacation.

20TH-FOX—Head shipper Mike Nochese was back after illness. . . . Josie McGrath, head inspectress, was vacationing. . . . Auditor Morris Schmalzbach lost his mother, 98. . . . Sales manager Alex Arnswalder was resting up at Lake Huguenot. . . . Branch manager's secretary Ann Jones was in the Berkshires.

UNITED ARTISTS—Vana Smith, booker's secretary, enjoyed an Atlantic City weekend. . . . June Hill, booker's secretary, weekended, trying golf for a score of 120. . . . Newcomer Richard Dunlevey, a grad of Stuyvesant, expects to enter Columbia in the fall. . . . Sophie Bochilo, boxoffice department, presented son Murray with a diamond ring on his birthday. . . . New office manager Nat Morris was formerly with Confidential Reports. . . . Fred Franke returned to the home office as assistant to Jules Chapman. . . . Hilda Frishman, cashiers', entertained colleague Janet Moses. . . . Cashier Tom McCue's wife was ailing. . . . Booker Tony Agoglia was spending his vacation in Connecticut. . . . John Halderman, cashier's department, will be vacationing at Virginia Beach, Va.

MGM—Birthday greetings go to James Masquef, Film Row, on July 25, and Harry Ryan, Film Row, on July 31. . . . Examiner Abe Solomon is at St. Claire's Hospital after having his leg amputated. . . . Booker Moe Rose is back from Canada. . . . Biller Zena Siegel was at Lebanon, Conn. . . . Bookkeeping machine operator Mary Mayham was at Virginia Beach, Va. . . . Booker's assistant Betty Hoffman was vacationing.

REPUBLIC—Biller Myra Lerner was at her Monticello bungalow. . . . Salesman Jarad Millan moved into his Long Island house. . . . Former employee Harriet Lee joined some of the staff for dinner and a show. She now lives in Florida, where she is a mother of two children.

U-I — Head shipper Frank Galotto took off for Portland, Me. . . . Night shipper Morris Lamb spent his time in St. Louis visiting his son and grandchildren. . . . Shipper John Milo is back from his Milianville, Pa., vacation. . . . Also returned was Max Eskowitz, shipper. . . . Booker Marvin Friedlander enjoyed a Connecticut sojourn. . . . Print booker Donald Schwartz is back from Triple Lake Dude Ranch.

COLUMBIA — Cashier clerk Camille Patti had her picture in The News as a Coney Island bathing beauty. . . . Marty Perlberg took off on his California vacation. . . . Dave Gandolfo is new in the cashiers department. . . . Switchboard operator Swanee Jacobsen will spend her vacation getting reaquainted with fiance Peter, returned from Korea. . . . Inspector Irving Damrauer, who died, was with Columbia for 18 years. . . . Inspectress Alice Duke was vacationing. . . . Shipper Frank Giordano is on a Hawaain respite.

ALLIED ARTISTS—Salesman Jack Farcas was spending his vacation at his seashore home. . . . Secretary Sina Turissi left for Detroit to attend her brother's wedding. . . . Marge Downing, a newcomer, is a recent bride.

RKO — The contract department's Phyllis Friedman is taking a tour through western United States. . . . Sadie Barnett, secretary to the office manager, vacationed. . . . Officeites heard from former RKOer Evelyn Vitoulis. . . . Irwin Diamond, office assistant, has been inducted into the army.

RAMBLIN' 'ROUND — Florence Gilbert, secretary to Max Fried, Liggett-Florin, took off on her annual. . . . L-F booker Jerry Horowitz is now settled in his new Flushing apartment. . . . Carole Hochwald is the new IFE receptionist. . . . Upstate exhibitors Sid Cohen and Philip Eisenberg were in. . . . Columbia salesman Jules Rief was in the Catskills. . . . James Seligman, booker at Al O. Bondy, celebrates his brthday on July 30. . . . Bert Anshie, Bonded's traffic department, vacationed. . . . ITS's Sid Klein is back from his respite. . . . Morty Lightstone, ITS, was on his vacation. . . . Anyone interested in a dude ranch vacation or weekend may make reservations through Sonny Robbins at ITS. She's handling reservations for the Sunnycroft Ranch at Oxford 5-0988. . . . Joe Becker is now sharing Favorite's office as a distributor of Diamond carbons. . . . Jerry Schpiro, Business Education Films, weekended in New Jersey. . . . Ben Krackower, Business Education Films inspector, is spending the summer at Rockaway.

—J. A. D.

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snack bar. The door was unlocked and opened by Mrs. Eleanor Ryan, an employee. The youth slipped in behind her, brandished a pistol, and declared, "This is a holdup." Both Mrs. Ryan and Miss Gerken and Mrs. Eleanor Wright, another aide, said they were taken by surprise. Mrs. Wright held $400, but the youth ignored her. He reached into the cash drawer and grabbed $10 and $20 bills. The youth fled as an automobile approached the boxoffice. Ronald J. Hoelcle, Cheektowaga, manager, said at least 900 cars were in the drive-in when the holdup occurred.

Tony Raguso opened the Boulevard Drive-In. Raguso also operates the Transit Drive-In on the Transit Road.

The Falls Drive-In, Route 31, accommodating 900 cars and operated by the Hayman interests, Niagara Falls, and Al Wright, opened.

—MRS. NEDRA GRAY

Ravena

Manager Chet Tompkins created a wide-screen at Conery's by performing a juncture and addition job.

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Emperor Haile Selassie of Ethiopia; Earl E. Long, city manager, Paramount Theatres; and M. Utter, the State Department, are seen entering the lobby of the St. Francis, San Francisco, to see Warners' "Dial M For Murder," which the emperor requested to see after a recent busy day in San Francisco.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The Check-Up of all features and shorts for an eight-month period

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SECTION 2
Vol. 52, No. 12

JULY 21, 1954

Allied Artists
(Monogram)

(1952-53 releases from 5301;
1953-54 releases from 5401)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

ARROW IN THE DUST—ACMD—Sterling Hayden, Coleen Gray, Keith Larsen—Fast moving melodrama is packed with selling angles—80m.—see Apr. 7 issue—(Technicolor)—(5404).

BEHIND SOUTHERN LINES—W—Guy Madison, Andy Devine, Rand Brooks—Strictly for the lower half—51m.—see Jan. 13 issue—(5337).

BITTER CREEK—W—Wild Bill Elliott, Carleton Young, Beverly Garland—Okeh Elliott—74m.—see Feb. 24 issue—(5423).

BORDER CITY RUSTLERS—W—Guy Madison, Andy Devine, Isabel Randolph—Routine series entry for the lower half—54m.—see Jan. 27 issue—(5438).

BOWERY BOYS MEET THE MONSTERS, THE—C—Leo Gorcey, Huntz Hall, Ellen Corby—Okeh series entry—65½m.—see June 2 issue—(5419).

DESPERADO, THE—W—Wayne Morris, James Lydon, Beverly Garland—Okeh outdoor show—79m.—see July 28 issue—(5426).

DRAGONFLY SQUADRON—ACD—John Hodiak, Barbara Britton, Bruce Bennett—Names should help Korean War film—83m.—see Feb. 10 issue—(S-2).

FORTY-NINERS, THE—W—Wild Bill Elliott, Virginia Grey, Henry Morgan—Standard Elliott—70½m.—see Apr. 21 issue—(5424).

HIGHWAY DRAGNET—MD—Richard Conte, Joan Bennett, Wonda Hendrix—Action show is okeh for the duallers—70m.—see Jan. 27 issue—(5405).

LOOPHOLE—D—Barry Sullivan, Dorothy Malone, Charles McGraw—Suspenseful programmer—80m.—see Feb. 10 issue—(5414).

PARIS PLAYBOYS—C—Leo Gorcey, Huntz Hall, Veola Vonn—Okeh "Bowery Boys" entry—66m.—see Jan. 13 issue—(5418).

PRIDE OF THE BLUE GRASS—D—Lloyd Bridges, Vera Miles, Margaret Sheridan—Colorful horse racing programmer for the duallers—71m.—see Feb. 10 issue—(Color)—(5410).

RIOT IN CELL BLOCK 11—MD—Neville Brand, Emile Meyer, Frank Faylen—Well-made prison meller is packed with angles—80m.—see Feb. 24 issue—(S-1).

SECRET OF OUTLAW FLATS—W—Guy Madison, Andy Devine, Kristine Miller—Routine series entry—54m.—see Feb. 10 issue—(5439).

SON OF BELLE STARR—OD—Keith Larsen, Dona Drake, Peggie Castle—Okeh programmer for the lower half—70m.—see July 15 issue—(Color)—(5309).

TWO GUN MARSHAL—W—Guy Madison, Andy Devine, Carol Mathews—Average series entry for the lower half—52m.—see Jan. 13 issue—(5437).

WORLD FOR RANSOM—MD—Dan Duryea, Gene Lockhart, Marian Carr—Programmer has names to help—80m.—see Jan. 27 issue—(5408).

TO BE REVIEWED OR IN PRODUCTION

AFRICAN FURY—Jungle documentary—(Color)—(5411).

BOB MATHIAS STORY, THE—Bob Mathias, Melba Mathias, Ward Bond.

BOWERY TO BAGDAD—Leo Gorcey, Huntz Hall, Joan Shawlee.

JUNGLE GENTS—Leo Gorcey, Huntz Hall, Laurette Luez—(5420).

KETCHIKAN—Mark Stevens, Joan Vohs.

KILLER LEOPARD—Johnny Sheffield, Beverly Garland—(5412).

POLICE STORY, THE—Gary Merrill, Jan Sterling.

RETURN FROM THE SEA—Neville Brand, Jan Sterling—(5409).

SECURITY RISK—John Ireland, Dorothy Malone, Keith Larsen—(5417).

STRANGER IN TOWN—Yvonne De Carlo, Barry Fitzgerald, David Niven—(Technicolor)—(Made in England)—90m.

TARGET EARTH—Richard Denning, Virginia Grey, Kathleen Crowley.

TWO GUNS AND A BADGE—Wayne Morris, Beverly Gorland—(5427).

WEAK AND THE WICKED, THE—Glynis Johns, Diana Dors, John Gregson—(English-made)—(5432).

Astor

CAT WOMEN OF THE MOON—SFD—Sonny Tufts, Victor Jory, Marie Windsor—Science-fiction entry will fit into the duallers—64m.—see Feb. 10 issue—(3-D and 2-D).

CAVALLERIA RUSTICANA—OPD—Mario Del Monico, Richard Torigi, Rina Telli—Opera film is best suited for the art houses—60m.—see Jan. 27 issue—(Eastman color)—(English narration).

GIRL ON THE RUN—see Honky Tonk Burlesque

HONKY TONK BURLESQUE (Girl on the Run)—MYMD—Frank Albertson, Richard Coogan, Rosemary Pettit—Mediocre effort for the exploitation houses—62m.—see Mar. 10 issue.

LA TRAVIATA—OPD—Licia Evongelistra, Giulio Garl, Frank Valentino—Good for the art and class spots—60m.—see Jan. 13 issue—(Eastman Color)—(English narration).

ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Selena Royle—Exploitation entry will serve on the lower half—62m.—see Nov. 18 issue—(3-D and 2-D).

THREE STOPS TO MURDER—MYMD—Tom Conway, Mila Parely, Naomi Chance—Import will fit into the lower half—76m.—see Apr. 7 issue—(English-made).

TURN THE KEY SOFTLY—D—Yvonne Mitchell, Terence Morgan, Joan Collins—Average import for the art houses—81m.—see Feb. 10 issue—(English-made)—(Rank).

TO BE REVIEWED OR IN PRODUCTION

RETURN OF RAFFLES—George Barraud, Carmilla Horn—(English-made).

Columbia

(1952-53 releases from 501;
1953-54 releases from 601)
(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

BAIT—D—Cleo Moore, Huga Haas, John Agar—Okeh for the lower half—79m.—see Feb. 24 issue—Leg.: B—(639).

BATTLE OF ROGUE RIVER—OACD—George Montgomery Richard Denning, Martha Hyer—Suitable for the lower half—71m.—see Mar. 10 issue—(Technicolor)—(637).

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—Reissue will fit into the duallers—76m.—see May 19 issue—(714).

CAINE MUTINY, THE—D—Humphrey Bogart, Jose Ferrer, Von Johnson, Fred MacMurray, Robert Francis, May Wynn—Headed for the bigger money—125m.—see June 16 issue—(Technicolor)—(701).

CHARGE OF THE LANCERS—ACD—Paulette Goddard, Jean Pierre Aumont, Richard Stapley—Crimean war action film is okeh for the lower half—74m.—see Dec. 30 issue—(Technicolor)—(625).

CORONER CREEK—W—Randolph Scott, Marguerite Chapman, George Macready—Scott name should help reissue—90m.—see July 14 issue.

DRIVE A CROOKED ROAD—MD—Mickey Rooney, Dianne Foster, Kevin McCarthy—Programmer will fit into the duallers—82m.—see Mar. 10 issue—(638).

DRUMS OF TAHITI—MD—Dennis O'Keefe, Patricia Medina, Francis L. Sullivan—Programmer should benefit from 3-D—73m.—see Dec. 30 issue—(Technicolor)—(3-D—628)—(2-D—654).

GUNFIGHTERS—W—Randolph Scott, Barbara Britton, Dorothy Hart—Western reissue has the angles—87m.—see July 14 issue.

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of action—91m.—see May 19 issue—(Technicolor)—(Made in England)—(709).

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—Romantic drama is best for the art and specialty spots—63m.—see Apr. 21 issue—(Made in Italy)—(English dialogue)—(703).

IRON GLOVE, THE—MD—Robert Stack, Ursula Thiess, Richard Stapley—Routine action programmer for the lower half—77m.—see Apr. 7 issue—(Technicolor)—(634).

IT SHOULD HAPPEN TO YOU—C—Judy Holliday, Peter Lawford, Jack Lemmon—High rating—87m.—see Jan. 27 issue—(631).

JESSE JAMES VS. THE DALTONS—OD—Brett King, Barbara Lawrence, James Griffith—For the lower half—65m.—see Jan. 27 issue—(Technicolor)—(3-D—629)—(2-D—655).

JOLSON STORY, THE—BIDMU—Larry Parks, Evelyn Keyes, William Demarest—Reissue of musical hit should benefit from stereophonic sound—122m.—see May 5 issue—(Technicolor)—(SS).

JUNGLE MAN-EATERS—AD—Johnny Weissmuller, Karin Booth, Richard Stapley—Routine series entry—68m.—see June 2 issue—(707).

MAD MAGICIAN, THE—MD—Vincent Price, Mary Murphy, Eva Gabor—Okeh programmer—72m.—see Mar. 24 issue—(3-D—640)—(2-D—657).

MASSACRE CANYON—MD—Phil Carey, Audrey Totter, Douglas Kennedy—Okeh programmer—66m.—see Apr. 21 issue—(635).

MIAMI STORY, THE—MD—Barry Sullivan, Luther Adler, Adele Jergens—Suspenseful program meller—75m.—see Apr. 7 issue—(641).

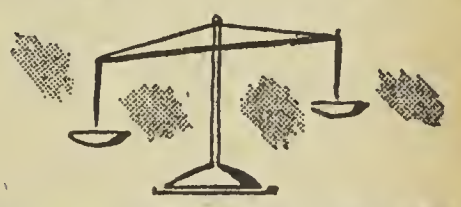
KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.
3-D indicates pictures being made in any third dimensional process.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
ACMU—Action musical
ADMD—Adult melodrama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CFAN—Comedy fantasy
CFANMU—Comedy fantasy musical
CMD—Comedy melodrama
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DFAN—Drama fantasy
DMU—Dramatic musical
DOC—Documentary
DOCD—Documentary drama
DOCMD—Documentary melodrama
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
FMD—Farce musical
HISD—Historical drama
MDMU—Melodrama musical
MD—Melodrama
MUC—Musical comedy
MUCD—Musical comedy drama
MU—Musical
MUSAT—Musical satire
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYCM—Mystery comedy musical
MYD—Mystery drama
MYMD—Mystery melodrama
MYMU—Mystery musical
MYW—Mystery western
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
PD—Psychological drama
RD—Religious drama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
ROMDMU—Romantic drama with music
SAT—Satire
SFD—Science fiction drama
SCD—Sex comedy drama
TRAV—Travelogue
W—Western
WC—Western comedy
WCMU—Western comedy musical
WD—Western drama
WMD—Western melodrama
WMDMU—Western melodrama musical
WMU—Western musical

HONEST OPINION



based on KNOWLEDGE!

Here is a summary of the FACTUALLY HONEST Data as originally published in our "Pink Section" REVIEWS. It is ALL of the facts in a nutshell . . . as up-to-date as last Friday!

Check these running times and other data against your records!

MISS SADIE THOMPSON—DMU—Rita Hayworth, Jose Ferrer, Aldo Ray—Headed far the better grasses—91m.—see Dec. 30 issue—Leg.: B—(Technicolor)—(Made in Hawaii)—(3-D—630)—(2-D—656).

ON THE WATERFRONT—MD—Marlon Barndo, Karl Malden, Eva Marie Saint—Rugged meller rates with the better entries of its type—108m.—see July 14 issue—(702).

OUTLAW STALLION, THE—OD—Phil Carey, Dorothy Patrick, Billy Gray—Fair programmer far the duallers—64m.—see June 30 issue—(Technicolor)—(705).

PARATROOPER—MD—Alan Ladd, Leo Genn, Susan Stephen—Ladd starrer has plenty af angles to attract—87m.—see Dec. 30 issue—(Technicolor)—(Made in England)—(619).

SARACEN BLADE, THE—Ricardo Montalban, Betta St. John, Rick Jason—Average programmer far the duallers—76m.—see June 2 issue—Leg.: B—(Technicolor)—(633).

WILD ONE, THE—MD—Marlon Brando, Mary Murphy, Robert Keith—Rugged meller lends itself ta plenty af tarrid explaitatian—79m.—see Dec. 30 issue—Leg.: B—(623).

TO BE REVIEWED OR IN PRODUCTION

BLACK DAKOTAS, THE—Gary Merrill, Wanda Hendrix, John Bromfield—(Technicolor).

BLACK KNIGHT, THE—Alan Ladd, Patricia Medina—(Technicolor)—(Made in England).

BULLET IS WAITING, A—Jean Simmons, Rory Calhoun, Stephen McNally—(Technicolor).

CANNIBAL ATTACK—Johnny Weissmuller, Judy Walsh.

CONGACEIRA—(Brazilian-made)—(English titles).

DETECTIVE, THE—Alec Guiness, Joan Goeenwood, Peter Finch—(English-made).

END OF THE AFFAIR, THE—Van Johnson, Deborah Kerr, John Mills—(Made in England).

FIRE OVER AFRICA—Maureen O'Hara, MacDonald Carey—(Made in England, Spain, and Africa)—(Technicolor).

GREAT GREEN OG, THE—Robert Hutton, Gerald Mohr—(3-D).

HUMAN DESIRE—Gloria Grahame, Glenn Ford, Broderick Crawford.

I WAS A PRISONER IN KOREA—Robert Francis, Dianne Foster, E. G. Marshall.

JUNGLE MOON MEN—Johnny Weissmuller, Jean Byron, Billy Curtis.

LAW VS. BILLY THE KID, THE—Scott Brady, Betta St. John—(Technicolor).

LONG, GRAY LINE, THE—Tyrone Power, Maureen O'Hara—(Technicolor)—(CinemaScope).

MAIN EVENT, THE—Broderick Crawford, Roberta Haynes—(3-D).

MASTERSON OF KANSAS—George Montgomery, Nancy Gates—(Technicolor).

NAKED WORLD, THE—Lex Barker, Eva Gabor, Robert Hutton.

ON THE WATERFRONT—Marlon Brando, Eva Marie Saint, Karl Malden—(702)—107m.

PHFFFT—Judy Holiday, Jack Lemmon, Jack Carson—(Technicolor).

PIRATES OF TRIPOLI—Paul Henreid, Patricia Medina—Technicolor).

PRIZE OF GOLD—Richard Widmark, Nigel Patrick, Mai Zetterling—(Technicolor)—(Made in England and Germany).

PROUD ONES, THE—Michele Morgan, Gerard Philipe, Carlos Lopez Moctezuma—(Made in France and Mexico).

PUSHOVER—Fred MacMurroy, Phil Carey, Kim Novak—(704)—87m.

ROUGH COMPANY—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—(Technicolor)—(CinemaScope).

THEY RODE WEST—Robert Francis, Donna Reed—(Technicolor).

THREE FOR THE SHOW—Betty Grable, Jack Lemmon, Marge and Gower Champion—(Technicolor)—(CinemaScope).

THREE HOURS TO KILL—Dana Andrews, Donna Reed—(Technicolor).

VIOLENT MEN—Randolph Scott, Jocelyn Brando—(Technicolor).

WYOMING OUTLAWS—Phil Carey, Gene Evans, Martha Hyer—(Technicolor).

IFE

(All films are Italian-made)

ANITA GARIBALDI—HISD—Anna Magnani, Raf Vallone, Alain Cuny—Magnani name might help this in the art hauses—95m.—see Feb. 10 issue—(English titles).

APPOINTMENT FOR MURDER—MD—Umberto Spodaro, Delia Scala, Andrea J. Bosic—Average impart far the Italian and art spats—90m.—see Mar. 24 Issue—(English titles).

DESTINATION MATRIMONY — CD — Eduardo De Filippo, Titina De Filippo, Anna Maria Ferrero—Fair Italian impart for the art hauses—96m.—see Jan. 27 issue—Leg.: B—(English titles).

FUGITIVE IN TRIESTE — MD — Jacques Sernas, Massimo Girottl, Doris Duranti—Rautine impart far the Italian spots—83m.—see Feb. 10 issue—Leg.: B—(English titles).

GENOESE DRAGNET—MD—Charles Rutherford, Lianella Carrell, Cesore Danova—Rautine impart far Italian spats—106m.—see Feb. 24 issue—(English titles).

GIRLS MARKED DANGER—MD—Silvana Pampanini, Eleonora Rossi Drago, Marc Lawrence—Explaitatian import has the angles—70m.—see June 2 issue—Leg.: C—(Dubbed in English).

GOLDEN COACH, THE—D—Anna Magnani, Odoardo Spadaro, Nada Fiorelli—Calarful entry shauld appeal ta the art and specialty spots—105m.—see Jan. 27 issue—(Technicolor)—(English dialogue).

GREATEST LOVE, THE—D—Ingrid Bergman, Alexander Knox, Ettore Giannini—Bergman name will have to make the difference—113m.—see Jan. 27 issue—(English dialogue).

HELL RAIDERS OF THE DEEP—D—Eleonora Rossi Drago, Pierre Cressoy, Girolamo Manisco—Explaitable import—93m.—see May 19 issue—Leg.: B—(Dubbed In English).

HIS LAST 12 HOURS—FAN—Jean Gabin, Mariella Lotti, Elena Altieri—Gaod impart for the art hauses—89m. see Feb. 24 Issue—Leg.: B—(English titles).

LURE OF THE SILA—MD—Silvana Mangano, Amedeo Nazzari, Vittorio Gassman—Rautine Impart has the angles far the selling—74m.—see Jan. 13 issue—Leg.: B—(Dubbed in English).

MELODY OF LOVE—MUCD—Giacomo Rondinella, Marla Fiore, Nadia Gray—Pleasant fare for the Italian spats—96m.—see May 5 issue—(English titles).

MY HEART SINGS—CMU—Ferruccio Tagliavani, Franca Marzi, Riccardo Billi—Minar comedy for the Italian and art spats—99m.—see Apr. 7 issue—(English titles).

SECRET ASSIGNMENT—MD—Vivi Gioi, Massimo Serato, Carlo Ninchi—Fair spy thriller far the art and Italian spots—116m.—see Apr. 7 issue—(Engilsh titles).

SENSUALITA—D—Eleonora Rossi Drago, Amedeo Nazzari, Marcello Mastrolanni—Fair Import has plenty of exploitatian angles—72m.—see May 19 issue—Leg.: C—(Dubbed In English).

TARANTELLA NAPOLETANA—MUC—Clara Bindi, Clara Crispo, Vittorio Crispo—Weak musical for the Italian spots—86m.—see May 19 issue—(Gaevacolor)—(English titles).

TORMENTO—ROMD—Amedeo Nazzari, Yvonne Sanson, Giuditta Rissone—Dreary tale Is best far the Italian spats—98m.—see Jan. 13 Issue—Leg.: B—(English titles).

TO BE REVIEWED OR IN PRODUCTION

AGAINST THE WALL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English).

AIDA—Sophia Loren, Lois Maxwell, singers and ballet of Rome Opera House—(Ferraniacolor).

CITY STANDS TRIAL—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—105m.

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girottl, Amedeo Nazzari—(Dubbed in English)—(105m.).

LOVE IN THE CITY—Documentary love story—(Dubbed in English)—110m.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvvette Chauvire—(Pathe Color).

TOO YOUNG FOR LOVE—Marina Vlady, Pierre Michel Beck, Aldo Fabrizi—(Dubbed in English).

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

WAYWARD WIFE—Gina Lollobrigida—(Dubbed In English).

Lippert

(1952-53 releases from 5201
1953-54 releases from 5301)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BLACK GLOVE, THE—MYMD—Alex Nicol, Eleanor Summerfield, John Salew—Interesting impart for the duallers—84m.—see Mar. 10 issue—(English-made)—(5305).

BLACKOUT—MYMD—Dane Clark, Belinda Lee, Betty Ann Davies—Impart is okeh far the lower half—87m.—see Mar. 24 issue—(English-made)—(5309).

COWBOY, THE—DOC—Narrated by Tex Ritter, Bill Conrad, John Dehner, Larry Dobkin—Unusual documentary has plenty of merit—69m.—see Jan. 13 issue—(Eastman Color)—(5308)—(1.85-1).

FANGS OF THE WILD—MD—Charles Chaplin, Jr., Onslow Stevens, Margia Dean—Routine programmer far the lawer half—71m.—see May 19 issue—(5311)—(1.85-1).

FIGHTING MEN, THE—MD—Rossano Brazzi, Claudine Dupuis, Eduardo Cianelli—Slow maving impart far the lower half—63m.—see Jan. 27 issue—(Italian-made)—(Dubbed and narrated In English)—(5222).

HEAT WAVE—MD—Alex Nicol, Hillary Brooke, Sidney James—Okeh programmer far the lawer half—68m.—see May 19 issue—(English-made)—(5310).

HOLLYWOOD THRILLMAKERS—MD—James Gleason, Bill Henry, Theila Darin—Far the lawer half—60m.—see Feb. 10 issue—(5321).

LIMPING MAN, THE—MD—Lloyd Bridges, Moira Lister, Alan Wheatley—Okeh far the lower half—76m.—see Jan. 13 Issue—(English-made)—(5318).

MONSTER FROM THE OCEAN FLOOR—MD—Anne Kimball, Stuart Wade, Dick Pinner—Okeh far the lawer half—64m.—see June 30 issue—(5328).

TERROR STREET—MD—Dan Duryea, Elsy Albin, Ann Gudrun—Impart will fit inta the lawer half—83m. see Jan. 13 issue—(English-made)—(5304).

WE WANT A CHILD—D—Ib Schonberg, Ruth Breinholm, Jorgen Efenberg—Sex drama should have interest far restricted ar segregated audiences—76m.—see May 5 issue—(Swedish-made)—(Dubbed In English)—(5324).

WHITE FIRE—MD—Scott Brady, Mary Castle, John Blythe—Sharply paced impart has names to help—82m.—see Jan. 13 issue—(English-made)—(5317).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURE IN RIO—Scott Brady, Raymond Burr, Johanna Matz—(Made in Germany)—(5406).

BIG CHASE, THE—Lon Chaney, Glenn Langan, Adele Jergens—(5327)—60m.

BLACK PIRATES—Anthony Dexter, Lon Chaney, Robert Clarke—(AnscoColor)—(Made in El Salvador)—(5407).

DEADLY GAME, THE—Lloyd Bridges, Finlay Currie, Simone Silva—(English-made)—(5402).

PAID TO KILL—Dane Clark, Cecile Chevreau—(5326)—(English-made)—70m.

RACE FOR LIFE, A—Richard Conte, Marl Aldon—(English-made)—(5403).

RIVER BEAT—Phyllis Kirk, John Bentley—(5329)—73m.

SIEGE, THE—(Italian-made)—(5323).

SILENT RAIDERS—Richard Bartlett, Earle Lyon, Jeanette Bordeaux—(5404)—65m.

TERROR SHIP—William Lundigan—(5330).

THUNDER PASS—Dane Clark, Dorothy Patrick, Andy Devine—(5405).

UNHOLY FOUR, THE—Paulette Goddard—(5401).

Metro

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

EXECUTIVE SUITE—D—William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch—High rating—104m.—see Feb. 24 issue—(423)—(1.75-1).

FLAME AND THE FLESH—D—Lana Turner, Pier Angeli, Carlos Thompson—Name draw will have to make the difference—104m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in Italy)—(421)—(1.75-1).

GONE WITH THE WIND—D—Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard—Reissue shauld have wide appeal—222m.—see June 2 issue—(Technicolor)—(430)—(1.75-1)—(SS).

GYPSY COLT—D—Donna Corcoran, Ward Bond, Frances Dee—Pragrammer Is best suited far yaung people, family trade—72m.—see Feb. 10 issue—(Ansco Color)—(Print by Technicolor)—(419)—(1.75-1).

HER TWELVE MEN—CD—Greer Garson, Robert Ryan, Barry Sullivan—Heart warming comedy drama deserves the best selling attentian—91m.—see June 30 issue—(AnscoColor)—(Print by Technicolor)—(429)—(1.75-1).

JULIUS CAESAR—D—Marlan Brando, James Mason, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson, Deborah Kerr—High rating, meritorious effering—121m.—see June 17 issue—(422)—(SS).

KNIGHTS OF THE ROUND TABLE—COSD—Robert Taylor, Ava Gardner, Mel Ferrer—Impressive CinemaScope praductian is headed far the better maney—115m.—see Dec. 30 issue—(Eastman Color)—(CinemaScope)—(Made in England)—(413).

LONG, LONG TRAILER, THE—C—Lucille Ball, Desi Arnaz, Marjorie Main—Highly amusing camedy shauld be aided by stars' TV draw—96m.—see Jan. 13 issue—(Ansco Color)—(Print by Technicolor)—(416)—(1.75-1)—(SS).

MEN OF THE FIGHTING LADY—DOCD—Van Johnson, Walter Pidgeon, Louis Calhern—Well-made all-male war film shapes up as an explaitable opportunity—80m.—see May 19 issue—(Ansco Color)—(Print by Technicolor)—(425)—(1.75-1).

PRISONER OF WAR—D—Donald Reagan, Steve Forrest, Dewey Martin—Grim war tale can stand plenty of selling—81m.—see Apr. 7 Issue—(427)—(1.75-1).

RHAPSODY—D—Elizabeth Taylor, Vittorio Gassman, John Ericson—Wamen's draw, plus musical appeal, shauld make the difference—115m.—see Feb. 24 issue—Leg.: B—(Technicolor)—(420)—(1.75-1).

ROSE MARIE—ROMMDMU—Ann Blyth, Howard Keel, Fernando Lamas—CinemaScope musical drama packs plenty af entertainment—104m.—see Mar. 10 issue—(EastmanColor)—(CinemaScope)—(418).

SAADIA—MD—Cornel Wilde, Mel Ferrer, Rita Gam—Name values shauld be factor in the selling—87m.—see Jan. 13 issue—(Technicolor)—(Made In French Morocco—(415)—(1.66-1)—(SS).

SEVEN BRIDES FOR SEVEN BROTHERS—CMU—Howard Keel, Jeff Edwards, Jane Powell—Highly entertaining—103m.—see June 16 issue—(AnscoColor)—(CinemaScope)—(426).

STUDENT PRINCE, THE—MU—Ann Blyth, Edmund Purdom, John Ericson—Names will help entertaining musical—107m.—see June 2 issue—(Ansco Color)—(CinemaScope)—(424).

TENNESSEE CHAMP—CD—Shelley Winters, Keenan Wynn, Dewey Martin—Pleasing entry far the small towns and neighbarhoads—73m.—see Feb. 24 issue—Leg.: B—(Ansco-Color)—(Print by Technicolor)—(417)—(1.75-1).

VALLEY OF THE KINGS—MD—Robert Taylor, Eleanor Parker, Carlos Thompson—Name values will make the difference—86m.—see July 14 issue—(Eastman Color)—(Print by Technicolor)—(Made in Egypt)—(1.75-1)—(SS).

TO BE REVIEWED OR IN PRODUCTION

ATHENA—Jane Powell, Debbie Reynolds, Vic Damone—(Technicolor).

BAD DAY AT BLACK ROCK—Spencer Tracy, Robert Ryon, Walter Brennan, Anne Francis.

BEAU BRUMMEL—Stewart Granger, Elizabeth Taylor—(Color)—(Made in England).

BETRAYED—Clark Gable, Lana Turner, Victor Mature—(Eastman Color)—(42B)—(1.75-1)—(SS).

BIG MIKE—Gig Young, Jane Greer, Rabert Horton.

BRIGADOON—Gene Kelly, Cyd Charisse—(Ansco Color)—(CinemaScope).

COBWEB, THE—Lana Turner, Robert Taylor, Grace Kelly.

CREST OF THE WAVE—Gene Kelly, Jeff Richards—(Made in England).

DEEP IN MY HEART—Jose Ferrer, Merle Oberon, Doe Avedon—(Technicolor).

GLASS SLIPPER, THE—Leslie Caron, Michael Wilding, Ballets de Paris—(Eastman Color).

GREEN FIRE—Stewart Granger, Grace Kelly, Paul Douglas—(Color)—(Print by Technicolor)—(CinemaScope)—(Made in Columbia).

HIT THE DECK—Jane Powell, Debbie Reynolds, Vic Damone—(Color)—(CinemaScope).

INVITATION TO THE DANCE—Gene Kelly, Igar Yausekevitch, Sadler's Wells Ballet, Tamara Toumanova—(Technicolor)—(Made In England).

JUPITER'S DARLING—Esther Williams, Howard Keel, George Sanders—(Eastman Color)—(CinemaScope).

LAST TIME I SAW PARIS, THE—Elizobeth Taylor, Van Johnson, Donna Reed—(Technicolor).
MANY RIVERS TO CROSS—Robert Taylor, Eleanor Parker, Victar McLaglen—(Eastman Color)—(Print by Technicolor)—(CinemaScope).
PRODIGAL, THE—Lana Turner, Edmund Purdom, Taina Eig—(Color)—(CinemaScope).
ROGUE COP—Robert Taylor, Janet Leigh, George Raft.

Paramount

(1952-53 releases from 5200
1953-54 releases from 5300)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1; SS indicates availability of stereophonic sound)

ABOUT MRS. LESLIE—D—Shirley Booth, Robert Ryan, Marjie Millar—Star draw should make the difference—104m.—see May 5 issue—Leg.: B—(5321).
ALASKA SEAS—MD—Robert Ryan, Jan Sterling, Brian Keith—Routine meller may be aided by names—78m.—see Jan. 27 issue—(5313).
CASANOVA'S BIG NIGHT—COSF—Bob Hope, Joan Fontaine, Basil Rathbone—Better than average Hope starrer—86m.—see Mar. 10 issue—(Technicolor)—(5316).
ELEPHANT WALK—D—Elizabeth Taylor, Dona Andrews, Peter Finch—Distinguished film deserves plenty of attention—103m.—see Apr. 7 issue—(Technicolor)—(Partly mode in Ceylon)—(5317).
GREATEST SHOW ON EARTH, THE—D—Betty Hutton, Carnel Wilde, Charlton Heston, Dorathy Lamour, Jomes Stewart, Gloria Grohame—Reissue of circus drama has the angles—151m.—see June 2 issue—(Technicolar)—(5325).
JIVARO—MD—Fernando Lamas, Rhonda Fleming, Brian Keith—Fair meller—91m.—see Jan. 27 issue—(Technicolor)—(2-D and 3-D)—(5311).
KNOCK ON WOOD—F—Danny Kaye, Mai Zetterling, Torin Thatcher—High rating Kaye starrer—103m.—see Apr. 7 issue—(Technicolor)—(SS)—(5319).
LIVING IT UP—MUC—Dean Martin, Jerry Lewis, Janet Leigh—High rating comedy—95m.—see May 5 issue—(Technicolor)—(5320).
NAKED JUNGLE, THE—MD—Eleanor Parker, Charlton Heston, Abraham Sofaer—Tense meller is loaded with selling angles—95m.—see Feb. 24 issue—(Technicolar)—(5315).
REAR WINDOW—MYD—James Stewort, Grace Kelly, Wendell Corey—High rating—112m.—see July 28 issue—(Technicolar).
RED GARTERS—WMU—Rasemary Clooney, Jack Carson, Guy Mitchell—Different type musical western will need plenty of help—91m.—see Feb. 10 issue—Leg.: B—(Technicolor)—(5314).
SECRET OF THE INCAS—MD—Charlton Heston, Robert Yaung, Nicole Maurey—Interesting adventure programmer—101m.—see June 2 issue—Leg.: B—(Technicolor)—(531B).

TO BE REVIEWED OR IN PRODUCTION

BLUE HORIZONS—Fred MacMurray, Charlton Heston, Donna Reed—(Technicolar)—(VistaVision).
BRIDGES AT TOKO—RI—William Holden, Frederic March, Grace Kelly, Mickey Rooney—(Technicolor).
CONQUEST OF SPACE—Eric Fleming, William Redfield, Georgiann Johnson—(Technicolor).
COUNTRY GIRL, THE—Bing Crosby, William Holden, Grace Kelly.
EDDIE FOY AND THE 7 LITTLE FOYS—Bob Hope—(Technicolor)—(VistaVision).
LOVE IS A WEAPON—Jahn Payne, Mary Murphy—(Technicolar)—(VistaVision).
LUCY GALLANT—Jane Wyman, Charlton Heston—(Technicolor)—(VistaVision).
MAMBO—Silvana Mangano, Shelley Winters, Vittorio Gassman—(Made In Italy).
RUN FOR COVER—James Cagney, John Derek, Viveca Lindfors—(Technicolor)—(VistaVision).
SABRINA—William Holden, Humphrey Bogart, Audrey Hepburn—Leg.: B.
STRATEGIC AIR COMMAND—James Stewart, June Allyson—(Technicolor)—(VistaVision).
3 RING CIRCUS—Dean Martin, Jerry Lewis, Zsa Zsa Gabor—(Technicolor)—(VistaVision).
TO CATCH A THIEF—Gary Grant, Grace Kelly—(Technicolor)—(VistaVision)—(Made in France).
ULYSSES—Kirk Douglas, Silvana Mangano, Anthony Quinn—(Technicolor)—(Made in Europe).
WE'RE NO ANGELS—Humphry Bogart, Aldo Ray, Joan Bennett—(Technicalor)—(VistaVisian).
WHITE CHRISTMAS—Bing Crosby, Danny Kaye, Rosemary Clooney—(Technicolor)—(VistaVision).

RKO

(1952-53 releases from 301
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BADMAN'S TERRITORY—W—Randolph Scott, Ann Richards, George "Gabby" Hayes—Scott name should help reissue—98m.—see May 5 issue—(476).
BEST YEARS OF OUR LIVES, THE—D—Myrna Loy, Frederic March, Dana Andrews—Reissue retains plenty of timeliness—170m.—see Dec. 30 issue—(452)—(1.75-1).
CARNIVAL STORY—MD—Anne Baxter, Steve Cochran, Lyle Bettger—Colorful meller is packed with selling angles—94m.—see Mar. 24 issue—Leg.: B—(Agfa Color)—(Print by Technicolor)—(Made in Germany)—(412)—(1.75-1).
DANGEROUS MISSION—MD—Victor Mature, Piper Laurie, Vincent Price—Fair programmer—75m.—see Mar. 10 issue—(Technicolor)—(3-D—410)—(2-D—430)—(1.75-1).
ENCHANTED COTTAGE, THE—D—Robert Young, Dorothy McGuire, Herbert Harshall—Reissue has names ta appeal to women—91m.—see Mar. 10 issue—(472).
FRENCH LINE, THE—CMU—Jane Russell, Gilbert Roland, Arthur Hunnicutt—Explaitation angles should be an important factor in the selling—102m.—see Jan. 13 issue—Leg.: C—(Technicolor)—(3-D—407)—(2-D—437)—(1.75-1).
GUNGA DIN—MD—Cary Grant, Douglas Fairbanks, Jr., Joan Fontaine—Reissue has names to sell—117m.—see June 30 issue—(479).
HANS CHRISTIAN ANDERSEN—DMU—Danny Kaye, Farley Granger, Jeanmaire—Star value will make the difference in general release—111m.—see June 2 issue—(Technicolor)—(551).
KILLERS FROM SPACE—SFD—Peter Graves, James Seay, Barbara Bestar—Science-fictian entry will fit into the lawer half—71m.—see Feb. 10 issue—(409)—(1.85-1).
LOST PATROL, THE—MD—Victor McLaglen, Boris Karloff, Wallace Ford—Reissue has the angles—73m.—see June 30 issue—(480).
MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—Cary Grant, Myrna Loy, Melvyn Douglas—Names should help reissue—93m.—see Apr. 7 issue—(473).
PETER PAN—CAR—Voices of Bobby Driscoll, Kathryn Beaumont, Hans Conreid—High rating Disney—77m.—see Mar. 10 issue—(Technicolor)—(492).
PINOCCHIO—CAR—Disney cartoon reissue has the angles—87m.—see Mar. 10 issue—(Technicolor)—(493).
RACHEL AND THE STRANGER—DMU—Loretta Young, William Holden, Robert Mitchum—Reissue has the names to help—79m.—see Jan. 27 issue—(469).
SAINT'S GIRL FRIDAY, THE—MD—Louis Hayward, Naomi Chance, Sidney Tafler—Impart will fit into the lawer half—68m.—see Mar. 24 issue—Leg.: B—(English-made)—(411).
SEA AROUND US, THE—DOC—High rating documentary—61m.—see Mar. 10 issue—(Technicolor)—(403).
SHE COULDN'T SAY NO—C—Robert Mitchum, Jean Simmons, Arthur Hunnicut—Pleasing comedy—89m.—see Jan. 27 issue—(408)—(1.75-1).
SILVER LODE—OMD—John Payne, Lizabeth Scott, Dan Duryea—Standard outdoor show—80m.—see May 19 issue—(Technicolor)—(413).
SINS OF ROME—MD—Ludmilla Tcherina, Massimo Girotti, Gionna Maria Canale—Import has the angles for selling—75m.—see June 30 issue—Leg: B—(Italian-made)—(Dubbed in English)—(414).
SPANISH MAIN, THE—MD—Maureen O'Hara, Paul Henreid, Walter Slezak—Reissue has the names to help 100m.—see May 5 issue—(Technicolor)—(475).
STATION WEST—W—Dick Powell, Jane Greer, Agnes Moorehead—Names should help reissue—92m.—see June 2 issue—(478).
SUSAN SLEPT HERE—C—Dick Powell, Debbie Reynolds, Anne Francis—Pleasant entertainment will depend on name draw—97m.—see July 14 issue—(Technicolor).
TALL IN THE SADDLE—W—John Wayne, Ella Ralnes, George "Gabby" Hayes—Reissue has Wayne name ta help—88m.—see Mar. 10 issue—(471).
THEY WON'T BELIEVE ME—D—Robert Young, Susan Hayward, Jane Greer—Reissue has the names to help—94m.—see Apr. 7 issue—(474).
THING FROM ANOTHER WORLD, THE—SFD—Margaret Sheridan, Kenneth Tobey, Robert Cornthwaite—Science fiction reissue offers exploitation possibilities—86m.—see June 2 issue—(477).
VALLEY OF THE SUN—W—Lucille Ball, James Craig, Dean Jagger—Reissue has the names to help—78m.—see Jan. 27 issue—(470).

TO BE REVIEWED OR IN PRODUCTION

AFRICA ADVENTURE—Documentary—(Color).
AMERICANO, THE—Glenn Ford, Cesar Romero, Ursula Thiess.
BIG RAINBOW, THE—Jane Russell, Richard Egan, Gilbert Raland—(Technicolar).
CATTLE QUEEN OF MONTANA—Barbara Stanwyck, Ronald Reagan—(Technicolor)—(SuperScope).
CONQUEROR, THE—John Wayne, Susan Hayward—(Color)—(CinemaScope).
GIRL RUSH—Rosalind Russell—(Technicolor).
HEAVY WATER—Dacumentary on World War II—(Norwegian-made).
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor).
PASSION—Cornel Wilde, Yvonne DeCarlo (Technicolor)—(SuperScope).
SON OF SINBAD—Dale Robertson, Sally Forrest, Vincent Price, Lill St. Cyr—(Technicolor)—(2-D and 3-D)—(1.75-1).
THIS IS MY LOVE—Linda Darnell, Dan Duryea, Faith Domergue—(Eastman Color).

Republic

(1952-53 releases from 5201; 1953-54 releases from 5301)

(All features are being photographed for projection in aspect ratios from 1.33 to 1.85-1)

HELL'S HALF ACRE—MD—Wendell Corey, Evelyn Keyes, Elsa Lanchester—Okeh meladrama has names ta help 91m.—see Feb. 10 issue—Leg.: B—(Made in Hawaii)—(5304).
JOHNNY GUITAR—ODMU—Joan Crawford, Sterling Hayden, Mercedes McCambridge—Crawford draw will be the most important factor in the selling—110m.—see May 5 Issue—(Trucolor)—(5307).
JUBILEE TRAIL—ODMU—Vera Ralston, Joan Leslie, Forrest Tucker—Lavishly produced outdaor drama has the angles—103m.—see Jan. 27 issue—(Trucolor by Cansolidated)—(5303).
LAUGHING ANNE—MD—Wendell Corey, Margaret Lockwood, Forrest Tucker—Interesting melodrama has the angles—90m.—see May 5 issue—Leg.: B—(Technicolor)—(Made in England)—(5305).
MAKE HASTE TO LIVE—D—Dorothy McGuire, Stephen McNally, Mary Murphy—Suspenseful drama has names to help—90m.—see Apr. 7 issue—(5306).
OUTCAST, THE—OD—John Derek, Joan Evons, Jim Davis—Okeh outdaor shaw—90m.—see June 30 issue—(Trucolor)—(5308).
PHANTOM STALLION—W—Rex Allen, Slim Pickens, Carla Balenda—Routine series entry—54m.—see Apr. 21 issue—(5331).
RED RIVER SHORE—W—Rex Allen, Slim Pickens, Lyn Thomas—Okeh series entry—54m.—see Dec. 30 issue—(5234).
SAVAGE FRONTIER—W—Allan "Rocky" Lane, Eddy Waller, Dorothy Patrick—Routine series entry—54m.—see June 3 issue—(5242).
UNTAMED HEIRESS—C—Judy Canova, Donald "Red" Barry, George Cleveland—Far the lower half—70m.—see May 5 issue—(5325).

TO BE REVIEWED OR IN PRODUCTION

ATOMIC KID, THE—Mickey Rooney, Elaine Davis, Robert Strauss.
CAROLINE CANNONBALL—Judy Canova.
HELL'S OUTPOST—Rad Cameron, Jaan Leslie, John Russell.
ROOGIE'S BUMP—Robert Marriot, Ruth Warrick, Robert Simon.
SHANGHAI STORY, THE—Edmond O'Brien, Ruth Roman—90m.
TOBOR, THE GREAT—Charles Drake, Karen Booth, Arthur Shields—70m.
TROUBLE IN THE GLEN—Margaret Lockwaod, Orson Welles, Forrest Tucker—(Trucolor)—(English-made).

20th Century-Fox

(1953 releases from 301; 1954 releases from 401)

BENEATH THE 12-MILE REEF—MD—Robert Wagner, Terry Moore, Gilbert Roland—CinemaScope enhances colorful tale of sponge fishermen—102m.—see Dec. 30 issue—(Technicolor)—(CinemaScope)—(337).
CRY OF THE CITY—MYMD—Victor Mature, Richard Conte, Shelley Winters—Reissue has names to help—95m.—see Mar. 24 issue—(441).
DEMETRIUS AND THE GLADIATORS—MD—Victor Mature, Susan Hayward, Michael Rennie—Highly entertaining sequel to "The Robe"—101m.—see June 16 issue—(Technicolor)—(CinemaScope)—(415).
GARDEN OF EVIL—AD—Gary Cooper, Susan Hayward, Richard Widmark—Adventure yarn is aided by CinemaScope and name draw—100m.—see July 14 issue—(Technicolar)—(CinemaScope)—(Made in Mexico)—(416).
GORILLA AT LARGE—MYMD—Cameron Mitchell, Anne Bancroft, Lee J. Cobb—Exploitable programmer—84m.—see May 5 issue—Leg.: B—(Technicolor)—(3-D and 2-D)—(406).
HELL AND HIGH WATER—AD—Richard Widmark, Bella Darvi, Victor Francen—Melodramatic sea story is headed for the better money—103m.—see Feb. 10 issue—(Technicolor-DeLuxe)—(CinemaScope)—(403).
KING OF THE KHYBER RIFLES—MD—Tyrone Power, Terry Moore, Michael Rennie—Should register in the better grosses—100m.—see Dec. 30 issue—(Technicolor-DeLuxe)—(CinemaScope)—(401).
MAN CRAZY—MD—Neville Brand, Christine White, Irene Anders—For the lower half—79m.—see Dec. 30 issue—Leg.: B—(339).
MAN IN THE ATTIC—MD—Jack Palance, Canstance Smith, Byron Palmer—Tense program melodrama—82m.—see Dec. 30 issue—Leg.: B—(340).
NEW FACES—MUC—Ronny Graham, Eartha Kitt, Robert Clary—Entertaining musical revue should benefit from CinemaScope—98m.—see Feb. 24 issue—Leg.: B—(Color)—(CinemaScope)—(409).
NIGHT PEOPLE—MD—Gregory Peck, Broderick Crawford, Rita Gam—Suspensive meller has the names to help—93m.—see Mar. 24 Issue—(Technicolor)—(Made in Germany)—(CinemaScope)—(407).
ORCHESTRA WIVES—MUCD—Glenn Miller and Orchestra, George Montgomery, Ann Rutherford—Reissue has the names to help—98m.—see May 5 issue—(445).
PRINCE VALIANT—COSMD—James Mason, Janet Leigh, Robert Wagner—Entertaining CinemaScope entry should land in the better money—100m.—see Apr. 7 issue—(Technicolor-DeLuxe)—(CinemaScope)—(411).
PRINCESS OF THE NILE—COSMD—Debra Paget, Jeffrey Hunter, Michael Rennie—Costume programmer will fit into the duallers—71m.—see June 16 issue—(Technicolor)—(414).
RACING BLOOD—ACD—Bill Williams, Jean Porter, Jimmy Boyd—Pleasant racing show for the lower half—76m.—see Mar. 24 issue—(SupercineColar)—(410).
RIDERS OF THE PURPLE SAGE—W—George Montgomery, Lynne Roberts, Mary Howard—Outdoar reissue may be helped by names—56m.—see Mar. 24 issue—(443).
RIVER OF NO RETURN—OACD—Robert Mitchum, Marilyn Monroe, Rory Calhoun—Name draw will make the difference—91m.—see May 5 issue—Leg.: B—(Technicolor)—(CinemaScope)—(405).
ROCKET MAN, THE—CD—Charles Coburn, Spring Byington, George Winslow—Okeh programmer for the duallers—79m.—see May 5 Issue—(412).
ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP, THE—DOC—Well-made documentary—52m.—see June 30 issue—(Eastman Color)—(CinemaScope)—(English-made)—(418).
SCUDDA-HOO! SCUDDA-HAY!—D—June Haver, Lon McCallister, Walter Brennan—Reissue has names to help—95m.—see Mar. 24 issue—(440).
SIEGE AT RED RIVER, THE—OD—Van Johnson, Joanne Dru, Richard Boone—Cavalry vs. Indians show should have usual appeal in action spots—86m.—see Apr. 7 issue—(Technicalor)—(404).
STREET WITH NO NAME, THE—MD—Mark Stevens, Richard Widmark, Barbara Lawrence—Reissue has the names ta help—91m.—see Mar. 24 issue—(442).
SUN VALLEY SERENADE—MUC—Sonja Henie, John Payne, Glenn Miller—Reissue has the names and angles—86m.—see May 5 issue—(446).

THREE COINS IN THE FOUNTAIN—ROMD—Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara—Good romantic drama—101m.—see May 19 issue—(Made in Italy)—(Color by DeLuxe)—(CinemaScope)—(413).
THREE YOUNG TEXANS—W—Mitzi Gaynor, Keefe Brasselle, Jeffrey Hunter—Interesting western—78m.—see Jan. 27 issue—(Technicolor)—(402).

TO BE REVIEWED OR IN PRODUCTION

ADVENTURES OF HAJJI BABA—John Derek, Elaine Stewart, Amanda Blake—(Color)—(CinemaScope).
BLACK WIDOW—Ginger Rogers, Van Heflin, Gene Tierney—(Technicolor)—(CinemaScope)—(423).
BROKEN LANCE—Spencer Tracy, Richard Widmark, Katy Jurado, Robert Wagner, Jean Peters—(Color by DeLuxe)—(CinemaScope)—(419).
CARMEN JONES—Dorothy Dandridge, Pearl Bailey, Harry Belafonte—(Technicolor)—(CinemaScope)—(422).
DESIREE—Marlon Brando, Jean Simmons, Merle Oberon—(Color)—(CinemaScope).
EGYPTIAN, THE—Edmund Purdom, Victor Mature, Jean Simmons, Gene Tierney, Bella Darvi—(Technicolor)—(CinemaScope)—(420).
GAMBLER FROM NATCHEZ, THE—Dale Robertson, Debra Paget, Kevin McCarthy—(Technicolor)—(417).
LIFE IN THE BALANCE, A—Ricardo Montalban, Anne Bancroft—(Made in Mexico).
RAID, THE—Van Heflin, Anne Bancroft, Richard Boone—(Technicolor)—(408).
THERE'S NO BUSINESS LIKE SHOW BUSINESS—Ethel Merman, Dan Dailey, Marilyn Monroe, Donald O'Connor, Mitzi Gaynor, Johnnie Ray—(Color)—(CinemaScope).
WHITE FEATHER—Robert Wagner, Virginia Leith, Dale Robertson—(Color)—(CinemaScope).
WOMAN'S WORLD—Clifton Webb, Fred MacMurray, June Allyson, Cornel Wilde, Van Heflin, Glorla Grahame—(Color by DeLuxe)—(CinemaScope)—(421).

United Artists

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

ACT OF LOVE—ROMD—Kirk Douglas, Dany Robin, Robert Strauss—Well-made entry is best for the class and specialty spots—108m.—see Dec. 30 issue—Leg.: B—(Mode in France)—(Litvak).
ADVENTURES OF ROBINSON CRUSOE—AD—Dan O'Herlihy, James Fernandez, Felipe De Alba—Picturization of classic should have best appeal in art spots and kid audiences—90m.—see June 16 issue—(Pathe Color)—(Made in Mexico)—(Dancigers-Ehrlich)—(2-1).
ALGIERS—D—Charles Boyer, Hedy Lamarr, Sigrid Gurie—Reissue has the names to help—76m.—see Dec. 30 issue—(Wanger).
APACHE—MD—Burt Lancaster, Jean Peters, John McIntyre—Star values will help above average Indians vs. cavalry melodrama—87m.—see July 14 issue—(Technicolor)—(Hecht-Lancaster)—(1.85-1).
BEACHHEAD—MD—Tony Curtis, Frank Lovejoy, Mary Murphy—Good action programmer—89m.—see Feb. 10 issue—(Pathe Color)—(Print by Technicolor)—(Schenck)—(1.85-1).
BEAT THE DEVIL—D—Humphrey Bogart, Jennifer Jones, Gina Lollobrigida—Name draw will have to make the difference—92m.—see Mar. 10 issue—Leg.: B—(Made in Europe)—(Santana-Romulus)—(1.75.1).
BEAUTIES OF THE NIGHT, THE—CDFAN—Gerard Philipe, Martine Carol, Gina Lollobrigida—Amusing import for the art houses—84m.—see Apr. 7 issue—Leg.: B—(French-made)—(English titles)—(Lopert).
CAPTAIN KIDD AND THE SLAVE GIRL—MD—Anthony Dexter, Eva Gabor, Alan Hale, Jr.—For the lower half—83m.—see June 2 issue—Leg.: B—(Color)—(Wisberg-Pollexfen).
CHALLENGE THE WILD—DOC—George and Sheila Graham—For the lower half and art spots—69m.—see June 16 issue—(Color)—(Graham)—(1.66-1).
CHAMPION—MD—Kirk Douglas, Marilyn Maxwell, Arthur Kennedy—Name strength should help reissue—99m.—(see Apr. 21 issue)—(Kramer).
DRAGON'S GOLD—MD—John Archer, Hillary Brooke, Noel Cravath—Routine programmer for the lower half—70m.—see Feb. 10 issue—(Wisberg-Pollexfen)—(1.75-1).
GOLDEN MASK, THE—MD—Van Heflin, Wanda Hendrix, Eric Portman—Interesting import has names to help—87m.—see Mar. 10 issue—(Technicolor)—(English-made)—(Mayflower).
GO, MAN, GO!—D—Dane Clark, Pat Breslin, Sidney Poitier—Interesting sports entry—82m.—see Jan. 27 issue—(Leader)—(1.66.1).
GOG—SFMD—Richard Egan, Constance Dowling, Herbert Marshall—Programmer for the duallers—85m.—see June 16 issue—(Eastman Color)—(3-D and 2-D)—(Tors)—(1.85-1).
HEIDI—D—Elsbeth Sigmund, Heinrich Gretler, Thomas Klameth—High rating children's show—98m.—see Jan. 13 issue—(European-made)—(Dubbed in English)—(Wechsler).
HOBSON'S CHOICE—C—Charles Laughton, John Mills, Brenda de Banzie—Laughton's name should aid in the selling—107m.—see June 2 issue—(English-made)—(London)—(1.85-1).
HOME OF THE BRAVE—D—Douglas Dick, Steve Brodie, Jeff Corey—Reissue may have some appeal on war angles—85m.—see Apr. 21 issue—(Kramer).
KIDNAPPERS, THE (Little Kidnappers, The)—D—Duncan Mocrae, Jean Anderson, Adrienne Corri—Heartwarming story should appeal to the art spots—93m.—see June 16 issue—(English-made)—(Rank).
LONE GUN, THE—W—George Montgomery, Dorothy Malone, Frank Faylen—Fair western—73m.—see Apr. 7 issue—(Color by Color Corporation)—(Superlor)—(1.66-1).
LITTLE KIDNAPPERS, THE—see Kidnappers, The.
LONG WAIT, THE—MYMD—Anthony Quinn, Charles Coburn, Peggie Castle—Interesting meller—93m.—see May 5 issue—Leg.: B—(Saville)—(1.75-1).
MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98mh.—see July 28 issue—(English-made)—(Rank).
MAN IN HIDING—MD—Paul Henreid, Lois Maxwell, Kieron Moore—Okeh import for the duallers—79m.—see Nov. 18 issue—Leg.: B—(English-made)—(Paal).
MAN WITH A MILLION—C—Gregory Peck, Jane Griffiths, Ronald Squire—Names should help amusing comedy—90m.—see June 2 issue—(Technicolor)—(English-made)—(Rank).
MOON IS BLUE, THE—CD—William Holden, David Niven, Maggie McNamara—Well-made picturization of adult hit play—99m.—see June 3 issue—Leg.: C—(Preminger-Herbert).
OVERLAND PACIFIC—MD—Jack Mahoney, Peggie Castle, Adele Jergens—Routine programmer for the lower half—72m.—see Feb. 10 issue—(Color)—(Small)—(1.75.1).
PERSONAL AFFAIR—D—Gene Tierney, Leo Genn, Glynis Johns—Interesting import—82m.—see Jan. 13 issue—(English-made)—(Darnborough).
QUEEN'S ROYAL TOUR, A—DOC—Record of royal tour is best for the art houses—84m.—see Mar. 24 issue—(Eastman Color)—(English-made)—(Rank).
RETURN TO TREASURE ISLAND—AD—Tab Hunter, Dawn Addams, Porter Hall—For the lower half—75m.—see June 30 issue—(Pathecolor)—(Small)—(1.75-1).
RIDERS TO THE STARS—SFD—William Lundigan, Herbert Marshall, Martha Hyer—Satisfactory science fiction show—81m.—see Jan. 27 issue—(Color)—(Tors)—(1.85-1.).
SCARLET SPEAR, THE—MD—John Bentley, Martha Hyer, Morasl—Programmer will fit into the lower half—78m.—see Mar. 24 issue—(Technicolor)—(Made in Africa)—(Present-Day)—(1.66-1).
SOUTHWEST PASSAGE—OD—John Ireland, Joanne Dru, Rod Cameron—Okeh outdoor show—75m.—see Apr. 21 issue—(Pathe Color)—3-D and 2-D)—(Small)—(1.66-1).
TOP BANANA—F—Phil Silvers, Rose Marie, Danny Scholl—Hilarious farce has the angles—100m.—see Jan. 27 issue—Leg.: B—(Color)—(Popkin)—(1.85-1).
VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).
WHITE MANE—NOV—With Alain Emery; narrated by Frank Silvera—High rating for the art and specialty spots—40m.—see Jan. 13 issue—(Color)—(French-made)—(English narration)—(Snyder).
WITNESS TO MURDER—MD—Barbara Stanwyck, George Sanders, Gary Merrill—Okeh suspense meller has stars to help—81m.—see Apr. 21 issue—(Erskine)—(1.85-1).
YELLOW TOMAHAWK—MD—Rory Calhoun, Peggie Castle, Noah Beery—Okeh for the duallers—82m.—see May 19 issue—(Color)—(Schenck-Koch)—(1.75-1).

TO BE REVIEWED OR IN PRODUCTION

BAREFOOT CONTESSA, THE—Humphrey Bogart, Ava Gardner, Edmond O'Brien—(Technicolor)—(Made in Italy)—(Figaro).
BEACHCOMBER, THE—Robert Newton, Glynis Johns, Donald Sinden—(Technicolor)—(Rank)—(English-made).
BLACK TUESDAY—Edward G. Robinson, Jean Arthur—(Goldstein).
CROSSED SWORDS—Errol Flynn, Gina Lollobrigida—(Pathecolor)—(Made in Italy)—(Mahon and Vassarotti)—(1.75-1)—83m.
DIAMOND WIZARD, THE—Dennis O'Keefe, Louis Hayward, Margaret Sheridan—(3-D)—(Pallos)—(1.66-1)—(English-made).
DOWN THREE DARK STREETS—Broderick Crawford, Ruth Roman—(Gardner-Levey).
FIREBIRD, THE—Ellen Rasch, international ballet and opera cast—(Lesser)—(Gevacolor).
GABRIEL HORN, THE—Burt Lancaster, Dianne Foster—(Technicolor)—(Hecht-Lancaster).
GOOD DIE YOUNG, THE—Richard Basehart, Gloria Grahame, John Ireland—(Romulus).
GOLDEN MISTRESS, THE—John Agar, Rosemarie Bowe, Abner Biberman—(Technicolor)—(Kay-Rybnick).
JESSE JAMES' WOMEN—Peggie Castle, Jack Beutel, Don "Red" Barry—(Technicolor)—(Panorama).
KHYBER PATROL—Richard Egan, Dawn Addams—(Color)—(World)—(1.75-1).
LAWLESS RIDER, THE—Johnny Carpenter, Frankie Darro, Douglas Dumbrille—(Carpenter).
NIGHT OF THE HUNTER, THE—Robert Mitchum—(Gregory).
OPERATION AIR RESCUE—Sterling Hayden, Marshall Thompson, Arthur Franz—(Tors).
OPERATION MANHUNT—Harry Townes, Irja Jensen—(Made in Canada)—(Feldkamp).
OTHELLO—Orson Welles, Michael MacLiammoir, Suzanne Cloutier—(Made in Europe)—(Mercury).
PURPLE PLAIN, THE—Gregory Peck, Win Min Than—(Made in Ceylon)—(Technicolor)—(Bryan).
RING AROUND SATURN—electrically animated puppets—(Eastman Color)—(3-D)—(Nassour).
ROMEO AND JULIET—Laurence Harvey, Susan Shentall, Flora Robson—(Technicolor)—(English-made)—(Made in Italy)—(Rank).
SHIELD FOR MURDER—Edmond O'Brien, Marla English—(Schenck-Koch).
SITTING BULL—Dale Robertson, J. Carrol Naish, Mary Murphy—(Color)—(CinemaScope)—(Frank).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STORY OF WILLIAM TELL, THE—Errol Flynn, Bruce Cabot, Antonella Lauldi—(Pathecolor)—(Made in Europe)—(CinemaScope)—(Mahon).
STRANGER ON HORSEBACK—Joel McCrea, Miroslava—(Technicolor)—(Goldstein).
SUDDENLY—Frank Sinatra, Sterling Hayden, Nancy Gates—(Bassler).
SUMMERTIME—Katherine Hepburn, Rossano Brazzi, Isa Miranda—(Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).
TIGER AND THE FLAME, THE—Sobrab M. Modi, Mehtab—(Technicolor)—(Indian-made)—(Modi).
TWIST OF FATE—Ginger Rogers, Jacques Bergerac—(Made in France and England)—(Setton)—(1.85-1).
YOU KNOW WHAT SAILORS ARE—Akim Tamiroff, Donold Sinden, Sarah Lawson—(Technicolor)—(English-made)—(Rank).
VERA CRUZ—Gary Cooper, Burt Lancaster, Denise Darcel—(Hecht-Lancaster)—(Made in Mexico)—(Technicolor).
WHITE ORCHID, THE—William Lundigan, Peggie Castle—(Color)—(Le Borg).

Universal-International

(1952-53 releases from 301;
1953-54 releases from 401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

ALWAYS A BRIDE—C—Peggy Cummins, Terence Morgan, Ronald Squire—Amusing import for the art and class spots—83m.—see June 16 issue—(English-made)—(Rank).
BLACK HORSE CANYON—OD—Joel McCrea, Mari Blanchard, Race Gentry—Good outdoor film—81½m. see June 2 issue—(Technicolor)—(423)—(2-1).
BORDER RIVER—OD—Joel McCrea, Yvonne De Carlo, Pedro Armendariz—Fair outdoor show—80m.—see Jan. 13 issue—(Technicolor)—(409)—(2-1).
BOTH SIDES OF THE LAW—D—Peggy Cummins, Terence Morgan, Anne Crawford—Well-made import—93½m.—see Jan. 13 issue—(English-made)—(482).
CREATURE FROM THE BLACK LAGOON—SFD—Richard Carlson, Julia Adams, Richard Denning—Well-paced science fiction thriller—79m.—see Feb. 24 issue—(2-D—416)—(3-D—415)—(1.85-1).
DRUMS ACROSS THE RIVER—OD—Audie Murphy, Lisa Gaye, Lyle Bettger—Standard outdoor show—78m.—see May 19 issue—(Technicolor)—(422)—(2-1).
EGG AND I, THE—C—Claudette Colbert, Fred MacMurray, Marjorie Main—Reissue has the names and angles—108m.—see June 2 issue—(426).
FIREMAN, SAVE MY CHILD—F—Spike Jones and the City Slickers, Buddy Hackett, Hugh O'Brian, Adele Jergens—Zany novelty has laughs and cornball humor—80m.—see May 5 issue—(421)—(1.85-1).
FRANCIS JOINS THE WACS—C—Donald O'Connor, Julia Adams, Chill Wills—Series entry has the names and angles—94½m.—see July 14 issue—(427)—(1.85-1).
GLENN MILLER STORY, THE—BIDMU—James Stewart, June Allyson, Charles Drake—High rating—116m.—see Jan. 13 issue—(Technicolor)—(412)—(2-1)—(SS).
HAMLET—D—Laurence Olivier, Eileen Herlie, Basil Sydney, Jean Simmons—Reissue of Shakespeare classic should have appeal for art spots—153m.—see Jan. 13 issue (English-made).
JOHNNY DARK—ACD—Tony Curtis, Piper Laurie, Don Taylor—Names should help standard auto racing film—85m.—see June 2 issue—(Technicolor)—(424)—(2-1).
MA AND PA KETTLE AT HOME—F—Marjorie Main, Percy Kilbride, Alice Kelley—Usual series entry—81m.—see Mar. 10 issue—(418)—(1.85-1).
MAGNIFICENT OBSESSION—ROMD—Jane Wyman, Rock Hudson, Barbara Rush—High rating—108m.—see May 19 issue—(Technicolor)—(433)—(2-1).
PLAYGIRL—D—Shelly Winters, Barry Sullivan, Colleen Miller—Names should help entertaining programmer—85m.—see Apr. 21 issue—Leg.: B—(420)—(1.85-1).
RAILS INTO LARAMIE—OD—John Payne, Mari Blanchard, Dan Duryea—Fair outdoor drama—81m.—see Mar. 24 issue—(Technicolor)—(419)—(2-1).
RIDE CLEAR OF DIABLO—OD—Audie Murphy, Dan Duryea, Susan Cabot—Fair outdoor drama—80m.—see Feb. 10 issue—(Technicolor)—(413)—(2-1).
SASKATCHEWAN—OD—Alan Ladd, Shelley Winters, J. Carroll Naish—High rating oudoor film—87m.—see Feb. 24 issue—(Technicolor)—(Made in Canada)—(414)—(2-1).
TANGANYIKA—ACD—Van Heflin, Ruth Roman, Howard Duff—Fair programmer may be helped by names—81m.—see June 16 issue—(Technicolor)—(425)—(2-1).
TAZA, SON OF COCHISE—OACMD—Rock Hudson, Barbara Rush, Gregg Palmer—Okeh cavalry versus Indians melodrama—79m.—see Jan. 27 issue—(Technicolor)—(3-D—410)—(2-D—411)—(2-1).
YANKEE PASHA—COSMD—Jeff Chandler, Rhonda Fleming, Mamie Van Doren—Actionful costume meller is loaded with selling angles—84m.—see Mar. 24 issue—(Technicolor)—(417)—(2-1).

TO BE REVIEWED OR IN PRODUCTION

ABBOTT AND COSTELLO MEET THE KEYSTONE COPS—Bud Abbott, Lou Costello, Lynn Bari.
BENGAL RIFLES—Rock Hudson, Arlene Dahl—(Technicolor).
BLACK SHIELD OF FALWORTH, THE—Tony Curtis, Janet Leigh—(Technicolor)—(CinemaScope)—(429)—99m.
CAPTAIN LIGHTFOOT—Rock Hudson, Barbara Rush—(Technicolor)—(CinemaScope).
CHIEF CRAZY HORSE—Victor Mature, Suzan Ball, John Lund—(Technicolor)—(CinemaScope).
DAWN AT SOCORRO—Rory Calhoun, Piper Laurie, David Brian—(Technicalor)—(430)—(2-1).
DESTRY—Audie Murphy, Mari Blanchard, Lori Nelson—(Technicolor).
FAR COUNTRY, THE—James Stewart, Ruth Roman, Corinne Calvet—(Technicolor)—(2-1).
FIVE BRIDGES TO CROSS—Tony Curtis, Julia Adams, George Nader.
FOUR GUNS TO THE BORDER—Rory Cahoun, Colleen Miller, George Nader—(Technicolor).
FOX FIRE—Jeff Chandler, Jane Russell—(Technicolor).
MA AND PA KETTLE AT WAIKIKI—Marjorie Main, Percy Kilbride, Lori Nelson.
MAN WITHOUT A STAR—Kirk Douglas, Jeanne Crain, Claire Trevor—(Technicolor).
NAKED ALIBI—Gloria Grahame, Sterling Hayden, Gene Barry—(431)—(1.85-1).
RETURN OF THE CREATURE—John Agor, Lori Nelson, John Bromfield—(3-D and 2-D).
RICHOCHET ROMANCE—Marjorie Main, Chill Wills—(1.85-1).
SIGN OF THE PAGAN—Jeff Chandler, Ludmilla Tcherina, Jack Palance—(Technicolor)—(CinemaScope).
SMOKE SIGNAL—Dana Andrews, Piper Laurie—(Technicolor).

SO THIS IS PARIS—Tony Curtis, Gene Nelson, Corlnne Calvet—(Technicolor).
STUNTMAN, THE—Bud Abbott, Lou Costello.
TALE OF A TUB—Paul Douglas, Hubert Gregg, Alex Mackenzie—(English-made)—(Rank).
THIS ISLAND EARTH—Bart Roberts, Faith Domergue—(Technicolor)—(2-1).
TO HELL AND BACK—Audie Murphy—(Technicolor)—(CinemaScope).
YELLOW MOUNTAIN—Lex Barker, Mala Powers—(Technicolor)—(432)—(2-1).

Warners

(1952-53 releases from 201
1953-54 releases from 301)

(Numerals In brackets indicate maximum aspect ratio in which features can be projected; SS indicates availability of stereophonic sound)

BOY FROM OKLAHOMA, THE—OD—Will Rogers, Jr., Nancy Olson, Lon Chaney—Fair outdoor show—88m.—see Feb. 10 issue—(WarnerColor)—(320)—(1.66-1).
COMMAND, THE—OACD—Guy Madison, Joan Weldon, James Whitmore—Actionful cavalry vs. Indians entry is aided by CinemaScope—94m.—see Feb. 10 issue—(WarnerColor)—(CinemaScope)—(319).
CRIME WAVE—MD—Sterling Hayden, Gene Nelson, Phyllis Kirk—Okeh meller for the duallers—74m.—see Jan. 13 issue—(308)—(1.66-1).
DIAL M FOR MURDER—MD—Ray Milland, Grace Kelly, Robert Cummings—High rating—105m.—see May 5 issue—(WarnerColor)—(346)—(1.85-1).
DUFFY OF SAN QUENTIN—D—Louis Hayward, Joanne Dru, Paul Kelly—Prison film for the duallers—78m.—see Feb. 10 issue—Leg.: B—(321)—(1.66-1).
EDDIE CANTOR STORY, THE—BIDMU—Keefe Brasselle, Marilyn Erskine, Aline MacMahon—Entertaining picturization of star's life is replete with merchandising angles—116m.—see Dec. 30 issue—(Technicolor)—(316)—(1.66-1).
FORCE OF ARMS—see Girl for Joe, A
GIRL FOR JOE, A (Force of Arms)—ROMD—William Holden, Nancy Olson, Frank Lovejoy—Reissue has the names and angles—100m.—(see May 5 issue)—(325).
GUY WITH A GRIN, A (No Time for Comedy)—CD—James Stewart, Rosalind Russell, Genevieve Tobin—Names should help reissue—93m.—see May 5 issue—(326).
HIGH AND THE MIGHTY, THE—D—John Wayne, Claire Trevor, Laraine Day—High rating—147m.—see June 2 issue—(WarnerColor)—(CinemaScope)—(329).
HIS MAJESTY O'KEEFE—MD—Burt Lancaster, Joan Rice, Andre Morell—Highly entertaining adventure yarn—92m.—see Jan. 13 issue—(Technicolor)—(Made In the Fiji Islands)—(315)—(1.66-1).
KING RICHARD AND THE CRUSADERS—COSMD—Rex Harrison, Virignia Mayo, George Sanders, Laurence Harvey—Colorful tale of the Crusades is packed with selling angles—114m.—see July 14 issue—(WarnerColor)—(CinemaScope)—(331).
LITTLE CAESAR—MD—Edward G. Robinson, Douglas Fairbanks, Jr., Glenda Farrell—Reissue should have appeal for the action spots—80m.—see Feb. 10 issue—Leg.: B—(317).
LUCKY ME—MU—Doris Day, Robert Cummings, Phil Silvers—Pleasing comedy with music is packed with selling angles—100m.—see Apr. 21 issue—(WarnerColor)—(CinemaScope)—(324).
NO TIME FOR COMEDY—see Guy With a Grin, A
PHANTOM OF THE RUE MORGUE—MYMD—Karl Malden, Claude Dauphin, Patricia Medina—Well-made horror show—84m.—see Mar. 10 issue—(WarnerColor)—(Print by Technicolor)—(3-D-322)—(2-D—348)—(1.85-1).
PUBLIC ENEMY—MD—James Cagney, Jean Harlow, Joan Blondell—Reissue can be exploited—83m.—see Feb. 10 issue—Leg.: B—(318).
RIDING SHOTGUN—OD—Randolph Scott, Wayne Morris, Joan Weldon—Okeh outdoor show—75m.—see Mar. 10 issue—(WarnerColor)—(323)—(1.75-1).
RING OF FEAR—NOVMD—Clyde Beatty, Pat O'Brien, Mickey Spillane, Marian Carr—Thriller with circus background is highly exploitable—93m.—see July 14 issue—(WarnerColor)—(CinemaScope)—(330).
THEM—SFD—James Whitmore, Edmund Gwenn, Joan Weldon—Good science fiction meller—94m.—see Apr. 21 issue—(328)—(1.85-1).

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Nature documentary—(WarnerColor).
BATTLE CRY—Aldo Ray, James Whitmore, Van Heflin, Nancy Olson—(WarnerColor)—(CinemaScope).
BOUNTY HUNTER, THE—Randolph Scott, Dolores Dorn, Marie Windsor—(3-D)—(Warner Color).
DRAGNET—Jack Webb, Ben Alexander, Ann Robinson—(WarnerColor).
DRUM BEAT—Alan Ladd, Audrey Dalton, Marisa Pavan—(WarnerColor)—(CinemaScope).
DUEL IN THE JUNGLE—Dana Andrews, Jeanne Crain, David Farrar—(Technicolor)—(Made In South Africa and England).
EAST OF EDEN—Julie Harris, James Dean, Raymond Massey—(WarnerColor)—(CinemaScope).
END OF THE RAINBOW—Virginia Mayo, Gordon MacRae.
HELEN OF TROY—Rossana Podesta, Jacques Sernas, Torin Thatcher—(WarnerColor)—(CinemaScope).
LAND OF THE PHARAOHS—Jack Hawkins, Luisa Boni, Dewey Martin—(WarnerColor)—(CinemaScope).
MISTER ROBERTS—Henry Fonda, James Cagney, Jack Lemmon—(WarnerColor)—(CinemaScope).
SILVER CHALICE, THE—Virginia Mayo, Paul Newman, Jack Palance, Pier Angeli—(WarnerColor)—(CinemaScope).
STAR IS BORN, A—Judy Garland, James Mason, Jack Carson—(Technicolor)—(CinemaScope).
STRANGE LADY IN TOWN—Greer Garson, Dana Andrews—(WarnerColor)—(CinemaScope).
TALL MAN RIDING—Randolph Scott, Dorothy Malone, Peggie Castle—(WarnerColor).
TOP OF THE WORLD—Frank Lovejoy, Steve Cochran.
TRACK OF THE CAT—Robert Mitchum, Diana Lynn, Tab Hunter, Teresa Wright — (WarnerColor) — (CinemaScope).
YOUNG AT HEART—Doris Day, Frank Sinatra, Ethel Barrymore—(WarnerColor)—(CinemaScope).

Miscellaneous

(Distributors' addresses will be furnished on request)

B GIRL RHAPSODY—BUR—Lily, Frenchy La Von, Leon DeVoe—Strictly for the exploitation spots—76m.—see Mar. 24 Issue—(Broadway Roadshows).
BLESSED ARE THEY—D—Dorothy Dube, William Thomason, Timothy Farrell—Strictly for the exploitation spots—63m.—see Jan. 27 issue—(Weiss).
BWANGA BWANGA—AD—Louis Wilson, Frances Dubay—For the exploitation houses—53m.—see Mar. 10 issue—(Famous).
CITY STORY—RD—Warner Anderson, Ann Doran, June Kenney—Suitable for the religious spots—44m.—see May 5 issue—(Bowers).
EGYPT BY THREE—D—Ann Stanville, Jackie Craven, Paul Campbell—Off beat fare is best for art houses or the lower half—77m.—see Apr. 22 Issue—(Made in Egypt)—(Filmakers).
HOLLYWOOD NIGHTS—BUR—Jan Wiley, Eddie Dunne, Janet Scot—Routine exploitation entry—69m.—see Feb. 10 issue—(Union).
LONELY NIGHT, THE—DOC—Marian Seldes, Charles W. Moffett—Well made clinical study for the art houses—68m.—see Apr. 7 issue—(Mayer-Kingsley).
MUSSOLINI AND HIS LAST MISTRESS—DOC—Dated documentary can be exploited—64m.—see Apr. 7 Issue—(Union).
OUR BIBLE—HOW IT CAME TO US—DOC—For the religious spots—90m.—see May 19 issue—(American Bible Society).
OUT OF THIS WORLD—TRAV—Interesting color tour of Tibet—75m.—see May 5 Issue—(Made In Tibet)—(Color)—(Kupferman).
SALT OF THE EARTH—D—Rosaura Revueltas, Will Geer, Juan Chacon—Uneven effort may appeal to some art houses—94m.—see Mar. 24 issue—(Independent Productions).
SAVAGE WORLD—TRAV—Good survey of African life and nature—64m.—see June 2 issue—(Made in Africa)—(Baker-Brill).
SIDESHOW BURLESQUE—BUR—Lonnie Young, Miller and Leeds, Nanette—Routine expolitation show—69m.—see Mar. 10 issue—(Phoenix).
STORMY, THE THOROUGHBRED—DOCD—M. R. Valdez, Robert Skene, George Swinebroad—Featurette is good as an added attraction—45m.—see Mar. 24 issue—(Technicolor)—(Buena Vista—Disney).
UNCONQUERED, THE—DOC—Narrated by Katherine Cornell—Inspiring documentary biography of Helen Keller—53m.—see July 14 issue—(Margolies).
WORLD WITHOUT END—DOC—Interesting documentary has limited scope—56½m.—see May 19 Issue—(Made in Mexico and Siam)—(United Nations).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADMIRAL USHAKOV—ACD—I. Perecezev, B. Livanov, O. Zhizneva—Okeh for art and Russian spots—104m.—see Mar. 10 issue—(Russian-made)—(English titles)—(Artkino).
ADVENTURE IN ODESSA—D—Mikhail Kuznetsov, V. Dobrovolsky, E. Samoilov—Routine Soviet import for the Russian spots—78m.—see July 14 Issue—(Russian-made) — (English titles) — (Sovcolor)—(Artkino).
ANA-TA-HAN (DEVIL'S PITCHFORK, THE)—AD—Akemi Negishi, Suganuma, Sawamura—Import has plenty of exploitation angles—90m.—see May 19 issue—(Japanese-made)—(English narration)—(Arias).
ANNAPURNA—DOC—Maurice Merzog, Louis Lachenal, Jean Couzy—High rating documentary—58m.—see Jan. 13 issue—(Color)—(Print by Technicolor)—(French-made)—(English narration)—(Union).
APRIL 1, 2000—SAT—Hilde Krahl, Joseph Meinrad, Karl Ehmann—Pleasant satire for the art houses—84m.—see Mar. 10 issue—(Austrian-made)—(English titles)—(Lewis).
ASCENT TO HEAVEN—CD—Lilia Prado, Esteban Marquez, Carmen Gonzales—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Clasa-Mohme).
ATTACK FROM THE SEA—HISD—I. Pereverzev, G. Yudin, V. Druzhnikov—War film is suitable for the Russian spots—88m.—see May 19 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).
BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas, Vassilios Frangadakis—Realistic offering may appeal to art or Greek spots—89m.—see June 16 issue—(Greek-made)—(English titles)—(Brandt).
BOMBAY WATERFRONT—MD—John Bentley, Patricia Dainton, Peter Grawthorn—Mediocre import—71m.—see Feb. 24 issue—(English-Made)—(Union).
CAROLINE CHERIE—CD—Martine Carol, Jacques Dacqmine, Marie Dea—Daring French import has the angles—115m.—see June 16 issue—(Technicolor)—(French-made)—(English titles)—(Davis).
CONQUEST OF CONSTANTINOPLE, THE—HISD—Nobar Terziyan, Edvare Yeretzyan—Dreary historical spectacle — 95m. — see May 5 issue — (Turkish-made)—(English titles)—(Dogu).
COSSACK BEYOND THE DANUBE, A—OPC—I. Patorzhinsky, M. Litvinenko-Bolgemut, E. Chavdar—Routine Russian import—95m.—see Mar. 10 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
CHUK AND GEK—CD—Yura Chuckunov, Andrei Chilikin, V. Vasilyeva—Pleasant Soviet entry—52m.—see Feb. 24 issue — (Magicolor) — (Russian-made) — (English titles)—(Artkino).
CRIMES OF PARIS—MY—Raymond Souplex, Jean Debucourt, Nicole Cezannes—Okeh for the art and specialty spots—74½m.—see Feb. 24 Issue—(French-made)—(Dubbed in English)—(Hakim).
CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).
DARING CIRCUS YOUTH—NOV—Overly long circus film—72m—see Feb. 24 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
DEATH IS A MOCKERY—D—Donald Houston, Katherine Byron, Bill Kerr—Mediocre British import—73m.—see Dec. 30 issue—(English-made)—(Realart).
DEVIL'S PITCHFORK, THE—See ANA-TA-HAN
DIARY OF A COUNTRY PRIEST—D—Claude Laydu, Nicole Maurey, Andre Guibert—Import should appeal to the art houses—95m.—see Apr. 21 issue—(French-made)—(English titles)—(Brandon).
DIRTY HANDS—D—Pierre Brasseur, Daniel Gelin, Monique Artur—Dreary import for the art spots—100m.—see June 16 issue — (French-made) — (English titles) — (MacDonald).
DREAMS OF LOVE—BIDMU—Pierre-Richard Willm, Mila Parely, Annie Ducaux—Fair musical biography for the art houses—see June 30 issue—(French-made)—(English titles)—(Davis).
EDGE OF DIVORCE—D—Valerie Hobson, Philip Friend, Norman Wooland—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).
FINAL TEST, THE—C—Robert Morley, Jack Warner, Adrianne Allen—Good comedy import for the art houses—84m.—see Feb. 24 issue—(English-made)—(Continental).
FOLLY TO BE WISE—C—Alastair Sim, Roland Culver, Elizabeth Allen—Fair import for the art houses—91m.—see Jan. 27 issue—(English-made)—(Fine Arts).
FLAMENCO—MU—Antonio, Pilar Lopez, Maria Luz—Interesting native dance concert for the art and Spanish spots—77m.—see June 16 issue—(Color)—(Spanish-made)—(English titles)—(Lewis).
HAPPY CHILDHOOD—DOC—Soviet propaganda entry has limited appeal—38m.—see May 19 issue—(Magicolor)—(Russian-made)—(English narration)—(Artkino).
HOLLY AND THE IVY, THE—D—Ralph Richardson, Celia Johnson, Margaret Leighton—Good art house entry—80m.—see Feb. 24 issue—(English-made)—(Pacemaker).
HORSE'S MOUTH, THE—CFAN—Robert Beatty, Mervyn Johns, Ursula Howells—Amusing art house entry—77m.—see Feb. 24 issue—(English-made)—(Mayer-Kingsley).
HOUSE OF THE ARROW, THE—MY—Oscar Homolka, Yvonne Furneaux, Robert Urquhart—High rating made)—(Stratford).
INSPECTOR GENERAL, THE—C—Y. Tolubeyev, A. Georgiyevskaya, T. Nosova—Okeh import for the art and Russian spots—128m.—see June 16 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).
INTIMATE RELATIONS—D—Harold Warrender, Marian Spencer, Ruth Dunning—Adult import with sex theme can be sold—86m.—see Jan. 27 issue—(English-made)—(Carroll).
ISN'T LIFE WONDERFUL—see Uncle Willie's Bicycle Shop.
IT HAPPENED IN IRELAND—C—Harry O'Donovan, Paddy More, Harry Jameson—Weak comedy for the Irish spots—68m.—see June 2 issue—(Irish-made)—(Rogers-Unger).
JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Nell Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).
KETO AND KOTE—CMU—M. Dzhaparidze, V. Kravelshvili, P. Amiranashvili—Mediocre Soviet import—87m.—see Apr. 21 issue — (Russian-made) — (English titles) — (Artkino).
KHAMISHIA—FIVE TALES FROM ISRAEL—COMP—Sharona Aron, Shoshana Ravid, Avraham Tene—Competent Israeli import for the art spots—110m.—see May 19 Issue — (Israeli-made) — (English dialogue) — (Israel-American).
LA LUPA (THE SHE WOLF)—D—Kerima, Ettore Manni, May Britt—Good import for the art, specialty, and exploitation spots—91½m.—see Feb. 24 issue—Leg.: B—(Italian-made)—(English titles)—(Levey).
LE PLAISIR—COMP—Claude Dauphin, Gaby Morlay, Danielle Darrieux—Satisfactory for the art houses—90m.—see June 2 issue—Leg.: C—(French-made)—(English titles)—(Mayer-Kingsley).
LEO TOLSTOY—DOC—Interesting documentary for the art and Russian houses — 43m. — see Apr. 7 issue — (Russian-made)—(English narration)—(Artkino).
LOVERS OF TOLEDO, THE—D—Alida Valli, Pedro Armendariz, Francoise Arnoul—Minor import for the art houses—75m.—see Apr. 21 issue—(French-Italian-made)—(English dialogue)—(Hakim).
MADAME DE . . .—D—Charles Boyer, Danielle Darrieux, Vittorio De Sica—Name draw should help delicate woman's show in the art spots—105m.—see Feb. 24 issue—(French-made) — (English titles) — (Franco-London).
MEN ARE CHILDREN TWICE—CDMU—Mervyn Johns, Clifford Evans, Maureen Swanson—Pleasing import for the art spots—74m.—see Apr. 7 issue—(English-made)—(Stratford).
MISTRESS, THE—D—Vera Pashennaya, Mikhail Zharov, N. Shamin—Soviet import is okeh for the art and Russian spots—95m.—see June 30 issue—(Russian-made)—(English titles)—(Artkno).
MOMENT OF TRUTH, THE—D—Michele Morgan, Jean Gabin, Walter Chiari—Names should help at the art houses—87m.—see May 19 issue—(French-made)—(English titles)—(Arlan).
MR. HULOT'S HOLIDAY—C—Jacques Tati, Nathalie Pascaud, Michelle Rolla—Moderate comedy for the art spots—85m.—see June 16 issue—(French-made)—(English dialogue)—(G-B-D International).
ON THE BANKS OF THE VOLGA—DOC—Routine documentary for the Russian spots—39m.—see May 5 Issue—(Magicolor) — (Russian-made) — (English narration)—(Artkino).
PATH TO THE KINGDOM—RD—Dominique Blanchar, Julia Caba Alba, Tomas—Fair religious film for the Spanish and Catholic spots—92m.—see Dec. 30 Issue—(Spanish-made)—(English titles)—(Master).

PICKWICK PAPERS, THE—CD—James Hayter, James Donald, Kathleen Harrison—Good for the art and class spots—109m.—see Moy 5 issue—(English-made)—(Mayer-Kingsley).

PLEASURE GARDEN, THE—FAN—Hattie Jacques, John Le Mesurier, Jean Anderson—Novelty is best suited to the art houses—38m.—see Feb. 10 issue—Leg.: B—(English-made)—(Mayer-Kingsley).

QUEEN IN AUSTRALIA, THE—DOC—Satisfactory for the art houses—50m.—see June 16 issue—(Ferraniacolor)—(Australion-made)—(Australion News and Information Bureau).

QUEEN'S ROYAL TOUR, THE—DOC—Interesting documentary for the art spots—68½m.—see Apr. 7 issue—(Eastman Color)—(Print by Technicolor)—(English-mode)—(Stratford).

RED INN, THE—CMD—Fernandel, Lud Germain, Francois Rosay—Good comedy for the art houses—100m.—see July 14 issue—(French-made)—(English titles)—(Davis).

RIMSKY-KORSAKOV — BIDMU — Grigori Belov, Nikolai Cherkossov, A. Borisov—Good musical biography for the art and Russian spots—85m.—see Apr. 7 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

SECRET DOCUMENT—VIENNA — MD — Renee Saint-Cyr, Frank Villord, Howard Vernon—Fair spy thriller for the art houses—90m.—see Feb. 10 Issue—(French-made)—(English titles)—(Davis).

SIDE STREET STORY—D—Toto, Eduardo De Filippo, Leda Gloria—Good Italian import for the art spots—84m.—see July 28 issue—(Itolian-made)—(English titles)—(Burstyn).

SINS OF PARIS—D—Madeleine Lebeau, Henri Vilbert, Yves Furet—Good import for the art and exploitation houses—91m.—see May 5 issue—(French-made)—(English titles)—(Arlan).

SPELL OF IRELAND, THE—TRAV—Okeh for Irish audiences—77m.—see May 19 issue—(Color)—(16mm. only)—(Celtic)

SPICE OF LIFE, THE—SAT—Noel-Noel, Bernard Blier, Marguerite Deval—Good comedy for the art houses—71m.—see Jan. 13 issue—(French-made)—(English titles)—(Mayer-Kingsley).

STREETWALKER, THE—D—Richard Burton, Richard Greene, Kathleen Harrison—Slow moving British import for the art houses—82m.—see Apr. 7 issue—(English-made)—(Brenner).

SUNDERIN (THE STORY OF A SINNER)—D—Hildegarde Neff, Gustove Froehlich, Anne Bruck—For the art, German, and exploitation houses—76m.—see June 30 issue—(German-mode)—(Dubbed and narrated in English)—(Cellini).

UNCLE WILLIE'S BICYCLE SHOP (Isn't Life Wonderful)—C—Cecil Parker, Eileen Herlie, Donald Wolfit—Pleasing English import for the art spots—80m.—see May 5 issue—(Technicolor)—(English-made)—(Stratford).

WILL ANY GENTLEMAN . . . ?—F—George Cole, Veronica Hurst, Heather Thatcher—Okeh British farce for the art spots—84m.—see Dec. 30 issue—(Technicolor)—(English-made)—(Stratford).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1951-52 shorts product will be found on pages 3377, 3378, 3379, 3393, 3394, 3395 of The Pink Section, another regular service of EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel COMEDIES			
		ALL-STAR (6)			
6411	(Sept. 10)	Oh Say Can You Sue (Clyde)	F	16m.	3622
6412	(Oct. 29)	A-Hunting They Did Go (Quillan-Vernon)	F	16½m.	3656
6413	(Nov. 26)	Down the Hatch (Mimmo)	F	17½m.	3673
6414	(Jan. 7)	Doggie in the Bedroom (Quillan-Vernon)	F	16½m.	3706
6415	(May 13)	Tooting Tooters (Clyde)	F	17m.	3773
6416	(June 17)	Two April Fools (Clyde)..			
		ASSORTED FAVORITE REPRINTS (6)			
6421	(Sept. 17)	Wife Decoy (Herbert)	F	17m.	3614
6422	(Oct. 22)	Silly Billy (Burke)	F	18m.	3630
6423	(Dec. 17)	Strife of the Party (Vague)	B	16m.	3645
6424	(Feb. 11)	Oh, Baby! (Herbert)	F	18½m.	3699
6425	(Mar. 11)	Two Nuts in a Rut (Schilling-Lane)	F	18m.	3706
6426	(Apr. 29)	She Snoops to Conquer (Vague)	F	17½m.	3730
		COMEDY FAVORITE RE-RELEASES (6)			
6431	(Oct. 15)	Half Shot At Sunrise	F	16m.	3630
6432	(Nov. 12)	Meet Mr. Mischief	G	17½m.	3638
6433	(Jan. 14)	Love at First Fright	F	16m.	3682
6434	(Feb. 25)	Get Along Little Hubby..	F	19m.	3722
6435	(Mar. 4)	Slappily Married	F	16½m.	3706
6436	(July 8)	Fiddling Around	G	17½m.	3788
		SERIALS (4)			
6120	(Sept. 17)	The Great Adventures of Captain Kidd	G	15ep.	3615
6140	(Dec. 31)	Jungle Raiders (Reissue)	G	15ep.	3645
6160	(Apr. 15)	Gunfighters of the Northwest	F	15ep.	3739
6180	(July 29)	Batman (Reissue)	G	15ep.	3779
		THE THREE STOOGES (8)			
6401	(Sept. 3)	Rip, Sew and Stitch	F	17m.	3630
6402	(Oct. 8)	Bubble Trouble	F	16½m.	3630
6403	(Dec. 3)	Goof on the Roof	F	16½m.	3673
6404	(Feb. 4)	Income Tax Sappy	F	16½m.	3706
6405	(Mar. 18)	Spooks (2-D)	G	15½m.	3706
6406	(Apr. 15)	Pardon My Backfire (2-D)..	E	16m.	3730
6407	(May 13)	Musty Musketeers	F	16m.	3758
6408	(June 3)	Pals and Gals	G	17m.	3773
		THE THREE STOOGES (3-D)			
6440	(Aug. 15)	Pardon My Backfire	E	16m.	3614
		One Reel CANDID MICROPHONES (6)			
6551	(Sept. 10)	No. 1	F	10m.	3631
6552	(Dec. 10)	No. 2	F	9½m.	3676
6553	(Feb. 18)	No. 3	G	10m.	3723
6554	(Mar. 18)	No. 4	F	10m.	3758
6555	(May 20)	No. 5			
		COLOR FAVORITES (15) (Technicolor) (Reissues)			
6601	(Sept. 24)	Carnival Courage	F	7m.	3615
6602	(Oct. 8)	Fiesta Time	G	7½m.	3631
6603	(Nov. 5)	Room and Bored	G	7½m.	3639
6604	(Nov. 26)	A Boy, A Gun And Birds	F	7m.	3639
6605	(Dec. 17)	Skeleton Frolic	F	7m.	3657
6606	(Jan. 7)	Tree For Two	G	7½m.	3683
6607	(Feb. 11)	Way Down Yonder in the Corn	G	7½m.	3683
6608	(Feb. 28)	Dog, Cat, and Canary	F	6m.	3707
6609	(Mar. 31)	The Egg Yegg	F	7½m.	3707
6610	(May 13)	The Way of All Pests	G	7m.	3731
6611	(May 27)	Amoozin But Confoozin	F	8m.	3730
6612	(June 17)	A Cat, a Mouse, and a Bell	G	7m.	3747
6613	(June 24)	The Disillusioned Bluebird	B	7m.	3750
6614	(July 8)	Mr. Moocher	F	7m.	3783
6615	(July 22)	The Herring Murder Mystery	F	7m.	3783
		MR. MAGOO (6) (Technicolor)			
6701	(Nov. 19)	Magoo Slept Here	G	7m.	3657
6702	(Mar. 11)	Magoo Goes Skiing	G	7m.	3722
6703	(July 22)	Kangaroo Courting			
		MUSICAL SPECIAL (1)			
	(.....)	Autumn In Rome	G	8m.	3750
		SCREEN SNAPSHOTS (12) (Series 33)			
6851	(Sept. 17)	Hollywood Stuntmen	G	10½m.	3631
6852	(Oct. 22)	Hollywood Laugh Parade	G	10m.	3657
6853	(Nov. 19)	Men of the West	G	10m.	3676
6854	(Dec. 24)	Hollywood's Great Entertainers	F	10½m.	3707
6855	(Jan. 2)	Memories in Uniform	F	10½m.	3715
6856	(Feb. 25)	Hollywood Stars to Remember	G	10m.	3720
6857	(Mar. 25)	Hollywood Goes to Mexico	F	10½m.	3723
6858	(May 6)	Hula From Hollywood	F	10m.	3758
6859	(June 10)	Hollywood's Invisible Man			
6860	(July 15)	Hollywood Grows Up			
		THRILLS OF MUSIC (8) (Reissues)			
6951	(Sept. 24)	George Towne and Orch.	F	10m.	3616
6952	(Nov. 26)	Boyd Raeburn and Orch.	G	10m.	3639
6953	(Dec. 24)	Claude Thornhill and Orch.	G	10m.	3646
6954	(Feb. 4)	Machito and Orch.	G	10m.	3699
6955	(Apr. 1)	Charlie Barnet and Orch.	G	10½m.	3731
6956	(June 3)	Skitch Henderson and Orch.	G	10m.	3767
		TOPNOTCHERS (2)			
6901	(Apr. 15)	Canine Crimebusters	G	10m.	3758
6902	May 27)	Push Back the Edge	G	10m.	3774
		UPA ASSORTED CARTOONS (4) (Technicolor)			
6501	(Jan. 14)	Bringing Up Mother	E	7m.	3707
6502	(Feb. 11)	Ballet-Oop	E	7½m.	3706
6503	(Apr. 8)	The Man on the Flying Trapeze	G	7m.	3758
6504	(June 17)	Fudget's Budget	E	7m.	3773
		UPA CARTOON SPECIAL (2)			
6509	(Sept. 24)	A Unicorn In The Garden	E	7m.	3631
6510	(Dec. 17)	The Tell Tale Heart	E	8m.	3631
		WORLD OF SPORTS (12)			
6801	(Sept. 24)	Assault and Mat-tery	F	10m.	3631
6802	(Oct. 15)	Hockey Thrills And Spills	F	9½m.	3657
6803	(Nov. 12)	Snow Speedsters	F	10½m.	3683
6804	(Dec. 17)	Bottling Big Fish	F	11m.	3707
6805	(Feb. 18)	Gauchos Down Uruguay Way	G	10m.	3723
6806	(Mar. 25)	Tee Magic	G	10m.	3723
6807	(Apr. 22)	Racquet Wizards	F	9m.	3758
6808	(May 20)	World Soccer Champions	F	10m.	3774
6809	(June 24)	Diving Cavalcade			
6810	(July 29)	Target Tricksters			

MGM

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		One Reel CARTOONS (16) (Technicolor) (T-J-Tom and Jerry)			
W-531	(Sept. 5)	Just Ducky (T-J)	F	7m.	3615
W-532	(Sept. 26)	Half Pint Palomino (BB)	G	7m.	3639
W-533	(Oct. 17)	Two Little Indians (T-J)	G	7m.	3623
W-534	(Nov. 21)	Life With Tom (T-J)	G	8m.	3639
W-535	(Dec. 26)	The Three Little Pups	E	7m.	3646
W-536	(Jan. 23)	Puppy Tale (T-J)	G	7m.	3657
W-537	(Jan. 30)	Posse Cat (T-J)	F	7m.	3691
W-538	(Feb. 20)	Drag-A-Long Droopy	G	8m.	3682
W-539	(Mar. 20)	The Impossible Possum	F	7m.	3707
W-540	(Apr. 17)	Hic-Cup Pup (T-J)	F	6m.	3730
W-541	(May 8)	Billy Boy	E	6m.	3739
W-542	(May 29)	Little School Mouse (T-J)	F	7m.	3750
W-543	(June 19)	Sleepytime Squirrel		7m.	
W-544	(July 10)	Homesteader Droopy	G	7m.	3758
W-545	(July 31)	Bird-Brain Bird Dog		7m.	
W-546	(Aug. 14)	Baby Butch (T-J)	F	7m.	
	(.....)	Mouse Follies (T-J)	G	7m.	3788
		CINEMASCOPE MUSICALS (Technicolor)			
	(.....)	Overture to the Merry Wives of Windsor	G	8½m.	3673
	(.....)	Poet and Peasant	G	9m.	3715
	(.....)	The Jubilee Overture	E	9½m.	3767
	(.....)	The Thieving Magpie			
	(.....)	The Strauss Fantasy			
		FITZPATRICK TRAVELTALKS (8) (Technicolor)			
T-511	(Oct. 17)	Seeing Spain	G	8m.	3640
T-512	(Nov. 28)	In The Valley Of The Rhine	G	9m.	3667
T-513	(Dec. 26)	Looking at Lisbon	F	9m.	3683
T-514	(Feb. 13)	Glimpses of Western Germany	F	9m.	3715
		GOLD MEDAL REPRINT CARTOONS (8)			
W-561	(Oct. 3)	Swing Shift Cinderella	G	8m.	3616
W-562	(Nov. 7)	Springtime for Thomas (T-J)	G	8m.	3622
W-563	(Dec. 5)	The Bear That Couldn't Sleep	G	9m.	3631
W-564	(Dec. 19)	Northwest Hounded Police	G	8m.	3666
W-565	(Jan. 9)	Milky Waif (T-J)	G	7m.	3646
W-566	(Feb. 6)	Uncle Tom's Cabana	G	8m.	3683
W-567	(Mar. 6)	Trap Happy (T-J)	G	7m.	3699
W-568	(Apr. 3)	Solid Serenade (T-J)	F	7m.	3707
		MUSICAL SPECIAL (1)			
		Capriccio Italien	G	10m.	3543
		PETE SMITH SPECIALTIES (10)			
S-551	(Sept. 12)	It Would Serve 'Em Right	G	10m.	3623
S-552	(Oct. 10)	This Is A Living?	G	9m.	3623
S-553	(Nov. 7)	Landlording It	G	9m.	3623
S-554	(Dec. 5)	Things We Can Do Without	G	9m.	3639
S-555	(Jan. 2)	Film Antics	G	8m.	3623
S-556	(Feb. 6)	Ain't It Aggravatin'	G	8m.	3657
S-557	(Mar. 13)	Fish Tales (Technicolor)	G	8m.	3715
S-558	(Apr. 10)	Do Someone a Favor	F	8½m.	3707
S-559	(May 8)	Out For Fun	G	10m.	3715
S-560	(June 12)	Safe At Home		8m.	

Paramount

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Three Reel CALLING SCOTLAND YARD FEATURETTES (6) (English-made)			
5351	(Apr.)	Javanese Dagger	F	17m.	3730
5352	(Apr.)	Falstaff's Fur Coat	F	27m.	3736
5353	(Apr.)	The Missing Passenger	F	27m.	3736
5354	(Apr.)	The Final Twist	G	27m.	3730
5355	(Apr.)	The Sable Scarf	F	27m.	3736
5356	(Apr.)	Present For a Bride	G	27m.	3730
		One Reel CARTOON CHAMPIONS (6) (Technicolor) (Reissues)			
S13-1	(Oct. 2)	The Wee Men	E	10m.	3616
S13-2	(Oct. 2)	The Enchanted Square	G	10m.	3615
S13-3	(Oct. 2)	Cheese Burglar	G	7m.	3615
S13-4	(Oct. 2)	The Stupidstitious Cat	G	7m.	3616
S13-5	(Oct. 2)	Much Ado About Mutton	G	8m.	3615
S13-6	(Oct. 2)	Naughty But Mice	G	7m.	3615
		CASPER CARTOONS (6) (Technicolor)			
B13-1	(Oct. 16)	Do Or Diet	E	7m.	3622
B13-2	(Dec. 25)	Boos And Saddles	G	7m.	3673
B13-3	(Jan. 1)	Boo Moon (3-D and 2-D)	G	8m.	3699
B13-4	(Mar. 26)	Zero the Hero	G	7m.	3739
B13-5	(May 28)	Casper Genii	G	7m.	3747
B13-6	(July 16)	Puss'n Boos	F	7m.	3766
		GRANTLAND RICE SPORTLIGHTS (12)			
R13-1	(Oct. 2)	Rocky Mountain River Thrills	G	9m.	3623
R13-2	(Nov. 6)	Mother Was A Champ	F	9m.	3640
R13-3	(Nov. 13)	Choosing Canines	F	10m.	3667
R13-4	(Dec. 4)	Rough Ridin' Youngsters	G	9m.	3667
R13-5	(Dec. 18)	Water Swimphony	G	9m.	3676
R13-6	(Jan. 22)	Angling For Thrills	F	9m.	3699
R13-7	(Feb. 26)	Kids On A Springboard	G	9m.	3715
R13-8	(Mar. 12)	Riding The 'Glades	F	9m.	3739
R13-9	(Apr. 30)	Rough and Tumble Stick Games	F	10m.	3751
R13-10	(June 18)	Bohamas To Windward		9m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R13-11	(July 23)	Wild Pets for Play			
R13-12	(Aug. 6)	One Hundred Unusual Boys			
		HEADLINER CHAMPIONS (6) (Reissues)			
A13-1	(Oct. 2)	Tuna	E	10m.	3623
A13-2	(Oct. 2)	Timber Athletes	F	9m.	3623
A13-3	(Oct. 2)	Try And Catch Me	G	9m.	3623
A13-4	(Oct. 2)	Who's Who In Animal Land	E	9m.	3623
A13-5	(Oct. 2)	Bundle From Brazil	G	10m.	3623
A13-6	(Oct. 2)	Broncs and Brands	G	9m.	3623
		HERMAN AND KATNIP (4) (Technicolor)			
H13-1	(Dec. 18)	Northwest Mousie	F	7m.	3666
H13-2	(Feb. 19)	Surf and Sound	F	7m.	3715
H13-3	(June 25)	Of Mice and Menace	G	7m.	3766
H13-4	(Aug. 20)	Ship-A-Hooey			
		NOVELTOONS (6) (Technicolor)			
P13-1	(Nov. 20)	Huey's Ducky Daddy	G	7m.	3666
P13-2	(Jan. 29)	The Seapreme Court	G	7m.	3707
P13-3	(Feb. 12)	Crazytown	E	6m.	3739
P13-4	(Apr. 16)	Hair Today, Gone Tomorrow	G	7m.	3715
P13-5	(June 11)	Candy Cabaret	F	7m.	3766
P13-6	(July 30)	The Oily Bird			
		PACEMAKERS (6)			
K13-1	(Oct. 2)	The Spirit of Seventy	E	9m.	3623
K13-2	(Dec. 25)	Society Man	G	10m.	3683
K13-3	(Feb. 5)	The Room That Flies	G	10m.	3739
K13-4	(Apr. 30)	What's Wrong Here	E	10m.	3751
K13-5	(May 7)	Million Dollar Playground	G	10m.	3751
K13-6	(Aug. 20)	Touchdown Highlights			
		POPEYE CARTOONS (8) (Technicolor)			
E13-1	(Oct. 2)	Popeye—The Ace of Space (3-D and 2-D)	E	7m.	3616
E13-2	(Oct. 30)	Shaving Muggs	G	6m.	3622
E13-3	(Jan. 1)	Floor Flusher	G	6m.	3673
E13-4	(Apr. 2)	Popeye's 20th Anniversary	G	8m.	3739
E13-5	(June 4)	Taxi-Turvy	F	6m.	3766
E13-6	(July 2)	Bride and Gloom	F	6m.	3773
E13-7	(Aug. 13)	Greek Mirthology			
E13-8	(Aug. 27)	Fright to the Finish			
		TOPPERS (6)			
M13-1	(Oct. 2)	Rowdy Raccoons	E	10m.	3623
M13-2	(Jan. 29)	Uncommon Sense	F	10m.	3699
M13-3	(Feb. 19)	Wings To The North	F	10m.	3739
M13-4	(Mar. 5)	Bear Jam	G	10m.	3751
M13-5	(Apr. 9)	Three Wishes	G	10m.	3751
M13-6	(July 9)	In Darkest Florida			

RKO

Three Reel
WALT DISNEY REISSUE

43601	(Feb. 19)	Pecos Bill	G	25m.	3682

Two Reel
EDGAR KENNEDY REISSUES (6)

43501	(Aug. 7)	Unlucky Dog	G	15m.	3614
43502	(Aug. 21)	Trouble Or Nothing	F	18m.	3614
43503	(Sept. 4)	Wall Street Blues	F	17m.	3614
43504	(Sept. 18)	Motor Maniacs	F	18m.	3614
43505	(Oct. 2)	Do Or Diet	F	18m.	3614
43506	(Oct. 16)	Heading For Trouble	G	18m.	3614
		LEON ERROL REISSUES (6)			
43701	(July 31)	Gem Jams	F	18m.	3614
43702	(Aug. 14)	He Forgot To Remember	F	17m.	3614
43703	(Aug. 28)	Birthday Blues	F	17m.	3614
43704	(Sept. 11)	Let's Go Stepping	G	17m.	3614
43705	(Sept. 25)	It Shouldn't Happen To A Dog	G	18m.	3614
43706	(Oct. 9)	Maid Trouble	G	18m.	3614
		RAY WHITLEY REISSUES (2)			
43401	(Aug. 21)	A Western Welcome	G	18m.	3615
43402	(Sept. 18)	Rhythm Wranglers	F	19m.	3615
		SPECIALS (8)			
43101	(Oct. 2)	Shark Killers	G	15m.	3603
43102	(Oct. 30)	This Is Little League	G	15m.	3666
43103	(Dec. 18)	The Magic Streetcar	F	20m.	3682
43104	(Mar. 26)	Taming the Crippler	E	16m.	3766
		SPORT SPECIALS (2)			
43901	(Dec. 11)	Football Headliners	G	15m.	3706
43801	(Apr. 16)	Basketball Headliners	F	15m.	3747
		COLOR SPECIALS (1)			
43001	(Aug. 14)	Holiday Island (Pathecolor)	G	15m.	3584
		TRUE-LIFE ADVENTURES (2) (Technicolor)			
43301	(Aug. 14)	Prowlers Of The Everglades	G	32m.	3602
		MY PAL REISSUES (2)			
43201	(Aug. 7)	My Pal	G	22m.	3615
43202	(Sept. 4)	Pal's Adventure	F	20m.	3615

One Reel
SCREENLINERS (13)

44201	(Sept. 18)	Running The Red Blockade	G	8m.	3639
44202	(Oct. 16)	Herring Hunt	G	10m.	3646
44203	(Nov. 13)	Laughs of Yesterday	G	8m.	3666
44204	(Dec. 11)	Ocean to Ocean	G	8m.	3683
44205	(Jan. 8)	Report on Kashmir	G	10m.	3707
44206	(Feb. 5)	Fire Fighters	G	8m.	3715
44207	(Mar. 5)	Golden Gate	G	8m.	3758
44208	(Apr. 2)	Mission Ship	G	11m.	3758
44209	(Apr. 30)	Black Power	G	9m.	3767
44210	(May 28)	Untroubled Border	G	8m.	3774
44211	(June 25)	Long Time No See	G	8m.	
		SPORTSCOPES (13)			
44301	(Sept. 4)	Ben Hogan	G	8m.	3616
44302	(Oct. 2)	Bat Boy	G	8m.	3603
44303	(Oct. 30)	Best In Show	G	8m.	3640
44304	(Nov. 27)	Wild Birds Winging	F	8m.	3667
44305	(Dec. 25)	Summer Schussboomers	F	8m.	3683
44306	(Jan. 22)	Railbird's Album	G	8m.	3707
44307	(Feb. 19)	Golfing With Demaret	G	8m.	3715
44308	(Mar. 19)	Dog Scents	G	8m.	3767
44309	(Apr. 16)	International Road Race	G	8m.	3774
44310	(May 14)	Leather and Lather	G	8m.	3774
44311	(June 11)	Desert Anglers	G	8m.	3774
44312	(July 9)	Hot Rod Galahads	F	8m.	
		3-D COLOR SPECIAL			
44401	(Sept. 18)	Motor Rhythm	G	8m.	3623
44901	(Nov. 13)	Working for Peanuts	G	7m.	3639
		COLOR SPECIAL			
44501	(Sept. 18)	Motor Rhythm	G	8m.	3623
		WALT DISNEY CARTOONS (18) (Technicolor)			
		(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
44101	(Oct. 2)	Football (Now and Then)	F	7m.	3639
44102	(Oct. 23)	Rugged Bear (D)	F	6m.	3616
44103	(Nov. 13)	Working For Peanuts (2-D)	G	7m.	3639
44104	(Dec. 4)	How To Sleep	F	7m.	3666
44105	(Dec. 25)	Canvasback Duck	G	7m.	3666
44106	(Jan. 15)	Spare The Rod	G	7m.	3683
44107	(Mar. 5)	Donold's Diary	F	7m.	3758
44108	(Apr. 7)	The Lone Chipmunks	G	7m.	3766
44109	(May 21)	Pigs Is Pigs	E	10m.	3774
44110	(June 18)	Casey Bats Again	G	8m.	3773
44111	(July 16)	Dragon Around	F	7m.	3773
44112	(Aug. 13)	Grin and Bear It	G	7m.	
		WALT DISNEY MARQUEE MUSICALS (6) (Technicolor)			
44001	(Apr. 23)	Two for the Record (Benny Goodman)	E	8m.	3758
44002	(May 21)	Johnny Fedora and Alice Blue Bonnet (Andrews Sisters)	E	8m.	3758
44003	(June 18)	The Martins and the Coys (King's Men)	G	8m.	3774
44004	(July 16)	Casey at the Bat (Jerry Colonna)	G	9m.	
44005	(Aug. 13)	Little Toot (Andrews Sisters)			
44006	(Sept. 17)	Once Upon a Wintertime (Frances Langford)			
		MICKEY MOUSE BIRTHDAY CARTOON REISSUES (6) (Technicolor)			
44801	(Aug. 14)	Mickey's Birthday Party	G	8m.	3615
44802	(Aug. 21)	The Pointer	E	8m.	3615
44803	(Aug. 28)	Tiger Trouble	G	7m.	3616
44804	(Sept. 4)	The Nifty Nineties	E	7m.	3615
44805	(Sept. 11)	Mr. Mouse Takes A Trip	G	8m.	3615
44806	(Sept. 18)	The Whalers	E	8m.	3616
		ADVENTURES IN MUSIC CARTOONS (Technicolor)			
44601	(June 12)	Melody (3-D)	E	10m.	3542
44701	(June 12)	Melody (2-D)	E	10m.	3542

Republic

Three Reels
SPECIALS (1)

5268	(Mar. 28)	Commando Cody—Sky Marshal Of The Universe (12 subjects)	F	30m.	3490
		SERIALS (4)			
5381	(July 8)	Canadian Mounties vs. Atomic Invaders	F	12ep.	3603
5382	(Sept. 30)	Return Of Captain America (reissue)	F	15ep.	3622
5383	(Jan. 11)	Trader Tom of the China Seas	F	12ep.	3706
5384	(Apr. 7)	Manhunt in the African Jungle (reissue)	F	15ep.	3747
	(July 19)	Man With the Steel Whip		12ep.	
		SPORTS SPECIAL (1)			
		Marciano-LaStarza Fight	G	19½m.	3622

One Reel
THIS WORLD OF OURS (6) (Trucolor)

9221	(Apr. 1)	City of Destiny	G	9m.	3511
9222	(June 8)	Singapore	G	9m.	3570
9223	(Aug. 1)	Germany	G	9m.	3578
9224	(Oct. 1)	Japan	G	8m.	3631
9225	(Jan. 1)	Hong Kong	G	9m.	3707
9226	(May 10)	Formosa	G	9m.	3751

20th Century-Fox

CINEMASCOPE SPECIALS (Technicolor)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	16m.	3676
7404	(Dec.)	Finale from Tschaikowski's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	7½m.	3683
7406	(Feb.)	Tournament of Roses	E	16½m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9½m.	3723
7409	(July)	A Day Aboard a Jet Carrier			
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	10m.	3773
7412	(June)	Stephen Foster Medley			
7413	(June)	Valley Of The Nile			
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	9m.	3758
7418	(Aug.)	Piano Encores			
7419	(June)	Calypso Cruise	F	9m.	
	(.....)	Fabulous Las Vegas			
	(.....)	Tuna Fishing			
	(.....)	American Railroads			
	(.....)	Orient Express			

One Reel
SEE IT HAPPEN (6)

6401	(Apr.)	Accent on Courage	G	10m.	3731
6402	(July)	Tumult	F	9m.	
		SPORTS (6)			
3401	(Apr.)	Touchdown Trophies	G	8m.	
3402	(July)	Dizzy Diving	G	8m.	
		TERRYTOONS (26) (Technicolor)			
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(Apr.)	The Telltale Teller	F	7m.	3731
5414	(Apr.)	Arctic Rivals	F	7m.	3730
5416	(May)	Terry Bears in a Howling Success	F	7m.	3774
5418	(June)	Pride of the Yard	F	7m.	
5420	(July)	Little Roquefort in the Cat's Revenge			
5422	(Aug.)	Mighty Mouse in the Reformed Wolf			
5424	(Sept.)	Heckle and Jeckle in Blue Plate Symphony			
		TERRYTOON TOPPER REISSUES (10)			
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(May)	A Day in June	F	7m.	3788
5419	(June)	Gandy Goose in Fisherman's Luck	G	7m.	3788
5421	(July)	Ants in Your Pantry	F	6m.	3788
5423	(Aug.)	A Wicky Wacky Romance	F	7m.	3788
5425	(Sept.)	A Torrid Toreador	F	7m.	3788

United Artists

Three Reel
TECHNICOLOR SPECIAL

	(.....)	The Royal Symphony	F	26m.	3720

Two Reel
SPORTS SPECIAL

	(June 19)	Marciano-Charles Fight	G	19½m.	3783

Universal-International

Two Reel
MUSICAL FEATURETTES (13)

9301	(Nov. 12)	Carnival in April	F	18m.	3691
9302	(Dec. 24)	David Rose and Orch.	F	15½m.	3682
9303	(Jan. 22)	Hawaiian Nights	F	17m.	3682
9304	(Feb. 26)	Jimmy Wakely's Jamboree	G	15½m.	3713
9305	(Apr. 23)	Rhythm and Rhyme	F	15m.	3730
9306	(May 28)	The Four Aces Sing	G	15m.	3766
9307	(June 21)	"Tennessee Ernie" Ford and Molly Bee in Corral Cuties	G	15m.	3773
9308	(July 26)	Birth of a Band	F	15m.	
		3-D MUSICAL FEATURETTES (1)			
9101	(Nov. 12)	Carnival in April	F	18m.	3691
		SPECIALS (3)			
9201	(Feb. 14)	Perils of the Forest	G	17m.	3706
9202	(June 13)	The Hottest 500 (Color)	G	16m.	3766

One Reel
COLOR PARADES (8)

9381	(Feb. 8)	Go South Amigos	G	9m.	3683
9382	(Mar. 1)	Royal Mid-Ocean Visit	F	10m.	3707
9383	(Apr. 12)	Rolling in Style	G	9½m.	3767
9384	(May 10)	Fair Today			
9385	(June 14)	Talent Scout	G	9m.	3767
9386	(July 19)	Star Studded Ride			
		VARIETY VIEWS (8)			
9341	(Nov. 16)	Byways To Broadway	G	9m.	3631
9342	(Jan. 4)	Bow River Valley	G	9m.	3683
9343	(Feb. 22)	Brooklyn Goes to Chicago	G	9½m.	3683
9344	(Apr. 12)	Moving Thru Space	G	9m.	3758
9345	(July 26)	Stallions on Parade	G	9½m.	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		WALTER LANTZ CARTUNES (13) (Technicolor)			
9321	(Dec. 21)	Chilly Willy	F	6m.	3682
9322	(Jan. 18)	Socko In Morocco	G	6m.	3691
9323	(Feb. 15)	A Horse's Tale	G	6m.	3707
9324	(Mar. 15)	Alley In Bali	F	6m.	3730
9325	(May 10)	Under the Counter Spy	G	6m.	3767
9326	(Apr. 12)	Dig That Dog	F	6m.	3730
9327	(June 7)	Hay Rube	F	6m.	3774
9328	(July 5)	Hot Rod Hucksters	F	6m.	
9329	(Aug. 2)	Broadway Bow Wows			
		WOODY WOODPECKER REISSUES (6) (Technicolor)			
9351	(Feb. 22)	Smoked Hams	G	6m.	3707
8353	(Mar. 29)	Coo Coo Birds	F	6m.	3766
9353	(Apr. 26)	Well Oiled	B	7m.	3774
9354	(May 30)	Overture to Wm. Tell	F	6m.	3774
9355	(June 28)	Solid Ivory	G	7m.	3774
9356	(July 26)	Woody the Giant Killer	F	7m.	3774

Warners

Three Reel

SPECIAL

	(Oct.)	Black Fury (WarnerColor)	E	32m.	3622

Two Reel

VISTARAMA SPECIALS (WarnerColor)

	(.....)	Valley of the Sun	F	17m.	3788
		SPECIALS (12) (Technicolor)			
1001	(Sept. 12)	Gone Fishin'	F	17m.	3603
1002	(Oct. 10)	Romance Of Louisiana (Reissue)	G	20m.	3622
1003	(Nov. 7)	North of the Sahara	F	17m.	3646
1004	(Dec. 5)	Don't Forget ta Write	F	17m.	3666
1005	(Jan. 9)	Winter Paradise	G	17m.	3682
1006	(Feb. 6)	Hold Your Horses	G	17m.	3706
1007	(Mar. 6)	Monroe Doctrine (Reissue)	E	22m.	3713
1008	(Apr. 10)	Continental Holiday	G	20m.	3757
1009	(May 15)	Declaration of Independence (reissue)	E	18m.	3757
1010	(July 17)	Silver Lightning	F	20m.	
1011	(June 12)	Frontier Days	G	17m.	3766
1012	(Aug. 21)	Wha's Who in the Zoo			
		CLASSICS OF THE SCREEN (6)			
1101	(Sept. 26)	Minstrel Days	G	20m.	3602
1102	(Jan. 23)	They Were Champions	E	20m.	3715
1103	(Nov. 21)	Spills For Thrills	E	18m.	3656
1104	(Apr. 3)	This Wonderful World	E	20m.	3758
1105	(May 29)	California Junior Symphony	G	16m.	3747
1106	(July 31)	This Was Yesterday			

One Reel

BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)

1301	(Sept. 12)	Old Glory	G	7m.	3603
1302	(Oct. 17)	Walky, Talky, Hawky	G	7m.	3603
1303	(Nov. 7)	Birth of a Notion	F	7m.	3639
1304	(Nov. 28)	Eager Beaver	F	7m.	3639
1305	(Dec. 26)	Scent-imental Over You	G	7m.	3639
1306	(Feb. 6)	Of Fax And Hounds	E	7m.	3666
1307	(Feb. 27)	Roughly Squeaking	F	7m.	3666
1308	(Mar. 27)	Hobo Bobo	E	8m.	3699
1309	(Apr. 24)	Gay Anties	F	7m.	3722
1310	(June 5)	The Cat Came Back	G	7m.	3747
1311	(July 10)	One Meat Brawl	F	7m.	3766
1312	(July 24)	Along Came Daffy	F	7m.	3783
1313	(Aug. 14)	Mause Menace	G	7m.	3788
		BUGS BUNNY SPECIALS (8) (Technicolor)			
1723	(Oct. 3)	Duck, Rabbit, Duck	F	7m.	3615
1724	(Dec. 12)	Robot Rabbit	F	7m.	3639
1725	(Jan. 16)	Captain Hareblower	F	7m.	3666
1726	(Mar. 13)	Bugs and Thugs	G	7m.	3747
1727	(May 1)	No Parking Hare	F	6½m.	3739
1728	(July 24)	Bewitched Bunny			
1729	(June 19)	Devil May Hare	F	7m.	
1730	(Aug. 28)	Yankee Doodle Bugs			
		(3-D)			
1740	(.....)	Lumber Jack-Rabbit	F	7m.	3622
		CINEMASCOPE SPECIALS (WarnerColor)			
	(.....)	Coney Island Holiday	G	8m.	3739
	(.....)	Below the Rio Grande	G	10m.	3774
		COLOR SPECIALS			
		Aloha Nui (Vistarama)	E	12m.	3624
		JOE McDOAKES COMEDIES (6)			
1401	(Oct. 31)	So You Think You Can't Sleep	F	10m.	3639
1402	(Dec. 19)	So Yau Want To Be An Heir	F	10m.	3657
1403	(Jan. 30)	So Yau're Having Neighbor Trouble	F	11m.	3699
1404	(Mar. 13)	So You Want to Be Your Own Boss	F	8½m.	3707
1405	(May 1)	So Yau Want to Go to a Night Club	F	10m.	3758
1406	(July 3)	So You Want to Be a Banker	F	10m.	
		MELODY MASTER BANDS REISSUES (6)			
1801	(Oct. 3)	Desi Arnaz and Band	F	10m.	3603
1802	(Nov. 14)	Hal Kemp and Orch	E	10m.	3639
1803	(Jan. 2)	Rhythm of the Rhumba	G	9m.	3666
1804	(Feb. 27)	Songs of the Range	F	9m.	3699
1805	(Apr. 17)	Jammin' the Blues	E	10m.	3751
1806	(July 3)	Cavalcade of Dance	E	10m.	3767
		MERRIE MELODIES (22) (Technicolor)			
1701	(Sept. 5)	A Street Cat Named Sylvester	E	6½m.	3603
1702	(Sept. 19)	Zipping Along	F	7m.	3623
1703	(Oct. 17)	Easy Peckin's	F	7m.	3631
1704	(Oct. 31)	Catty Cornered	G	7m.	3646
1705	(Nov. 14)	Of Rice And Hen	G	7m.	3646
1706	(Nov. 28)	Cats A-Weigh	F	7m.	3646
1707	(Dec. 19)	Punch Trunk	G	7m.	3673
1708	(Jan. 2)	Dog Pounded	F	7m.	3699
1709	(Jan. 30)	I Gopher You	G	7m.	3699
1710	(Feb. 13)	Feline Frame-Up	G	6½m.	3699
1711	(Feb. 20)	Wild Wife	F	6½m.	3699
1712	(Feb. 27)	No Barking	F	7m.	3691
1713	(Mar. 27)	Design far Leaving	G	7m.	3750
1714	(Mar. 20)	The Cats Bah	G	7m.	3758
1715	(Apr. 17)	Bell-Hoppy	G	6½m.	3739
1716	(May 8)	Dr. Jerkyll's Hide	F	7m.	3773
1717	(May 22)	Claws For Alarm	F	7m.	3773
1718	(June 5)	Little Boy Boo	G	7m.	
1719	(June 26)	Muzzle Tough			
1720	(July 10)	The Olly American			
1721	(Aug. 7)	Satan's Waitin'			
1722	(Aug. 14)	Stop, Look and Hasten			
		THE SPORTS PARADE (10) (Technicolor)			
1501	(Sept. 19)	Royal Mounties	G	10m.	3631
1502	(Oct. 24)	Sea Sports Of Tahiti	G	10m.	3631
1503	(Jan. 16)	Born To Ski	G	10m.	3683
1504	(Dec. 12)	Arabians in the Rockies (Reissue)	G	10m.	3667
1505	(Feb. 20)	When Fish Fight	G	8½m.	3699
1506	(Mar. 20)	Heart of a Champion	G	10m.	3751
1507	(Apr. 24)	Carnival in Ria	F	10m.	3758
1508	(June 26)	Off to the Races	F	10m.	3774
1509	(July 24)	G. I. Holiday			
1510	(May 22)	Hunting Dogs at Work	F	10m.	3774
		VITAPHONE VARIETIES (7)			
1601	(Sept. 5)	Hit 'Im Again	G	10m.	3631
1602	(Oct. 24)	Say It With Spills	G	10m.	3646
1603	(Dec. 26)	Magic Movie Moments	F	10m.	3691
1604	(Apr. 3)	I Remember When	E	10m.	3751
1605	(May 8)	Thrills From the Past	E	10m.	3774
1606	(June 19)	When Sports Were King	G	10m.	
1607	(Aug. 28)	This Mechanical Age			

Miscellaneous

		America's Untapped Asset (United World)	G	12½m.	3657
		Anna Pavlova Dances (Lewis)	F	10m.	3783
		Athletic Stars (Color (Artkino)	F	24m.	37779
		Atom Goes ta Sea, The (Bondy)	G	10m.	3774
		Ben and Me (Technicolor) (Disney)	E	21m.	3622
		Big Scat (Technicolar) (Wilding)	G	13m.	3773
		Can-Can (Color) (Van Wolf)	G	18m.	3698
		Cinderella's Lave Lesson (Eastman Color) (Fine Arts)	G	8m.	3631
		Carral (National Film Board of Canada)	G	11m.	
		Craw And The Fax, The—Cuckoa And The Cock, The (Color) (Artkino)	F	11m.	3707
		Crucifixian (Meadow)	G	14m.	3691
		Crystal and Glassware (Color) (Artkino)	F	11m.	3783
		Dance For Cynthia, A (Meteor)	F	26m.	3706
		Fifty-first Dragon, The (Tech.) (UPA-Daggett)	E	11m.	3773
		Figurehead, The (Calar) (deRachemant)	G	7m.	
		Fort McHenry (Hoffberg)	F	10m.	3691
		Girl Behind The Curtain (Broadway Roadshows)	F	8m.	3723
		Glass Houses (Meadaw)	G	27m.	3736
		Glorious Lake Baikal, The (Artkino) (Magicolar)	F	20m.	3656
		Glory of Goya (Manor)	F	10m.	3779
		Going Places (Technicolor) (Handy)	G	9½m.	3750
		Heart of Highland, The (Color) (Hoffberg)	G	20m.	3630
		Howdy Doody and His Magic Hat (Colar) (UPA-Kagran)	G	7m.	3758
		In The Pamins (Artkino) (Sovcolor)	G	32m.	3656
		Isaac and Rebecca (Color) (Carnell)	F	20m.	3645
		Kilmainham Jail (Mayer-Kingsley)	F	27m.	3622
		Life With Caesar (Mayer-Kingsley)	G	16m.	3699
		Little Greyneck (Color) (Artkino)	F	20m.	3773
		Long Flight, The (BIS)	G	17m.	3713
		Look Who's Driving (Technicalor) (Aetna)	E	8m.	3691
		Love For Sale (3-D) (Union)	F	10m.	3699
		Maid In The Hay (Union)	F	19m.	3602
		Martin and Gaston (Color) (Brest)	E	10m.	3715
		May Day Parade, The (Artkino)	F	10m.	3788
		Mauntain of Fire (Color) (IFE)	G	9m.	3739
		Once Upon a Day (Calor) (Manor)	F	20m.	3699
		One Plane, One Bomb (Civil Defense)	E	20m.	3622
		Open Windaw, The (BIS)	G	17½m.	3713
		Operation Hurricane (BIS)	E	27m.	3722
		Painted Fox, The (Calar) (Artkino)	F	12m.	3707
		Poland 1953 Part IV (Artkina)	F	21m.	3706
		Price of Liberty, The (COMPO)	G	10½m.	3715
		Prince Philip (Stratford)	G	28m.	3730
		Return to Glennascaul (Mayer-Kingsley)	G	26m.	3698
		St. Patrick's Day Parade (Color) (Celtic)	F	18m.	3788
		Siena, City of the Pallo (IFE) (Color)	G	12m.	3624
		Solar Eclipse, The (Artkino) (Savcolar)	G	20m.	3639
		Song Without Words (IFE)	E	12m.	3623
		Saviet Sport No. 7 (Artkino)	F	10m.	3751
		Sunday By The Sea (Arlan)	E	13½m.	
		Surprise Peaks At Hallywaod (Bell)	F	10m.	3667
		Telephone Goes To Camp, The (Bell Telephone)	G	13m.	3623
		Timber-r-r (Calar) (Bell)	F	6m.	3715
		Toat, Whistle, Plunk, And Boom (Technicolar) (CinemaScope) (Disney)	E	10m.	3623
		Turpin-Olson Fight (Int. Boxing Club)	G	21½m.	3639
		USSR Today No. 1 (Artkino)	F	10m.	3723
		USSR Taday No. 5 (Artkino)	F	10m.	3751
		USSR Today No. 18 (Artkino)	G	10m.	3624
		USSR Today No. 22 (Artkina)	F	17m.	3631
		USSR Today No. 26 (Artkino)	F	11m.	3640
		USSR Today No. 31 (Artkino)	F	10m.	3691
		USSR Today No. 34 (Artkino)	F	10m.	3707
		Valentin Serov (Color) (Artkina)	F	10m.	3706
		Where Is Anabel (Bell)	F	19m.	3666
		World At Yaur Feet, The (Tech.) (National Film Board of Canada)	E	9m.	3646
		World Skating Championship (Artkino)	F	10m.	3631

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS

JUNE

The Desperado
W. Morris,
B. Garland

The Bowery Boys Meet The Monster
L. Gorcey,
H. Hall,
L. Mason

JULY

Return From The Sea
N. Brond,
J. Sterling

The Weak And The Wicked
G. Johns
(English-made)

AUGUST

Security Risk
J. Ireland,
D. Malone

Killer Leopard
J. Sheffield,
B. Garland

COLUMBIA

JUNE

The Saracen Blade
R. Montalban,
B. St. John
(Technicolor)

Jungle Man-Eaters
J. Weissmuller,
K. Booth

Black Eagle, The Story Of A Horse
(Reissue)

The Caine Mutiny
H. Bogart,
J. Ferrer,
V. Johnson,
F. MacMurray
(Technicolor)
(Special release)

JULY

Indiscretion Of An American Wife
J. Jones,
M. Clift,
G. Cervi
(Made in Itoly)

Hell Below Zero
A. Ladd,
B. Sydney,
J. Tetzel
(Mode in Englond)
(Technicolor)

The Outlaw Stallion
P. Carey,
D. Potrick
(Technicolor)

AUGUST

Coroner Creek Gunfighters
(Reissues)

On The Waterfront
M. Brando,
L. J. Cobb,
K. Malden

Pushover
F. MacMurray,
P. Carey,
K. Novak

The Law vs. Billy the Kid
S. Brady
B. St. John
(Technicolor)

LIPPERT

JUNE

The Big Chase
L. Chaney,
G. Longan,
A. Jergens

Paid To Kill
D. Clork

JULY

River Beat
P. Kirk,
J. Bentley
(English-mode)

Thunder Pass
D. Clark,
D. Potrick,
A. Devine

AUGUST

Terror Ship
W. Lundigon

The Unholy Four
P. Goddard

Silent Raiders
R. Bartlett,
J. Bordeaux

Life With the Lyons
B. Daniels,
B. Lyon

METRO

JUNE

Men Of The Fighting Lady
V. Johnson,
D. Martin,
K. Wynn
(Ansco Color)
(Print by Technicolor)

The Student Prince
E. Purdom,
A. Blyth,
J. Ericson
(Ansco Color)
(CinemaScope)

JULY

Valley Of The Kings
R. Taylor,
E. Porker
(Made in Egypt)
(Eastman Color)

Gone With The Wind
(Reissue)

AUGUST

Her Twelve Men
G. Garson,
R. Ryan,
(AnscoColor)
(Print by Technicolor)

Seven Brides For Seven Brothers
H. Keel,
J. Powell
(CinemaScope)
(AnscoColor)

PARAMOUNT

JUNE

Secret Of The Incas
C. Heston,
R. Young,
N. Mourey
(Technicolor)

JULY

Knock On Woad
D. Koye,
M. Zetterling
(Technicolor)

The Greatest Show On Earth
(Reissue)

AUGUST

About Mrs. Leslie
S. Booth,
R. Ryan,
M. Millar

Living It Up
D. Martin,
J. Lewis,
J. Leigh
(Technicolor)

RKO

JUNE

The Thing From Another World

Station West
(Reissues)

Sins Of Rome
M. Girotti,
L. Tcherina
(Italion-made)
(Dubbed in (English)

Silver Lode
J. Payne,
L. Scott
(Technicolor)

JULY

Susan Slept Here
D. Powell,
D. Reynolds
(Technicolor)

Gunga Din
The Lost Patrol
(Reissues)

Hans Christian Andersen
D. Koye,
Jeanmarie
(Goldwyn)

AUGUST

Every Girl Should Be Married

The Window
(Reissues)

Passian
C. Wilde,
Y. DeCarlo
(Technicolor)
(SuperScope)

REPUBLIC

JUNE

Hell's Half Acre
W. Corey,
E. Keyes,
E. Lonchester

JULY

Laughing Anne
W. Corey,
M. Lockwood,
F. Tucker
(Technicolor)
(Made in Englond)

AUGUST

Make Haste To Live
D. McGuire,
S. McNolly,
M. Murphy

20th-FOX

JUNE

Demetrius and The Gladiators
V. Mature,
S. Hayward,
M. Rennie
(Technicolor)
(CinemaScope)

Princess Of The Nile
D. Paget,
J. Hunter,
M. Rennie
(Technicolor)

Gorilla At Large
C. Mitchell,
A. Bancroft,
L. J. Cobb
(Technicolor)
(3-D and 2-D)

JULY

Garden Of Evil
G. Cooper,
S. Hayword,
R. Widmork
(Technicolor)
(CinemaScope)

Gambler From Natchez
D. Robertson,
D. Paget
(Technicolor)

The Raid
V. Heflin,
A. Bancroft
(Technicolor)

The Royal Tour Of Queen Elizabeth And Philip
(Color)
(CinemaScape)

AUGUST

Broken Lance
S. Tracy,
R. Widmark,
K. Jurodo,
R. Wogner,
J. Peters
(CinemoScope)
(Color by DeLuxe)

UNITED ARTISTS

JUNE

Man With A Million
G. Peck,
J. Griffiths
(Technicolor)
(Mode in Europe)
(Rank)

Hobson's Choice
C. Laughton,
B. de Bonzie
(English-mode)
(London)

Challenge The Wild
Nature documentory
(Eastman Color)
(Graham)

Gog
H. Marsholl,
(Color)
(Tors)
(3-D)

JULY

Apache
B. Lancoster,
J. Peters
(Technicolor)
(Hecht-Loncaster)

The Lowless Rider
J. Corpenter,
F. Dorro,
D. Dumbrille
(Corpenter)

Return To Treasure Island
D. Addams,
T. Hunter
(Pathecolor)
(Pollexfen)

Adventures Of Robinson Crusoe
D. O'Herlily,
J. Fernondez
(Pothecolor)
(Mode in Mexico)
(Doncigers-Ehrlich)

AUGUST

Crossed Swords
E. Flynn,
G. Lollobrigido
(Pothecolor)
(Mahon-Vassarotti)
(Made in Italy)

Down Three Dork Streets
B. Crawford,
R. Romon
(Gardner-Levy)

The Diamond Wizard
D. O'Keefe,
M. Sheridan
(Pallos)
(Made in England)

Malta Story
A. Guiness,
J. Howkins
(De Sarigny)
(English-made)

Victory at Sea
(NBC Film Division)
(Documentary)

U.-INT.

JUNE

Drums Across The River
A. Murphy,
L. Gaye
(Technicolor)

Black Horse Canyon
J. McCrea,
M. Blanchard,
C. Wills
(Technicolor)

Always A Bride
P. Cummins
(English-mode)
(Rank)

JULY

Johnny Dark
T. Curtis,
P. Laurie
(Technicolor)

Tanganyika
V. Heflin,
R. Roman
(Technicolor)

The Egg and I
(Reissue)

AUGUST

Magnificent Obsession
J. Wymon,
R. Hudson,
B. Rush
(Technicolor)

Francis Joins The WACS
D. O'Connor,
J. Adams
C. Wills

WARNERS

JUNE

Them
J. Whitmore,
E. Gwenn,
J. Weldon

JULY

The High and The Mighty
J. Wayne,
L. Doy,
C. Trevor
(WornerColor)
(CinemaScope)

Ring Of Fear
P. O'Brien,
M. Spillone,
C. Beatty
(WarnerColor)
(CinemaScope)

AUGUST

Duel In The Jungle
D. Andrews,
J. Croin,
D. Forrar
(Technicolor)
(Made in South Africa and England)

King Richard And The Crusaders
R. Horrison,
V. Mayo,
L. Harvey,
G. Sanders
(WarnerColor)
(CinemoScope)

OBSERVANCES
Sept. 6—Labor Day

MOON PHASES

	1 Quarter	2 Full	3 Lost	4 New
JULY	7	15	22	29
AUGUST	6	14	20	28
SEPTEMBER	5	12	19	24

At the request of a midwestern drive-in owner, MOTION PICTURE EXHIBITOR is adding information concerning phases of the moon to its list of services. Drive-in operators should find it advantageous to book color films during o full moon. The accompanying chart applies to the central time zone, with slight adjustments necessary for east and west.

THEY ALL AGREE! MARLON BRANDO ON THE WATERFRONT IS THE GREATEST

"Powerful. Marlon Brando does his best job in 'On the Waterfront'."

Kirk Douglas

"'On the Waterfront' is a wonderful picture, tender, emotional, powerful."

Julie Harris

"To me 'On the Waterfront' is one of the most exciting and important pictures made in this or any other year."

Paul Osborne

"'On the Waterfront' has the dimension of reality. It is a great movie and tremendous theatre."

Shelley Winters

"One of the most powerful pictures in motion picture history."

Frank Ross

"'On the Waterfront' is the most dynamic motion picture I've ever seen."

Mervyn Leroy

COLUMBIA PICTURES presents



MARLON BRANDO



On The Waterfront

AN ELIA KAZAN PRODUCTION

co-starring KARL MALDEN · LEE J. COBB · with ROD STEIGER · PAT HENNING · and introducing EVA MARIE SAIN

Produced by SAM SPIEGEL · Screen Play by BUDD SCHULBERG · Music by LEONARD BERNSTEIN · Directed by ELIA KAZAN

A HORIZON PICTURE

MOTION PICTURE

EXHIBITOR

JULY 28, 1954 NEW YORK STATE EDITION

IN TWO SECTIONS • THIS IS SECTION ONE



NYC Exhibitors Win Important Point In Tax Fight

(page 8)

"Something Has To Give"

(editorial)

AND FEATURING: EXTRA PROFITS

Si Fabian, Stanley Warner president, announced last week that Cinerama would be exhibited internationally through an agreement with Robin International, Inc., with the first openings set for Paris and London.

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

"SEVEN BRIDES" SETS 26

All-Time High World-Premiere Promotion Launches M-G-M's Great Musical Hit To New All-Time Record!

No.1 OF A SERIES TO BRING YOU UP TO DATE ON

FAMOUS ABDUCTIONS



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Louvre Museum, Paris

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Above: Part of the unusual campaign

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For a picture that's outstanding in its originality, an off-beat newspaper campaign was designed for the World Premiere. Shown at left is one of the ads in a series that used as its theme "Famous Abductions", pertinent to the picture. The illustrations are celebrated paintings. In addition, other big display ads sold the bigness, the unique idea, the music, the cast and other facets of the attraction.

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An exceptionally appealing trailer was sent from the studio the moment the date was set and this proclaimed, far in advance, the World Premiere of the Summer's greatest color musical.

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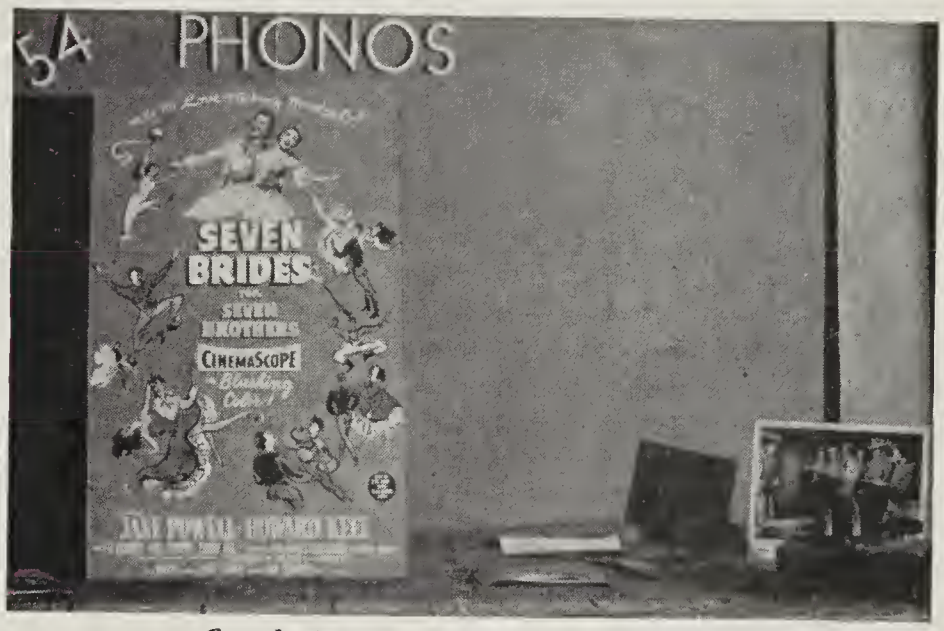
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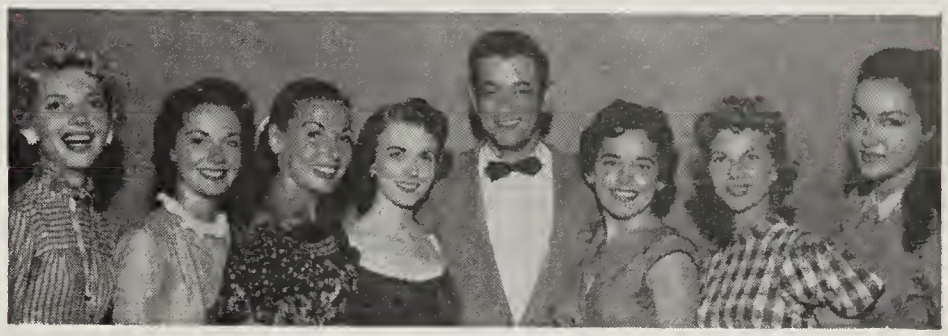
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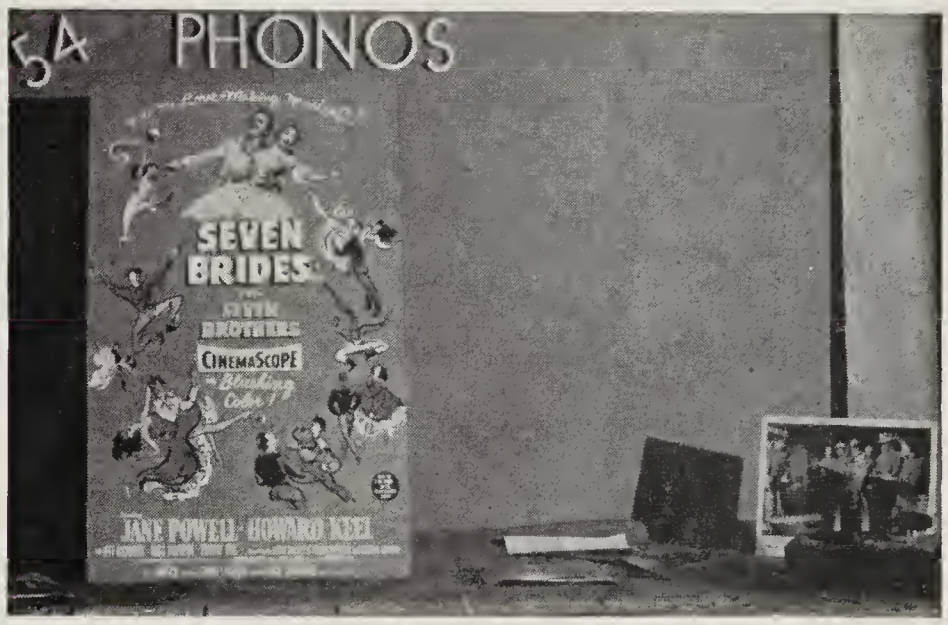
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MILLIONS WILL SOON BE HEADING TO YO



JAMES STEWART

in

Alfred Hitchcock's

REAR WINDOW

COLOR BY TECHNICOLOR

The most unusual and intimate journey into human passions ever filmed!

Miss Torso—
Hot nights or cold,
her shades were
never drawn!



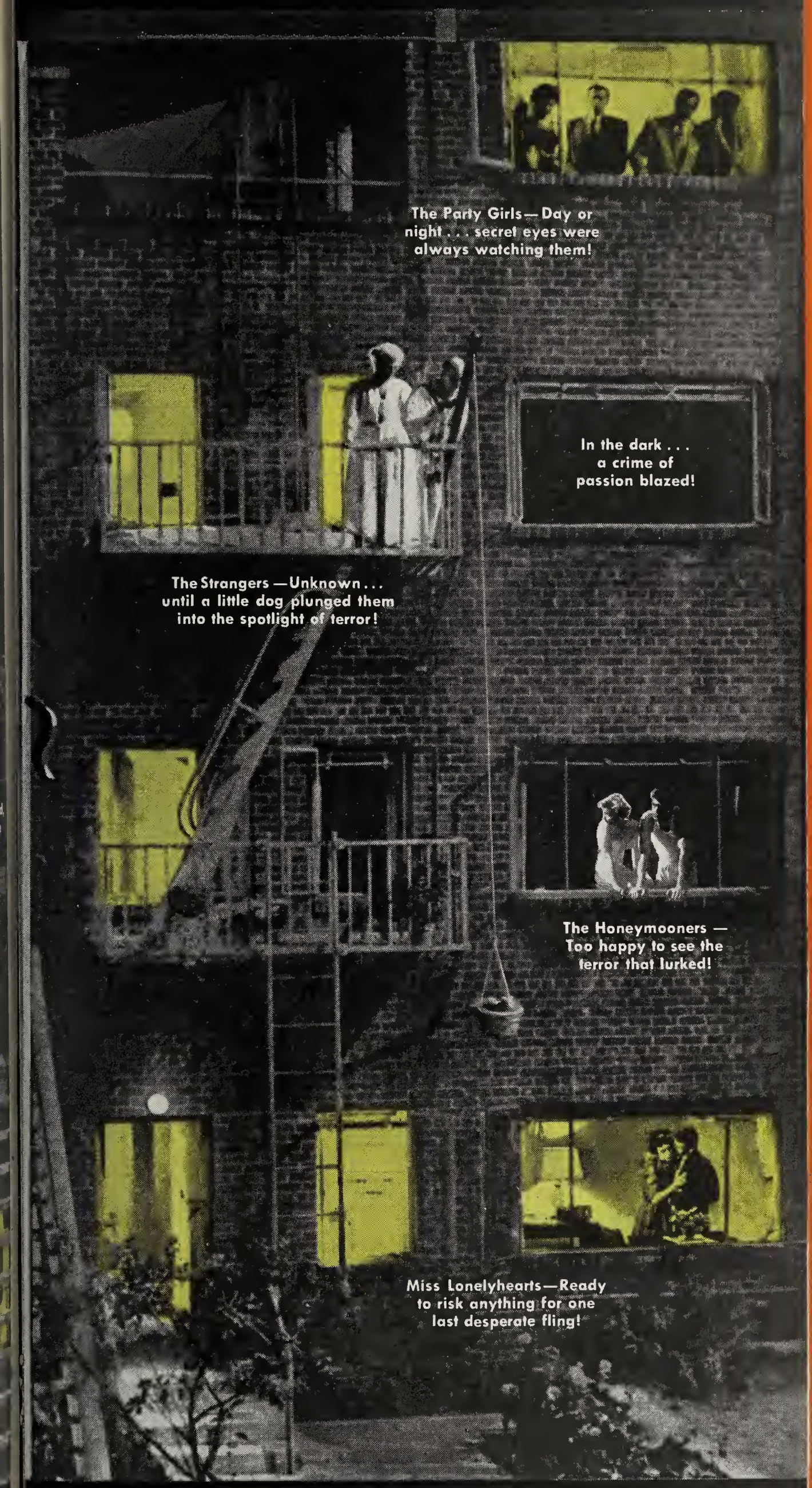
co-starrin

GRACE KELLY · WEN

with RAYMOND BURR · Directed by A

BASED ON THE SHO

UR BOXOFFICE "WINDOW"



DELL COREY · THELMA RITTER

RED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES

TORY BY CORNELL WOOLRICH · A PARAMOUNT PICTURE

"HITCHCOCK'S BEST..."
—M. P. Daily

"Hitchcock's biggest boxoffice success. A knock-out. Recommended on all counts without qualification."
—M. P. Herald

"Sensationally good. Top line entertainment. Hitchcock at his best."
—Film Daily

"Sturdy grossing in keys and elsewhere. Very earthy quality to relationship between Stewart and Miss Kelly. Both do fine job."—*Variety*

"It's easy to review this for exhibitors. They should book it and play it. They will make money with it."
—Hollywood Reporter

"Bright boxoffice outlook. Tight suspense show." *—Daily Variety*

WORLD PREMIERE
New York
RIVOLI
WEDNESDAY, AUGUST 4th

Paramount Pictures

JULY 4TH IS OVER

BUT THE APACHE

FIREWORKS HAVE JUST BEGUN!



HOLDOVER! CHICAGO, Roosevelt Theatre

HOLDOVER! BOSTON, Loew's State & Penn

HOLDOVER! NEW ORLEANS, Loew's State

HOLDOVER! PITTSBURGH, Loew's Penn

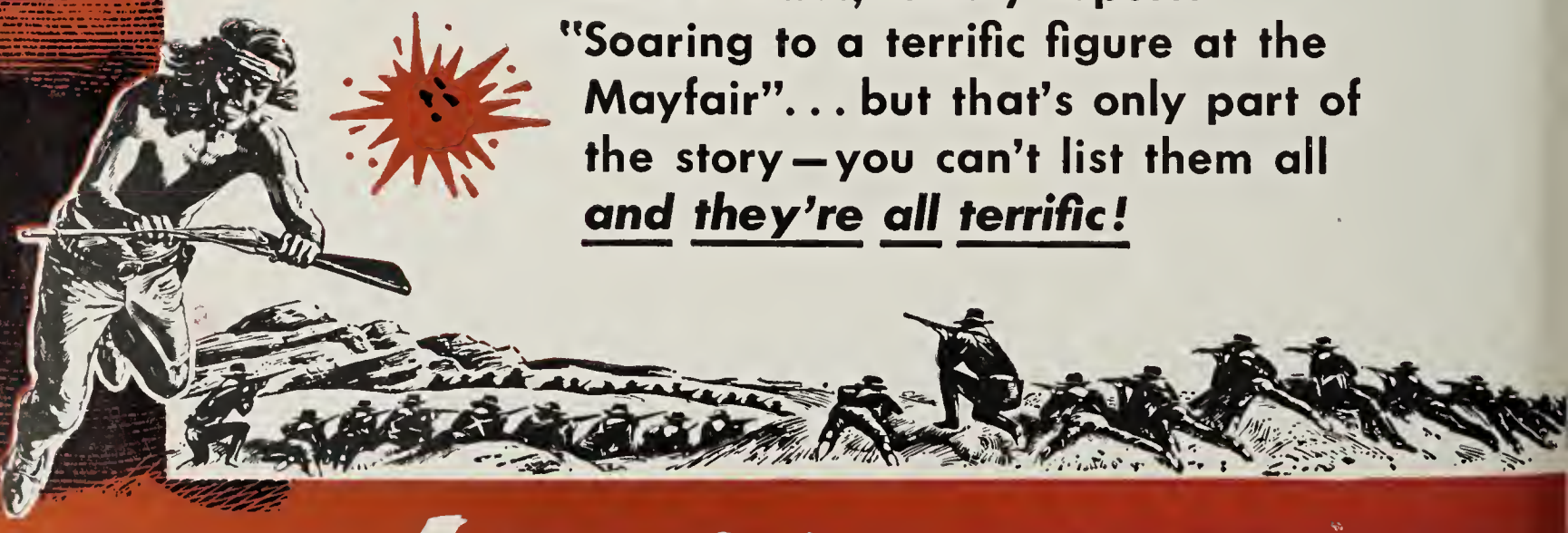
HOLDOVER! DETROIT, Palms

HOLDOVER! HARTFORD, Loew's Poli

HOLDOVER! DAYTON, Loew's

HOLDOVER! FRISCO, United Artists–3rd Week

And in N.Y.,Variety reports "Soaring to a terrific figure at the Mayfair"... but that's only part of the story—you can't list them all *and they're all terrific!*



BURT LANCASTER in APACHE JEAN PETERS

QUALITY PICTURES IN QUANTITY UA

in color by Technicolor

with IAN MacDONALD · CHARLES BUCHINSKY · JOHN DEHNER
PAUL GUILFOYLE · WALTER SANDE · JOHN McINTIRE · Written for the Screen by JAMES R. WEBB · Based on the Novel "BRONCHO APACHE" by PAUL I. WELLMAN · Released thru UNITED ARTISTS

A HECHT-LANCASTER PRESENTATION · PRODUCED BY HAROLD HECHT · DIRECTED BY ROBERT ALDRICH

35TH ANNIVERSARY 1919 UA

MOTION PICTURE EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

JULY 28, 1954
VOLUME 52 NUMBER 13

SOMETHING HAS TO GIVE

ABRAM F. MYERS, in his recent bulletin headed "An Appeal To Reason," went to great pains to point out that the discussion of the possibility of exhibitors turning toward government regulation for the motion picture industry as a method of relief from alleged unfair distributor demands should not be interpreted as harboring a threat, "because none is intended."

In the past, according to Myers, "National Allied as a body has not advocated government regulation for the business because it believed that the anti-trust laws, efficiently and impartially enforced, were adequate to terminate monopoly and insure fair dealing in the motion picture business."

The Myers statement points up the current feeling among many independent theatremen that the time has come for drastic action and that ordinary methods of working out industry problems can not be depended upon.

The trouble is that there is no speedy method by which the current plight of theatremen can be helped through legislation. The only fast relief that can be of value would be that originating with the distributors themselves, but thus far statements, threats, and appeals from exhibitors seem to have little effect. Distribution continues to show significant profits while theatremen, for the most part, would be glad to break even under current conditions.

One of the principal complaints of theatremen these days was not directly touched upon in the Myers message—the tightening of the market by a print shortage, artificial or otherwise.

The charge has been made by many theatre owners that the scarcity of prints is deliberate, a method whereby distribution can force a playoff of low quality features as well as reissues.

Just to give one instance, a large national independent circuit found itself unable to hold over a money-making picture in a key situation because the print was needed for another account. In another situation, a theatre which was using a full stereophonic sound print found itself playing a single track optical print for the last few days of the run because the first print was needed to be used elsewhere.

The distributors' answer is that the lack of prints is due to the supply not being able to catch up to the demand. For example, William C. Gehring, speaking for 20th Century-Fox, said that although the company's laboratories are working six days a week for 24 hours a day it would still take until August to reach a point where all exhibitor demands could be satisfied. Gehring revealed that as of July 1 there were 3,243 theatres equipped for full stereophonic sound, 158 for mixers, 221 for one-track magnetic, and 2,009 for one-track optical, and he expects that by the end of the year there will be more than 10,000 theatres using CinemaScope one way or another.

Statistics are all well and good, but they are of little value to a theatreman who is concerned with getting prints to keep his house open.

Then there is always the tendency for stories to arise that one theatreman is being favored over another, which certainly does not make for better exhibitor-distributor relations.

In all this, the branch manager finds himself in the middle. He is just as desirous of getting as many prints working as the theatre owner is of using them, but he, too, can only use the reasons that the home office furnishes him.

While this is being written, efforts are being made to effect an arbitration system in New York. Meetings are also scheduled between sales managers and representatives of Allied States Association.

Something has to give somewhere. We hope that the distributors will recognize the seriousness of the situation rather than continue with their calloused attitude.

SMART PROMOTION

ONE cannot help commenting favorably on the policy of Columbia in not only notifying exhibitor accounts of the fact that its production called "The Long Gray Line" will be released in February, 1955, but also in taking trade paper advertising space to herald the film.

By so doing, Columbia is serving notice of its confidence, at the same time whetting the appetite of exhibitors.

As an attention getter, the moves rank with the better ideas of their kind.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 304 South Commonwealth, Los Angeles 5, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Herbert M. Miller, editor; A. J. Martin, advertising manager; Max Cades, business manager; Marguerite Gibson, circulation manager; George Nanamaker, Mel Kanecaff, Al Erlick, associate editors. Subscriptions: Any one of six sectional editions (NEW ENGLAND, NEW YORK STATE, PHILADELPHIA-WASHINGTON, SOUTHERN, MIDEAST, or MIDWEST-WESTERN) and the INTERNATIONAL edition; $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues); The GENERAL edition containing all local news forms from all editions: $7.50 per year (52 issues) and outside of the United States, Canada, and Pan-American countries, $15 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

CAN NEWS

(Trade Headlines Of The Issue)

Distribution

Warner executives meet at the studio, discuss further product, and take a look at some forthcoming pictures (page 25).

IFE schedules its first national sales convention in August in New York City (page 25).

A government report shows that theatre receipts were down 17 1/10 per cent in 1953, compared to 1948 (page 28).

Exhibition

In New York City, exhibitors win an important court victory when Judge Pette issues a temporary injunction forbidding the collection of any "breakage" that would make the recently passed amusement tax more than five per cent on any admission (page 8).

Two different sets of meetings, one between a National Allied committee and distribution leaders and another dealing with arbitration, are temporarily delayed (page 9).

Plans to establish Stanley Warner Cinerama theatres world-wide are announced (page 9).

Financial

American Broadcasting-Paramount Theatres, Inc., reports a slight drop in its profit (page 19).

Loew's, Inc. shows a strong jump in profits for the 40 weeks ended on June 10 (page 25).

Republic reports an increased profit for the 26 weeks ended on May 1 (page 9).

International

In Canada, winners are announced in the Famous Players "District B" competition (page 10).

Americo Aboaf, U-I head of foreign sales, is optimistic about Europe in his report after a two-month tour of the continent (page 18).

Legal

A district court judge rules in Kansas City that the Kansas motion picture censorship law is unconstitutional (page 9).

Mel Konecoff

A trip to Atlantic City, where he is invited to participate in the world premiere of "Living It Up"; a report on the exploitation that was used to help sell "Apache" on Broadway; and some attention to the success of United Artists highlight a rather lengthy coverage (pages 8, 19 and 28).

Production

Ellis Arnall is reelected president, Society of Independent Motion Picture Producers (page 25).

Schencks To Be Honored For Trade Contributions

HOLLYWOOD—It was announced last week that the Screen Producers Guild annual Milestone Award will be presented in mid-November at the group's annual dinner to Joseph M. and Nicholas M. Schenck for their "historic contribution to the motion picture industry."

NEW YORK

By Mel Konecoff

EVERYBODY was determined that we should live things up when we went down to Atlantic City to cover the world premiere of the latest Dean Martin and Jerry Lewis starrer being released by Paramount. When we called the boss to ask should we go, he said, "Sure. Go live it up, especially if Paramount is picking up the check."



KONECOFF

When we rendezvoued in front of the Paramount building, where several air-conditioned buses waited to take aboard a variety of newspaper, radio, and magazine people, Paramount press agents, too, urged that we live it up. So we yelled, "Whoopee," and got aboard.

Our buses met several others outside of Philadelphia with a group from that and other cities, and all proceeded to Atlantic City. On the outskirts, Martin and Lewis and Janet Leigh, who also appears in the film, were waiting as well as more press agents, cars, police, and fans, to say nothing of city officials and police escorts. Everybody piled into the cars and away they went in and out of traffic and finally up and onto the famed boardwalk, sirens screeching and horns blowing until we got to the Traymore Hotel, which was to be home during our "Living It Up."

A buffet luncheon was followed by a fashion show of gowns Leigh wore in the film, with the zany pair providing some of the commentary and assisting Leigh with the descriptions. When this was over, exhibitor Max J. Chasens rushed up and insisted on helping us live things up by presenting us with passes to several of his houses, the Shore and the Hollywood, both of which happened to be playing Paramount pictures. Oh, before we forget, we should mention that several planes were on hand to mark the arrival circling the area constantly carrying banners welcoming the guests and urging that they live things up, as well as the public to come in and see the picture. Their usage was well commented upon.

Dinner that night was followed by a roller chair parade on the boardwalk to

(*Continued on page* 19)

Latest Bulletins

(Developments At Press Time)

New York City Exhibitors Win Important Point

NEW YORK—City exhibitors won an important court victory as Justice Nicholas M. Pette, in Queens Supreme Court, issued a temporary injunction forbidding the collection of any "breakage" that would make the recently passed amusement tax more than five per cent on any admission.

The tax law presently calls for collection of a full cent where the tax comes to a major fraction thereof, but exhibitors had argued that this violated the state enabling act specifically limiting the tax to five per cent.

City counsels indicated that the decision would be appealed, pointing out that such collection of "breakage" was standard procedure in commerce and banking.

An appeal was considered mandatory because, should the court ruling stand, it would cut appreciably into the expected yield from the admissions levy.

Also in danger was the city three per cent sales tax.

Should the court ruling also apply to that levy, it would mean that the city has been illegally collecting on "breakage."

Justice Pette set Sept. 13 as the date for a hearing regarding making the injunction permanent.

Plaintiff theatres were required to post a bond assuring the city collection of the accumulated "breakage" should Justice Pette be reversed.

Application for the injunction was made by RKO's Flushing, Loew's Willard, Century's Community and Queens, and Brandt, all in Queens.

No decision was handed down by Justice Pette on the exhibitors' contention that the entire tax violated the federal and state constitutions and the city's Administrative Code.

Representing theatre operators in the action was Edward C. Raftery. The city legal staff was headed by Stanley Buchsbaum.

Milwaukee Exhibitors Hear Hal Makelim

MILWAUKEE—A meeting of the Allied Independent Theatre Owners of Wisconsin was held at the Schroeder Hotel, presided over by Angelo Provinzano, vice-president, in the absence of S. J. Goldberg, president. Hal R. Makelim, of the Makelim Plan, presented details pertaining to the 12 motion pictures which will be produced by him.

Ben Marcus, president, National Allied, who introduced Makelim, recommended that the membership sign up for the plan.

Makelim, immediately after the meeting, planed to Los Angeles, and Sam Nathanson, general sales manager, Makelim Plan, remained to secure contracts from the exhibitors in the territory.

Nathanson reported that because of the response, the Milwaukee territory can report a 50 per cent oversubscription.

Allied And Arbitration Meetings Delayed

"Brides" Hottest On Tepid Broadway

NEW YORK—With the exception of Radio City Music Hall, the Criterion and the Capitol, the Broadway first-runs for the most part felt heavily those summer doldrums.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE HIGH AND THE MIGHTY" (Warners). Paramount claimed the fourth week would hit $31,000.

"GARDEN OF EVIL" (20th-Fox). Roxy reported $14,626 for Friday, Saturday and Sunday, with the third and last week expected to reach $28,000.

"SEVEN BRIDES FOR SEVEN BROTHERS" (MGM). Radio City Music Hall, with stage show, was leading the street, with $112,000 reported for Thursday through Sunday, and the first week bound to top $186,000.

"LIVING IT UP" (Paramount). Criterion opened to a bang up $32,900 for Friday, Saturday, and Sunday, with the first week sure to reach $50,000.

"HELL BELOW ZERO" (Columbia). Globe announced that the second, and last, week would reach $10,000.

"APACHE" (UA). Mayfair looked toward a $26,000 third week.

"INDISCRETION OF AN AMERICAN WIFE" (Columbia). Astor was down to $5,000 on the fifth, and last, week.

"ABOUT MRS. LESLIE" (Paramount). Victoria reported that the fourth week would reach $7,500.

"THE CAINE MUTINY" (Columbia). Capitol expected the fifth week to go above $50,000.

"GONE WITH THE WIND" (MGM). Loew's State claimed $18,000 for 9th week.

Republic Profit Jumps

NEW YORK—For the 26 weeks ended on May 1, 1954, Republic Picture Corporation and its subsidiaries last week reported a net profit of $1,045,393 before federal tax provisions, estimated federal normal, and surtaxes of $565,000, or a net after taxes of $480,393.

For the 26 weeks ended on April 24, 1953, Republic and its subsidiaries reported a net profit of $1,019,150 before federal tax provisions, estimated federal normal, and surtaxes of $546,000, or a net after taxes of $473,150.

Films' Quality Praised

NEW YORK—The 22nd in the series of COMPO ads being published in Editor and Publisher, printed in the issue of July 24, summarized some of the recent favorable comments by newspaper writers on the excellent quality of current movies, and predicted that the pictures coming up for the new fall-winter season will be even better.

WB Stock Holdings Revealed

NEW YORK—The New York Stock Exchange was informed last week that Jack L. Warner had purchased 2,800 shares of Warner common, increasing his direct holdings to 277,699 shares.

Status of Extra Revenues Resulting From Cutting Of Federal Tax Seen As Principal Point of Contention

NEW YORK—Meetings between a National Allied committee and distributor sales toppers originally scheduled to open yesterday (July 27) were postponed last week.

Purpose of the talks is said to be to reach an understanding concerning what happens to additional receipts now that the federal admissions tax has been lowered, as well as rentals, product scarcity, and other matters.

Allied contends that reports from its various units indicate that distribution is getting the lion's share of the tax reduction through various devices, contrary to the wishes of Congress.

Allied members received questionnaires seeking information on means used by distribution.

The scheduled meetings were postponed when it was discovered that many sales heads would be unavailable or on vacation at the time set.

At the same time, progress of the industry arbitration committee seeking a plan whereby disputes between exhibition and distribution could settle their disputes outside the law courts slowed as it was revealed that the group would not meet again until several key members, presently unavailable, are again able to attend.

During the brief adjournment, work will continue on ceveral phases of the proposed arbitration agreement.

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SW Cinerama Signs For Int. Expansion

NEW YORK—Plans to establish Stanley Warner Cinerama theatres world-wide were announced last week when S. H. Fabian, president, Stanley Warner Corporation, signed an agreement with Nicolas Reisini, president, Robin International, Inc., to open Cinerama theatres outside of the United States.

Reisini's associate, Matthew Fox, initiated the negotiations.

It is planned to show "This Is Cinerama" in London and Paris in the fall, to be followed by Cinerama presentations in Rome, Tokyo, and a city in Western Germany before the end of the year. When it is launched in these five countries, Stanley Warner in association with the Robin International group, will further extend its operations in certain other foreign countries.

Robin International, Inc., is a corporation dealing exclusively in foreign trade, with offices in every part of the world.

KC Censorship Unconstitutional

KANSAS CITY—District Court Judge Harry G. Miller ruled last week that the Kansas motion picture censorship law is unconstitutional, stating that the law creating the censor board violated freedom of speech. Paul E. Wilson, first assistant state attorney general, said the decision would be appealed to the Kansas Supreme Court.

Wilson pointed out that previous rulings had declared the law constitutional and that, despite the U. S. Supreme Court decisions, final decision should be left to the state's highest court. Judge Miller decided that the ban on UA's "The Moon Is Blue" could not be enforced. Judge Miller ruled that the Kansas statute is not specific enough in its language to be upheld.

Kirsch Renamed In Illinois

CHICAGO—At the 24th annual meeting of Allied Theatres of Illinois, Inc. last week Jack Kirsch was reelected president for three years. Also reelected for a one-year term were Van Nomikos, vice-president; Benjamin Banowitz, secretary-treasurer; and B. Charuhas, Jack Clark, James Gregory, Robert V. Harrison, Donald Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Meyers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott, Joseph Stern, and Bruce Trinz.

Harry Nepo was again appointed to the post of sergeant-at-arms.

More "Sun" Deals Revealed

NEW YORK—Frank I. Davis, Jr., president, SRO, announced last week that three more franchise deals have been closed for distribution of "Duel In The Sun," Harold "Babe" Cohen, Lippert of Louisiana, New Orleans; Nine Bridges and Bob Herrell, United Film Exchange, Kansas City; and William M. Richardson, Capitol Releasing, Atlanta.

The International Scene.....

Canada

Krendel Winners Named In FP Comp.

TORONTO—Top prizes in Dan Krendel's "Ballyhoo Bonanza" contest in District B, Famous Players, went to Art Cauley, manager, Paramount, Peterboro, and Al Hartshorn, manager, Regent, Oshawa, it was revealed last week.

He topped the Group A theatres and picked up a prize of $100 while his runner-up was Bob Harvey, manager, Capitol, North Bay. Hartshorn topped the Group B theatres and likewise picked up a check for $100. His runner-up was Jack Bridges, manager, Victory, Timmins. Bridges and Harvey each receive a check of $50.

A special prize, $25, was awarded to Paul Turnbull, manager, Granada, Hamilton, while the three bookers for the area also pick up prizes. John Heggie won because his manager Cauley picked up a prize, and Herb Black picks up a prize on the strength of Hartshorn's win. A check was also picked up by Harrison Patte because one of his men, Jimmy McDonough, former manager, Tivoli, Hamilton, was one of the top contenders until he was appointed a district manager.

During the course of the drive, Cauley was a winner twice, and placed second twice. Harvey won two firsts and two seconds. In Group B, Hartshorn scored two firsts and two seconds while Bridges scored a first once and second three times. Turnbull, manager, Granada, Hamilton, came through with one first, as did Eddie Landsborough and Len Gouin.

Canadian Comment

Eighteen drive-ins have opened since Jan. 1, 33 are under way and 10 planned, and 17 auditorium theatres have bowed in this year, 18 are in work, and 21 are projected. Construction is continuing on a deluxe 1,000-seater, standard-type house in Toronto and two drive-ins in the Maritimes and one in Alberta. Plans are also being drawn up for three roofed-in houses and a drive-in. Completion toward the end of August is the mark Principal Investments Limited set for the new Toronto Golden Mile house which it will operate. The house is located in the company's Golden Mile Plaza, a new shopping centre. Plans are being drawn up for a 500-seat, $70,000 house to be named the Yukon, in Whitehorse, Y. T.; for a 400-seat, $50,000 theatre in Wildwood, Alta.; and for a drive-in on the Leamington side road in Mersea Township, Ont. Also in the hands of the architect is Louis Williams' 475-seat $50,000 theatre in Rocky Mountain House, Alberta.

Also in Winnipeg, Edward A. Zorn, Famous Players' supervisor, Winnipeg territory, which includes theatres in Manitoba, Alberta, and Saskatchewan, was honored on his retirement. Zorn came to Canada 16 years ago from the USA Paramount Theatres organization, the Famous Players' parent company. Zorn, 69, heard praises of him sung by many of the company's executives including John J. Fitzgibbons, Sr., president, for his contribution to the development of the company. Others who addressed the luncheon meeting were Father Athol Murray, Notre Dame College, Wilcox, Sask.; Robert J. Eves, general manager, western division, Famous Players, who acted as toastmaster; Frank Davis, Warners' branch manager, who represented the Winnipeg Film Board of Trade; and S. Richard Miles, president, Manitoba Motion Picture Exhibitors' Association. Zorn received a check for $125 from those who had worked with him in Winnipeg. From his former colleagues in the Alberta-Saskatchewan area, he received a foot-high hand-sculptured bronze cow pony.



Steve Broidy, Allied Artists' president, recently hosted Kiarti Srifuengfung, managing director, Cathay Theatre Company, Limited, Bangkok, Thailand, during the latter's visit to Hollywood. Seen with the two veteran executives are Mrs. Albert Quon and her daughter, Los Angeles.

The success of the three-week advance promotion for the opening of Walt Disney's "Pinocchio" in 10 Toronto theatres resulted in negotiations to make this an annual event, using a different Disney feature each year. Those seeking to establish a permanent Disney celebration are The Toronto Telegram; Loblaw's, Canada's largest grocery chain; and Famous Players Canadian, playing the RKO release. Fifteen theatres in other parts of Canada opened with "Pinocchio" on the same day and benefitted from the national interest stirred up by the Toronto campaign, arranged by the RKO exploitation department. More than 30,000 children, accompanied by their parents, came to Toronto from all parts of the province of Ontario to attend four outdoor shows at the Canadian National Exposition Grounds on "Pinocchio Day," the focal point of the advance campaign. Daily for three weeks, the Telegram carried a coupon with pictures and a story about the RKO release. prominently placed. The promotion boosted business done by the film.



A large crowd gathered in front of the Ernie Pyle, Tokyo, Japan, recently for the demonstration of Paramount's VistaVision, and the theatre was filled soon after the doors were opened.

In Toronto, S. R. McManus, manager, Odeon Theatres, Hamilton, Ont., promoted a full-page cooperative ad on MGM's "Rose Marie" with several merchants when the picture opened at the Capital. McManus promoted the plan and did the whole layout himself.

CINE CHATTER—Waldfried Barthel, manager, Constantin Films, Germany, called on distribution execs in Toronto and Montreal, as did Karl Bischoff, who represents Film Exports, in which the German government has an official interest. . . . A full page red-and-black ad on 20th-Fox's "Demetrius And The Gladiators" appeared in an issue of Weekend Magazine, which is inserted in about 1,500,000 newspapers. . . . The Kingsway, Toronto, formerly operated by Brock Farrow, is now a Twentieth Century Theatres unit. . . . George F. Rathwell, former manager, Savoy, London, Ont., was charged with theft of $600 after being brought back from Montreal. . . . Montreal showmen are organizing a Heart Club to put on a benefit for Andre Scryvershof, a four-and-a-half-year-old Dutch boy who lost both his legs in a traffic accident. Jack Chisholm, ASN, and Raymond Allen, Amherst, gave a cocktail party to get the project under way. The show may take place at the Amherst on Aug. 5. Chisholm and Allen are former executives of the Variety Club of Toronto and officials of its Heart Fund. . . . In a Famous Players District C contest, conducted by district manager Bill Trudell, Harry Wilson headed the honor list. Bill Burke, Capitol, Brantford, was runner-up. . . . Frank F. Cybulski, owner, Bay, Barry's Bay, Ont., was found dead in the Madawaska River, where he had been fishing. . . . Visitor to Toronto was A. J. Mason, prominent Springhill, N. S., exhibitor, while Mark Plottel, Empire-Universal Films, was a visitor to Vancouver, as was Bob Eves, western general manager, Famous Players. . . . Leonard Brocking, president, J. Arthur Rank Organization in Canada, is visiting England. . . . Win Barron, Paramount publicist, is celebrating his 10th year as commentator for Paramount's Canadian newsreel. He worked with Tiff Cook, Famous Players, to spread joy among Toronto citizenry when, together, they sent out hundreds of balloons, some free passes attached, to advertise "The Greatest Show On Earth" at the Imperial. The balloons were drop-

(*Continued on page* 28)

20TH'S GREATEST PROMOTION CAMPAIGN IS PRE-SELLING THE YEAR'S GREATEST BOXOFFICE ATTRACTION!





THE EGYPTIAN

Color by DE LUXE

CINEMASCOPE

Keep reading!..

"THE EGYPTIAN" TRAVELING STUDIO EXH ARE H



20th's colorful mobile units are rolling up tremendous word-of-mouth publicity as hundreds of thousands of men, women and children visit them in scores of cities and towns across the country!



BITS

OLLING!



JEAN SIMMONS · VICTOR MATURE · GENE TIERNEY

MICHAEL WILDING · BELLA DARVI · PETER USTINOV

and EDMUND PURDOM *As The Egyptian*

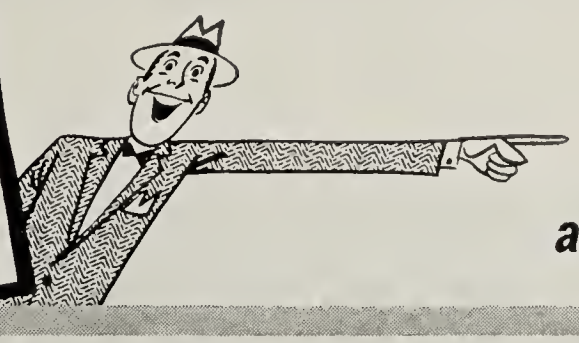
Produced by DARRYL F. ZANUCK

Directed by MICHAEL CURTIZ

Screen Play by Philip Dunne & Casey Robinson







and more!.....

20TH'S GREATEST BILLBOARD CAM



20th goes outdoors in the choice month of the year to pre-sell millions from coast to coast!

CAMPAIGN STARTS AUGUST 15TH!



Directed by MICHAEL CURTIZ
Screen play by
PHILIP DUNNE and CASEY ROBINSON

ARVI · Peter USTINOV and Edmund PURDOM
as "THE EGYPTIAN"

YOUR THEATRE • YOUR DATE



BIG SPACE NEWSPAPER ADS

WILL SA

1200 Lines



"I, *Sinuhe, the Egyptian,* have forsaken eternity and everlasting life for the perfection of love...

"I gave my innocence to *Merit, the tavern maid,* who bore me a s my parent's hope of immortality to *Nefer, shameless tempt* I committed the sin of sins with *Princess Baketamon,* who covet

Before your eyes, the graven images become flesh-and-bloo ancient hieroglyphics become transformed into living vistas. The flow once again in the wrong direction. The Pyramids of the Forbidden Land of the Hittites relive their golden age.

Your eyes will see... Your senses will stir... Your heart

Starring Jean SIMMONS · Victor MATURE · Gene TIERNEY · Michael WILDING · Bella DARVI · Peter UST

...and 20th's most powerful 'round-the-clock TV campaign will reach into 25,000,000 homes from coast to coast!



Play it in your choice of CINEMASCOPE equipment! • 4-TRACK HIGH

...URATE THE NATION'S MARKETS ...PIN-POINTED TO PLAYDATE!



surrendered
Babylon.
ypt's throne."
lities. The
ers of Babylon
and the

feel its spell.

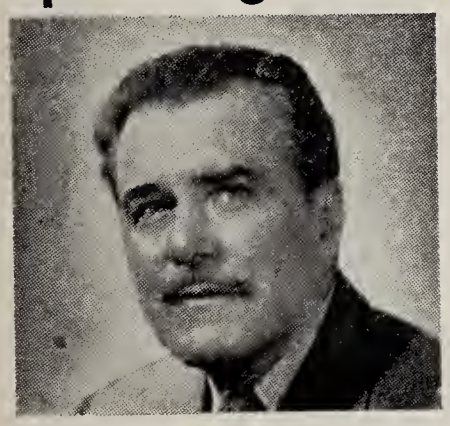
20th Century-Fox presents
THE EGYPTIAN
COLOR by DE LUXE
CINEMASCOPE
In the wonder of HIGH FIDELITY DIRECTIONAL STEREOPHONIC SOUND

and Edmund PURDOM as "The Egyptian" Produced by Darryl F. ZANUCK Directed by Michael CURTIZ Screen play by Philip DUN



800 Lines

BERT LYTELL Speaking Tour!



Distinguished star of stage, screen, radio and television, will tour the country ...telling women's clubs, church groups, civic organizations about "The Egyptian"...plus newspaper interviews and making radio and TV appearances!

FIDELITY MAGNETIC STEREOPHONIC SOUND • 1-TRACK HIGH-FIDELITY MAGNETIC SOUND • 1-TRACK OPTICAL SOUND

This Was The Week When....

The double world premiere of MGM's "Valley Of The Kings" was held in New York, at the Plaza, and in Cairo, Egypt, at the Metro. . . . The world bow of RKO's "Susan Slept Here" was held at the Victoria, New York City. . . . Bert Lytell was set for a month-long tour of the central and eastern states on behalf of 20th-Fox's "The Egyptian."

Stanley Warner declared a dividend of 25 cents per share on the common stock. . . . Paramount set the world premiere of "Rear Window" for the Rivoli, New York City, on Aug. 4, for the benefit of the American-Korean Foundation.

Aboaf Optimistic After European Tour

NEW YORK—An optimistic picture of the European market was painted last week by Americo Aboaf, U-I head of foreign sales, on his return from a two-month tour of Europe.

All indications point to another record-breaking year for U-I, the third in a row, Aboaf told trade press representatives. In spite of government restrictions and growing competition from local product, he added, the high quality of United States films is the major factor in bolstering America's booming business on the European market. The improved quality of product will also be helpful against the oncoming competition of television in Europe, he said.

The booming European economy, Aboaf feels, is due primarily to United States aid, which he said was very important to the film industry. If the aid is cut off or considerably diminished, its effects would be seen in the film industry and many other industries. This aid, he said, is an investment in the future rather than a reckless giveaway program.

While in Europe, Aboaf attended U-I's sales convention at Barcelona and other sales meetings in Italy, Germany, and Belgium. Talking with some 200 exhibitors in the course of his trip, Aboaf said, that in spite of handicaps and restrictions imposed by governments, the exhibitors are generally speaking with us.

The most promising market for United States films, Aboaf said, was West Germany where the prosperity is reflected in the construction and remodeling of theatres.

Commenting on the recent Italian agreement, Aboaf said that it is not the best thing in the world but it is workable. The question of remittances, Aboaf pointed out, is not the same as last year since the subsidy has been abolished. All in all, he added, we should be satisfied with the situation.

In Spain, he said there are still only a limited number of imports due mostly to government restrictions. However, he was most confident in the American product which he said was "the best defense" in all the cases of government restrictions. Although the government favors local production, he said, they still want United States films because exhibitors need the product.

Commenting on the new media, Aboaf predicted that the new processes and the standard films will remain for some time on the same market. Although European exhibitors are installing wide-screens, he added, there is not too much enthusiasm for sterophonic sound.

Asked about the European film festivals, Aboaf said that he thought that there were too many festivals and that eventually they would lose their value. There should be, he added, an international committee to regulate the festivals and that to give them real prestige there should be a limitation or rotation between cities.

Makelim Plan Hitting 2000-Theatre Mark

NEW YORK—Producer Hal Makelim, working with National Allied on a program of 12 films to alleviate the product shortage, announced last fortnight that with 60 per cent of the exchange centers covered, the theatres allying in the plan were approaching 2,000. He has set a Sept. 1 deadline on his explanation tour. Last week's schedule carried the producer to Milwaukee, Los Angeles, San Francisco, Portland, and Salt Lake City, after which he was to visit Chicago, Buffalo, Albany, New Haven, and Philadelphia.

U-I Refinancing Set

NEW YORK—Milton R. Rackmil, president, Universal Pictures Company, Inc., last week announced that arrangements had been completed with The First National Bank of Boston for the refinancing of its debentures.

Accordingly, the company has elected to redeem on Sept. 1, 1954, its outstanding 3¾% sinking fund debentures, due on March 1, 1959. There are presently outstanding $2,393,000 of said debentures in the hands of the public.



Norman B. Rydge, left, head, Greater Union Theatres, Australia, recently visited Hollywood and was guest of honor at a luncheon presided over by Jack L. Warner, Warners' vice-president in charge of production. Here, the two executives look over the studio trophy room.

ABOUT PEOPLE

ROME—For the third consecutive time, Dr. Renato Gualino has been reelected, by acclamation, as president, International Federation of Motion Picture Producers Association (FIAPF), it was announced last week. Membership of FIAPF includes representatives of 21 nations who make almost all of the films produced throughout the world. Dr. Gualino is also chief, ANICA's foreign office; president, IFE Releasing Corporation; director general, Italian Films Export; and president, Lux Films.

NEW YORK—Elias Kalisch, with Loew's and MGM for almost 20 years, was last week promoted to home office assistant to Burtus Bishop, Jr., midwest sales manager. He succeeds Sidney Lefkowitz, who died of a heart attack. Kalisch started at Loew's 83rd Street in 1934 and became assistant manager before he left in 1939. His most recent job was as a salesman for MGM in the Cincinnati office.

NEW YORK—Tom Walker announced last week that he had resigned from his post as special New York representative, Bank of America N.T. and S.A. He previously served as Bank of America officer; secretary-treasurer, Transamerica Corporation; vice-president, treasurer, and general business manager, Edward Small Productions; and UA vice-president.

HOLLYWOOD—Darryl F. Zanuck, 20th-Fox vice-president in charge of production, announced last week that Sid Rogell had been named as executive production manager. He succeeds Raymond A. Klune, who resigned to take the post of general production manager for Hecht-Lancaster Productions.

Elmart Picture Dark

BUFFALO—An attorney for the Elmart Theatres, Inc., James O. Moore, Jr., declared in U. S. District Court last week that operation of the circuit has been financially "catastrophic," and that the corporation is "broke," and is trying to dispose of all theatre holdings. Elmer F. Lux, president, Buffalo City Council, heads Elmart. Elmart moved that it be permitted to lease four theatres to the Cumberland Amusement Company, but Judge John Knight denied the motion after Joseph E. McDowell, Justice Department counsel, objected on grounds that Elmart was Schine-controlled. The circuit is one of nine defendant corporations charged with civil and criminal contempt for alleged violation of an anti-trust court order against Schine in 1949.

McDowell said he had information showing a definite relationship between Cumberland and Schine interests, and that the Hildemart Corporation, owning stock in Elmart, is itself wholly owned by J. Myer Schine, Louis J. Schine, or their wives, or held in trust for their children.

Elmart's attorney stated that Cumberland had offered to lease four Elmart houses for $5,000 and one-half the profits, with an option to buy them for $50,000. The theatres involved were the State, Appalachian, Va.; State, Fostoria, O.; and Liberty and Weddington, Pikeville, Ky.

Konecoff

(*Continued from page* 8)

the front of the theatre, with thousands lining the right of way on the boardwalk, after which they all tried to jam the area in front of the Warner, where Jack Lescoulie and Fred Robbins, radio personalities, introduced the comics, Leigh, and others to the audiences and on the platform.

Lewis, lacking a knife with which to cut a birthday cake marking the boys' eighth anniversary together, borrowed a nightstick from a policeman and battered the cake to death, almost spattering lenses of the numerous cameramen assigned to cover the event by newspapers, TV stations, and newsreels.

From here, the next step saw the audience streaming into the theatre, where every seat was filled and standing room was being grabbed at a rapid rate at the boxoffice by the public most anxious to see the film and stage show. Following some routines on stage with Martin and Lewis, Leigh, and the Dick Stabile Orchestra, as well as a few other acts, the film was shown to the hilarious amusement of the audience.

Around midnight, as most people went home to bed, the press guests were urged to do a little more "Living It Up" at the 500 Club as guests of owner Nick (Skinny) D'Amato, who turned over the whole club to the party. A variety of acts put on some wonderful entertainment, with Martin and Lewis winding up the show with some informal fun, patter, and songs. It was about 4 a. m. when we reached the hotel to rest a bit before "Living It Up" some more the next day.

Early the next morning, and we do mean early, we woke up editor Morty Sunshine, Criterion general manager Larry Morris, and Jerry Sager, advertising and publicity director of the house, and we insisted that they assist us in "Living It Up" that morning.

After some harsh language, they agreed, especially since we had the phone operator on our side. So next, we wound up at the side of the swimming pool all set to live it up by just relaxing and swimming if and when the urge developed.

This "Living It Up" phase was interrupted by visitations from various and sundry such as Ted Schlanger and Ted Minsky, Stanley Warner Theatres; Bernie Brooks, ditto (he's got some cute youngsters); Chasens with all kinds of cameras to record the various events; Howard Minsky, Mike Weiss, and Phil Isaacs; exploitation manager Herbie Steinberg, who made sure the ball was continually rolling; and, finally, Martin and Lewis, who staggered out of bed to come down and hit imitation golf balls all over the pool.

Theoretically, these were numbered, and the farthest hit was supposed to win a prize for one of the press people. Just because Lewis hit our ball cockeyed, we wound up with a decoration designating us as mayor of Lower Slobovia. He missed a chance to whisper a reminder for us to live it up as he attempted to pin said decoration to our bare skin.

A bit more of sun and water, and pretty soon we were homeward-bound.

Y'know, after all this urging to live it up, we took them at their word and tried to charge a Cadillac to our hotel room, but the word must have gotten around, not to live it up too much, and we had to settle for a bus ride home.

(Footnote—The 500 Club got into the act by claiming that it was there that the pair got together to form the team that is presently one of the big moneymakers in the business. This happened in 1946, so they are now ostensibly celebrating their eighth anniversary. A little bird in the form of a newsman who should know told us that the boys really got together at Leon's and Eddie's and had a booking together prior to Atlantic City at either the Latin Quarter or the Copacabana. Oh, well, even if legs were being pulled it was all in fun.)

(Second Footnote—The film is scheduled to open locally at the Criterion, which is why Morris and Sager were along, and the pair got some good ideas for their booking as well as a load of optimism.)

(Third Footnote—The crew at Paramount thought it might be nice to remember the event, so it provided such souvenirs as aftershave lotion, soap, hair shampoo, a bathrobe, cuff links, and a lighter, to say nothing of a pressbook, stills, biographies, etc. The boys got so carried away that they even had posters urging us to live it up in the bathroom, closet, and even under the blankets on the bed.)

(Fourth Footnote—Gee, but that Janet Leigh is a nice person. Some looker, too.)

(Fifth Footnote—The event gave some of the Paramount field boys a chance to get together by escorting some of the guests from their various cities such as Ralph Buring, Cincinnati; Dave Friedman, Chicago; Harry Weiss, Detroit; Arnold Van Leer, Boston; and the effervescent Mike Weiss, Philadelphia. They were on hand to assist Jerry Pickman, Herb Steinberg, Bert Champion, Charlie Franks, Bob Montgomery, Jerry Gottlieb, and Maria Van Slyke from the home office staff in "Operation Living It Up.")

AB-PT Report Shows Slight Profit Decline

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., reported last week that estimated net operating profit for the second quarter of 1954 was $715,000, or 14 cents per share of common stock, as compared with $756,000, or 16 cents per share, in the same period of 1953. For the six months of 1954, estimated net operating profit was $1,754,000 against $2,236,000 for the same period in 1953. Capital gains for the second quarter and for the first six months were $25,000 and $96,000, respectively, compared with $62,000 and $4,314,000 in 1953. The latter figure was principally due to the sale of television station WBKB, Chicago.

The estimated cash throw-off for the second quarter and for the first six months of 1954 increased by $344,000 and $189,000, respectively, over the corresponding periods of 1953 as a result of increased depreciation charges. The increased depreciation charges, due to the installation of new theatre wide-screen and sound equipment, were primarily responsible for the small drop in the net operating profit in the second quarter.

Goldenson said there was a pick-up in theatre grosses and earnings in June and that the reduction in the federal admissions tax contributed to the pick-up. Further improvement is expected in the third quarter based on the number of "fine pictures" scheduled for release.

EXPLOITATION NOTE—When Burt Lancaster's "Apache" opened at the Mayfair, the Times Square area around the theatre was jammed to view the activities of a group of Apache Indians who paraded and came to rest with horses and wagons in front of the theatre. They also colorfully decorated the lobby.

United Artists salesman Ernie Gibson, San Francisco branch, in town on a vacation, happened to be passing by and was attracted by the hoopla so that he had to come over and introduce himself. He proudly noted, "That's my company."

Before the band of Indians got to the front of the theatre, an ambulance came roaring up the street and one of the cute little Indian gals murmured, "I wonder if one of the boys fell off his horse."

While on the subject of campaigns, the advertising department at UA should take a bow for the quality of the ads in the metropolitan papers prior to the opening. They were attention-getters by themselves.

MAIL DEPARTMENT—"Dear Mel: We feel that the attached interview by Sylvia Porter with Arthur Krim, which appeared in today's (July 13) New York Post and which was syndicated in 74 United States' newspapers with a total readership of more than 12,000,000 has a tremendous significance for the industry at large.

"This upbeat story about motion pictures will inform a vast audience that Hollywood is currently geared to deliver the greatest entertainment in its history.

"This, we believe, is the kind of institutional selling that cannot be overemphasized. United Artists is proud of its part in spreading the news about great films to come.

"Kindest regards.

"Sincerely yours,
"MORT NATHANSON,
"Publicity manager,
"United Artists Corporation."

Mort: We're with you.—M. K.

Sylvia Porter took note of the fact that with TV quality falling off, there is a move on to return to the theatres for better entertainment, and since the quality in films is high and steadily getting better, she foresees an increase in future attendance. This stand is supported by a talk with Krim, who foresees some great entertainment on TV in living rooms the country over in color and on large-sized screens. He also sees the majority of Americans going to the movies.

Said Krim, "Audiences will go to the movies because they'll be pulled in with the mass output of quality shows they won't want to miss. People won't leave their homes and pay to see a so-so picture any more; not when they can stay in their homes and watch so-so television for nothing. But they will go out and pay to

(*Continued on page* 28)

Magnificent **RECORD GROSSES**
IN ALL FIRST ENGAGEMENTS!
MAGNIFICENT

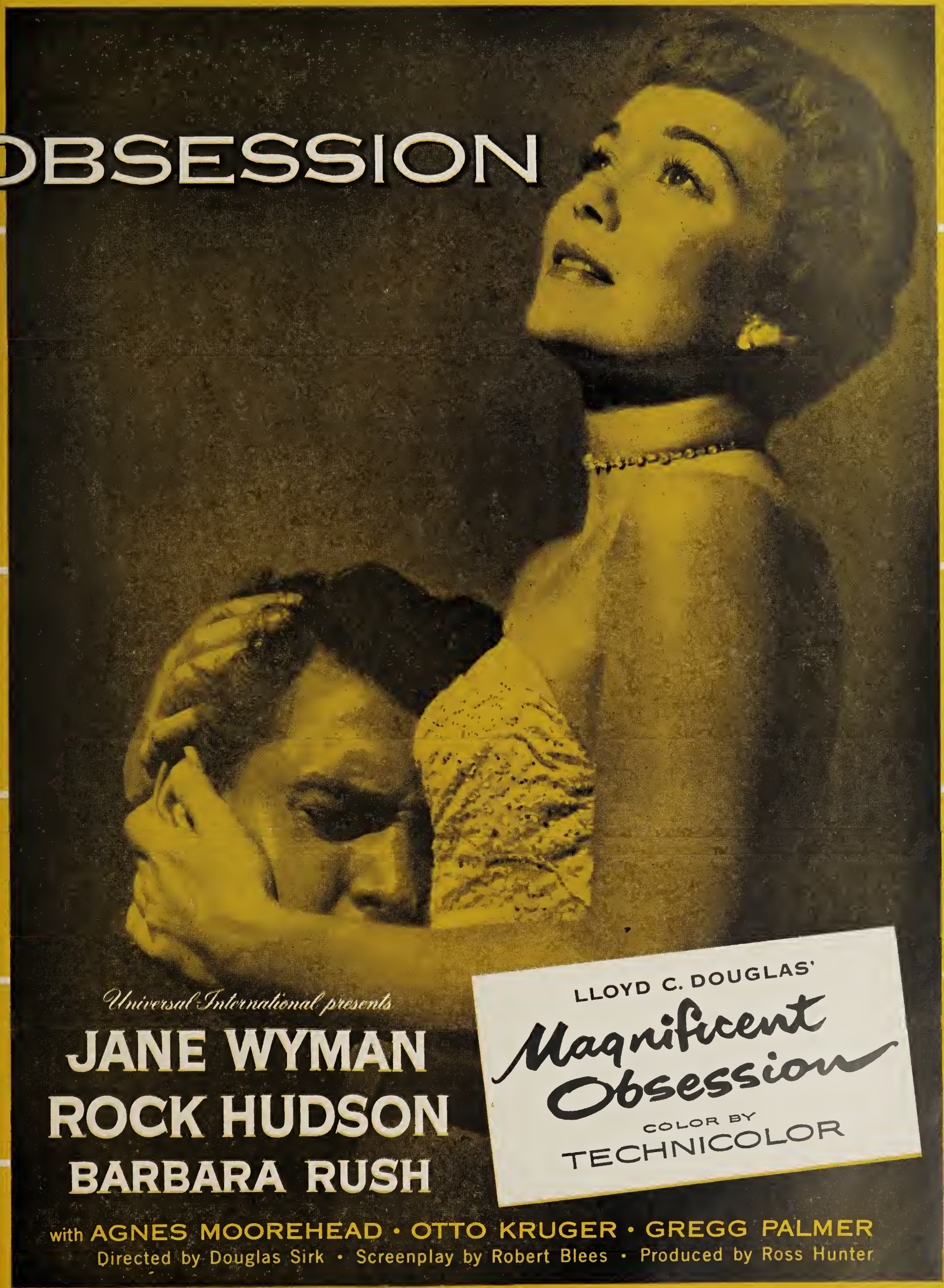
Cleveland! **OUTGROSSING "THE GLENN MILLER STORY" PALACE THEATRE!**

Chicago! **BREAKS 20 YEAR HOUSE RECORD UNITED ARTISTS THEATRE!**

Atlanta! **SETS ALL TIME U-I HOUSE RECORD LOEW'S GRAND!**

Youngstown! **SETS ALL TIME U-I HOUSE RECORD WARNER THEATRE!**

Akron! **FIRST THREE DAYS TOP "GLENN MILLER STORY" PALACE THEATRE!**



Universal International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'

Magnificent Obsession

COLOR BY TECHNICOLOR

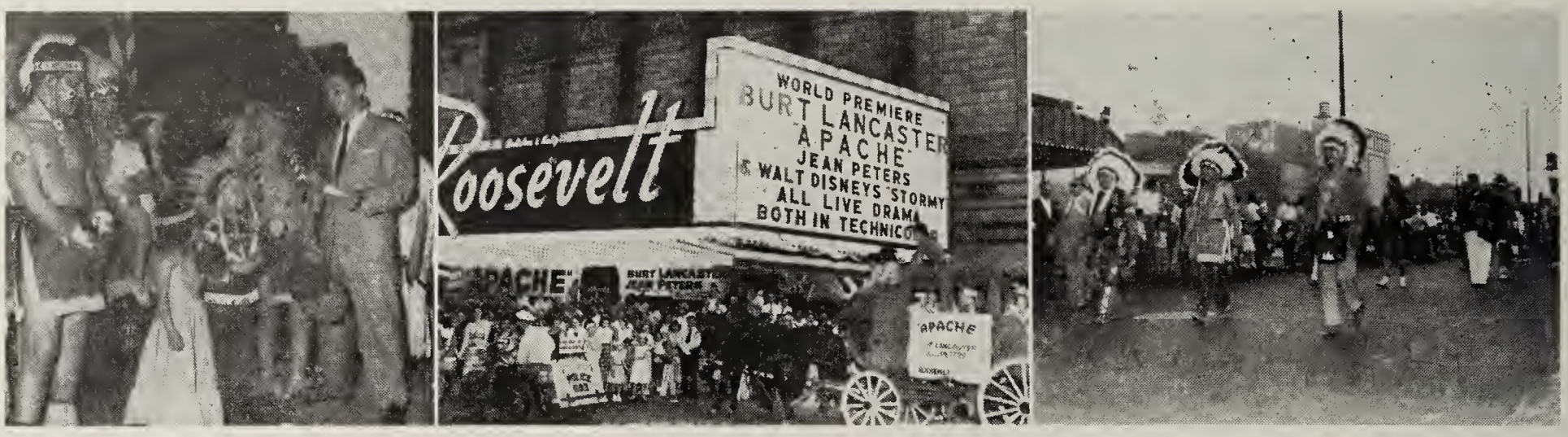
with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER

Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter

Universal International

BETTER MANAGEMENT

Valuable Exploitation Keys To Profitable Merchandising



The recent opening of UA's "Apache" at the Roosevelt, Chicago, was highlighted by an excellent campaign, featuring, left, a contest judged by real Indians with children competing for the best Indian bead and feather costume at the premiere; center, a police escorted cavalcade heralding the film; and right, 100 Indians heading the stagecoach cavalvade. Business was excellent as the campaign really caught the public's fancy.

Music Promotion Benefits "Guitar"

OKLAHOMA CITY—Music promotion was the highlight of the recent campaign on Republic's "Johnny Guitar" at the Harber.

A month in advance of the opening, the Harber started to play a recording of "Johnny Guitar" during intermissions. Displays plugging the Decca record and the picture were placed in six downtown music shops and in four suburban record shops one week in advance and during the run. A loud-speaker over the box-office played "Johnny Guitar" for the first week of the engagement.

Radio spots were used on five radio stations, and TV spots were used on KWTV. Spots were placed pre-opening and for the first five days of the run. All disc jockeys played the record extensively during the run, in addition to heavy coverage on the Cooper Foundation hour-and-a-half disc jockey show six nights a week. For three weeks in advance of the opening and during the full 16-day run, the Peggy Lee "Johnny Guitar" recording was played every night during the show.

Six special display scenes were used in downtown restaurants and cafes; a special display piece was used in the lobby one month in advance of the opening, and for two weeks before the play-date, a Joan Crawford lobby cutout was also used.

After the opening, the display was moved to the Tower, a suburban house, for cross-plugging, and the Plaza also cross-plugged with a display piece. A special banner was erected along the theatre front.

A "Johnny Guitar" street ballyhoo, with an aide dressed in western clothes and carrying a guitar with appropriate copy, heralded the show throughout the downtown district.

The Criterion, another Cooper Foundation theatre on Main Street, was being remodeled so posters on "Johnny Guitar" were plastered all over the boarded-up front.



As part of his excellent campaign prior to the recent opening of Republic's "Johnny Guitar," Eddie Thorne, city manager, Cooper Foundation Theatres, Oklahoma City, had an aide from the Harber dress in western garb and herald the film's opening through the shopping district.

Eddie Thorne, city manager, Cooper Foundation Theatres, and Harber manager George Grube are credited with this campaign.

Jewelry Deal for "Orchid"

NEW YORK—A national tieup that will spotlight "The White Orchid" in a series of newspaper and magazine ads has been set with the Duane Jewelry Company, it was announced last week by Francis M. Winikus, UA national director of advertising, publicity, and exploitation.

The promotion, the first of a series planned, features Peggie Castle in a schedule of big-space ad insertions. Magazine displays drumbeating "The White Orchid" will be spotted in Mademoiselle and The New York Times Magazine.

"Egyptian" Board Push Big

NEW YORK—A national 24-sheet billboard campaign larger in scope than any in the history of 20th Century-Fox will be used for Darryl F. Zanuck's CinemaScope production, "The Egyptian," which will open around the country for Labor Day, it was announced last week. The campaign will see 3500 posters placed in and around 51 key cities.

The billboard buy will include regular as well as illuminated boards, with a posting period running for an entire month starting in mid-August and continuing into September.

Fur Tieup Aiding Paramount's "Xmas"

NEW YORK—Associated Fur Manufacturers, Inc., through J. George Greenberg, its executive manager, and Paramount have worked out a national cooperative promotion in connection with the holiday release of Paramount's "White Christmas," it was revealed last week. Along with Irving Berlin music, the picture will offer Bing Crosby, Danny Kaye, and Rosemary Clooney, all in white furs befitting the season.

Contests will be run in a selected group of cities, focussed on the idea of furs as gifts for Christmas. A contest will be featured on the theme of "Why I'd like to see her in a white fur at Christmas," with coats of beaver, fox, mouton, muskrat, racoon, ermine, and rabbit as prizes. Newspapers will sponsor the contest in cooperation with the stores that are the local outlets of the garments offered as prizes. Each contest will be a separate and package promotion in the city involved, with three fur coats as first, second, and third prizes. Representatives of the Associated Fur Manufacturers, Inc., and Paramount will personally visit the theatres and the newspapers to work out subordinate prizes.

Fashion shows featuring the coats offered as prizes and other furs as gifts at Christmas are planned for the stores, along with window displays and additional merchandising.

The Lynn Farnol group, handling the public relations for the Associated Fur Manufacturers, Inc., will prepare a special folio of publicity and promotion material on the event. It will include a collection of photographs and fashion sketches, radio and television material, and designs for window displays.


what
the
boys
have
been
waiting
for. . .

Introducing

KIM NOVAK

THE STAR FIND OF THE YEAR IN THIS YEAR'S GREAT SUSPENSE DRAMA



Pushover

starring

FRED MacMURRAY
PHIL CAREY

And Introducing

KIM NOVAK

with

DOROTHY MALONE

Screen Play by ROY HUGGINS · Produced by JULES SCHERMER

Directed by RICHARD QUINE · A COLUMBIA PICTURE

FROM *Columbia*

FOR AUGUST RELEASE

COMING IN FEBRUARY

TYRONE POWER ★ MAUREEN O'HARA

in *JOHN FORD'S*

THE LONG GRAY LINE

Miscellaneous

In The Newsreels

IN ALL FIVE:

Canada: Powerhouse built in mountain.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 60) Geneva: Indo China truce nears. Austria: Soldiers fight flood. New York: Turkish good will ship tours. Seattle: New jet tested. Germany: Kayak slalom race. Mexico: Femme toreador bounced by bull. New York: California governor meets baseball stars (Los Angeles and San Francisco only).

NEWS OF THE DAY (Vol. XXV, No. 294) Geneva: Indo China truce nears. Germany: Communists free seven GIs. Seattle: New jet tested. Chestertown, Md.: Fatal fireworks explosion. Palo Alto, Cal.: Tall beauty contest. England: Queen Elizabeth reviews police. Miami: Speed boat race. Salinas, Cal.: Rodeo.

PARAMOUNT NEWS (No. 97) Chestertown, Md.: Fatal fireworks explosion. Washington: Medal for Irving Berlin. Spain: Bulls on the loose. Arlington, Ill.: Errard King wins rich race. Atlantic City, N. J.: "Living It Up" premiere.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 588) Chestertown, Md.: Fatal fireworks explosion. Seattle: New jet tested. Washington: British defense minister arrives. New York: Toy preview. Inglewood, Cal.: Correspondent wins Gold Cup race. Long Beach, Cal.: "Miss Universe" parade. Cleveland: "Magnificent Obsession" premiere.

WARNER PATHE NEWS (Vol. 25, No. 99) Chestertown, Md.: Fatal fireworks explosion. Newport News, Va.: Navy's biggest carrier. Washington: Medal for Irving Berlin. London: Royal garden party. Germany: Communists free seven GIs. Hawthorne, Cal.: Test chamber shows altitude effects. Seattle: New jet tested. Arlington, Ill.: Errard King wins rich race. Inglewood, Cal.: Correspondent wins Gold Cup race. Palo Alto, Cal.: Tall beauty contest.

IN ALL FIVE:

Indo China: Battles rage as truce nears.

IN ADDITION TO THE ABOVE:

MOVIETONE NEWS (Vol. 37, No. 59) Washington: Eisenhower's road plan (except Philadelphia, Pittsburgh, Los Angeles, and San Francisco). Rochester, N. Y.: George Eastman stamp dedicated. Finland: Russian fleet visits. Germany: GIs aid kids. London: English ace breaks track record. Cleveland: American League wins All-Star game. California: Governors' parley (Los Angeles and San Francisco only). Pennsylvania: Governor Fine reports on coal (Philadelphia and Pittsburgh only).

NEWS OF THE DAY (Vol. XXV, No. 293) Germany: Danube swells. Rochester, N. Y.: George Eastman stamp dedicated. Germany: GIs aid kids. New York: Ladies' pipes. Cleveland: American League wins All-Star game.

PARAMOUNT NEWS (No. 96) Paris: Bastille Day. Rochester, N. Y.: George Eastman stamp dedicated. Cleveland: American League wins All-Star game.

UNIVERSAL-INTERNATIONAL NEWSREEL (Vol. 27, No. 587) Germany: Danube swells. Germany: GIs aid kids. Rochester, N. Y.: George Eastman stamp dedicated. Cleveland: American League wins All-Star game. Salisbury, Conn.: Summer ski meet.

COMPO Ad Follows MP EXHIBITOR Comment

NEW YORK—The 21st in a series of COMPO ads in Editor and Publisher magazine published on July 17, reprints an editorial from that publication which raises the question as to why newspapers give free space to television, the papers' competitor, while applying a penalty advertising rates to theatres, which do not compete with newspapers. (The editorial was first pointed out by MOTION PICTURE EXHIBITOR in a recent issue.—Editor.)

Loew's Report Shows Healthy Profit Jump

NEW YORK—Loew's, Inc., reported last week for the 40 weeks ended on June 10, 1954, subject to year-end audit and adjustments, net operating profit of $7,345,482 before federal taxes and after reserve for depreciation and contingencies, compared with $5,685,184 in the similar 40-week period of the preceding year. After federal taxes, the net profit for this year's 40 weeks was $4,466,376, equivalent to 87 cents per share, compared with $3,185,871, or 62 cents last year.

For the 12 weeks ended on June 10, 1954, net operating profit was $2,158,831 before taxes and after reserve for depreciation and contingencies, compared with $1,865,697 in the same period of the preceding year. After federal taxes, the earnings were $1,267,210, compared with $1,014,142 a year ago. On a per share basis, the 12 weeks earnings this year after taxes was 25 cents a share compared with 20 cents in the same quarter of 1953.

Gross sales and operating revenues for the 40 weeks ended on June 10, 1954 were estimated at $138,250,000 against $133,612,000. For the current June quarter, these were estimated at $41,144,000 against $39,684,000.

Arnall, Others Reelected

HOLLYWOOD—Ellis Arnall, president, and all other officers and members of the executive committee were reelected last fortnight at a meeting of the Society of Independent Motion Picture Producers.

A resolution commending Arnall's work was unanimously adopted, as was another endorsing the Motion Picture Relief Fund project for establishing an industry museum. Arnall cited the recent French agreement containing what Arnall called a $390,000 subsidy arrangement and promised this continued effort.

Mrs. Savini Mourned

NEW YORK—Irene Savini, wife of Robert M. Savini, president, Astor, died at Huntington Hospital, L. I., last week. Services were held at Huntington, L. I.

WARNER PATHE NEWS (Vol. 25, No. 98) Bonn, Germany: Princess Margaret cheered. Canada: Eskimo decorated by Queen. Washington: Dulles back from France. Paris: Bastille Day. New York: Ladies' pipes. England: Bannister sets new record. Phoenix, Ariz.: "Ring Of Fear" premiere.

WB Meet, Look At New, Future Shows

HOLLYWOOD—Ben Kalmenson, WB vice-president in charge of distribution, headed the key home office sales personnel at a two-day meeting this week attended by Harry M. Warner, president; Jack L. Warner, executive producer; Major Albert Warner, vice-president; studio executives; and district managers from all over the country at the Burbank studio.

In addition to viewing completed product, the Warner executives and divisional sales heads also looked at advance footage of several productions currently shooting.

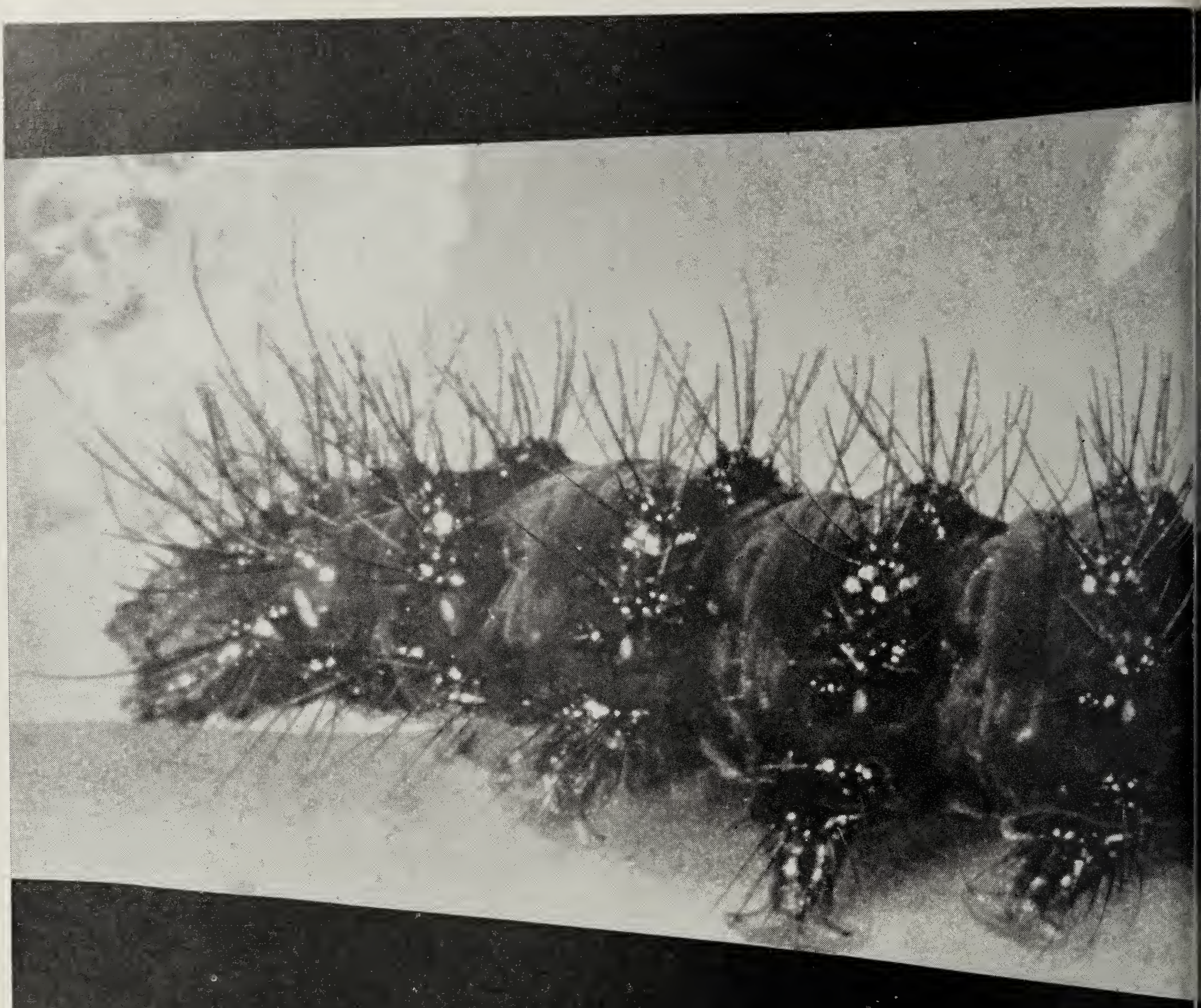
Productions completed and soon to be distributed, shown at the studio meetings were:

"Dragnet," in WarnerColor, based on the TV and radio show, with Jack Webb as star-director and featuring Ben Alexander, Richard Boone, and Ann Robinson in the Stanley Meyer-produced Mark VII production; "A Star Is Born," CinemaScope-Technicolor, which stars Judy Garland, James Mason, Jack Carson, and Charles Bickford in a screen play by Moss Hart with new music and lyrics by Harold Arlen and Ira Gershwin, and with George Cukor directing and Sid Luft producing, to be pre-released in early October; and "Battle Cry," CinemaScope-WarnerColor, filmization of Leon Uris' novel starring Van Heflin, Aldo Ray, Raymond Massey, Tab Hunter, Mona Freeman, Nancy Olson, and James Whitmore, directed by Raoul Walsh.

The Warner executives also viewed completed footage on "Helen Of Troy," with an international cast headed by Italian beauty Rossana Podesta and French star Jacques Sernas, which Robert Wise is directing in CinemaScope and WarnerColor at the Cinecitta Studios in Rome, Italy; "The Silver Chalice," Thomas B. Costain's novel, with Virginia Mayo, Pier Angeli, Jack Palance, and Paul Newman, with Victor Saville directing and producing in CinemaScope and WarnerColor; "East Of Eden," John Steinbeck's novel with Elia Kazan producing and directing in CinemaScope and WarnerColor, and starring Julie Harris, James Dean, and Raymond Massey; "Land Of The Pharaohs," filming in Egypt under the direction of Howard Hawks, producing the picture in CinemaScope and WarnerColor from the story by William Faulkner with Jack Hawkins and French-Arabic actress Kerima; "Drum Beat," a Jaguar Production, starring Alan Ladd and Audrey Dalton in CinemaScope and WarnerColor, with Delmer Daves producing and directing from his own screen play; and "Track Of The Cat," Batjac Production in CinemaScope and WarnerColor, based on the novel by Walter Van Tilburg Clark and starring Robert Mitchum and Diana Lynn, Teresa Wright, and Tab Hunter, directed by William A. Wellman, and produced by Robert Fellows.

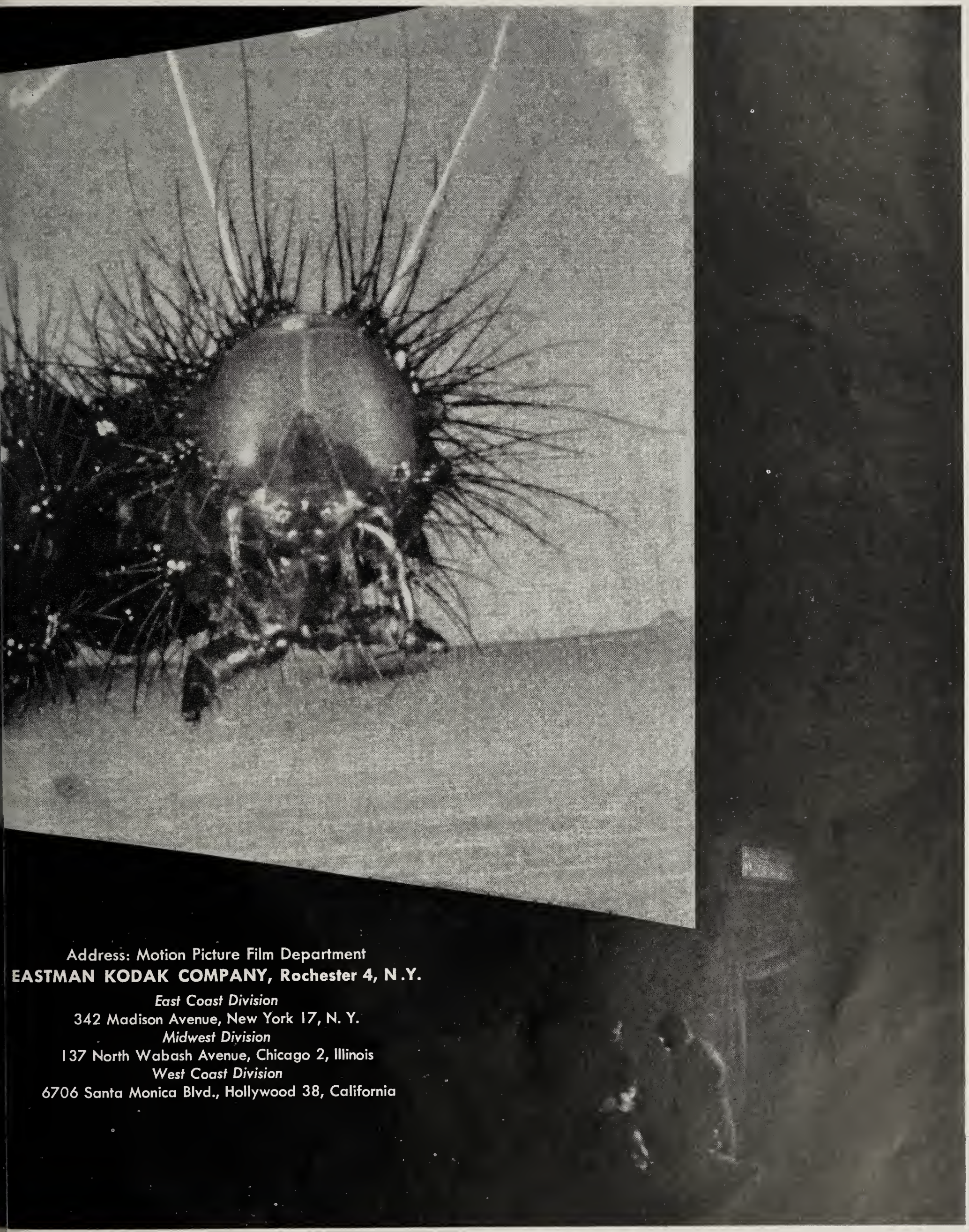
IFE Schedules Meeting

NEW YORK—IFE Releasing Corporation will hold its first national sales convention in August, Bernard Jacon, vice-president in charge of sales, announced last week. All division managers, district managers and salesmen will attend.



Out of this world . . .

New, exciting wide-screen entertainment! Thrills! Thrills! Large things made even larger! The barely visible made man-size and more! Entertainment that fills eye and mind. That's today's motion picture—a new world of advanced production, processing and projection with a world of new problems. Today many of these problems are being solved in co-operation with the Eastman Technical Service for Motion Picture Film. Branches located at strategic centers. Inquiries are invited.



Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.
East Coast Division
342 Madison Avenue, New York 17, N. Y.
Midwest Division
137 North Wabash Avenue, Chicago 2, Illinois
West Coast Division
6706 Santa Monica Blvd., Hollywood 38, California

Konecoff

(*Continued from page 19*)

see a quality picture. That's our future."

UA management under the Krim regime came in for its share of praise in the piece.

THE METROPOLITAN SCENE: Mort Blumenstock sends regards via Cinecitta in Rome, where "Helen Of Troy" is being filmed in lavish fashion, along with autographed photos of Rossana Podesta and Jacques Sernas, stars of the film, in a neat photo folder. . . . Vincent Trotta, motion picture art director, was one of the judges in that "Miss Universe" to-do on the coast. He's an old hand at the game, being an alumnus of the "Miss America" judging. . . . Warner sales execs left for the coast to see the completed version of "A Star Is Born." . . . Leo Samuels, Walt Disney Productions, sends along proof that reader interest is being tittilated re "20,000 Leagues Under The Sea" via a piece in Reader's Digest and that a Disney "True Life Adventure" comes in for plugging in This Week magazine, with attention going to "The Vanishing Prairie." . . . Nat Levy, RKO eastern-southern division sales manager, reports that since sneak previews on "Susan Slept Here" were held and prior to trade screenings, he got a flock of calls from exhibs wanting to book the film even without seeing it. He says that since exhibs have seen the comedy, he has gotten more calls. That's what the man said. . . . Herb Steinberg called with a flash to say that as a result of the Atlantic City premiere of "Living It Up," some figures on openings throughout the country are ahead of some of the company's biggest grossers. Showmanship pays off in money. . . . Adolph Zukor formally opened the Rivoli boxoffice to mark the sales of tickets for the premiere of "Rear Window" benefitting the American Korean Foundation. An army band was on hand to play, and Monty Salmon greeted the crowds in his inimitable fashion, introducing the Korean Consul General, Major General John Christenberry, chief executive officer of the Foundation, and others, etc. . . . There is a good pressbook out on Columbia's "On The Waterfront."

Altec Gets VA Contract

NEW YORK—Awarding of a contract to Altec Service Corporation by Veterans Administration Hospitals was announced by L. D. Netter, Jr., general sales manager.

The contract, covering a total of 178 VA hospitals, provides for the use of Altec service engineers in the inspection and maintenance of 35mm. motion picture projection and sound equipment, and radio and voice transmission equipment.

The Veterans Administration contract was handled for Altec by Netter, sales chief, and Martin Bender, commercial engineer.

DEAL DIRECT AND SAVE
on Quality Theatre Equipment
Factory-to-you Values on the BEST for Drive-ins and Indoor Houses. SATISFACTION GUARANTEED. Write for complete catalog and valuable portfolio FREE.
First-American products, inc.
1717 Wyandotte St., Kansas City 8, Mo.

The International Screen

(*Continued from page 10*)

ped from the Famous Players head office in the Royal Bank building. . . . Mrs. Leo Devaney, widow of the late general manager, RKO organization in Canada, died. . . . The St. Lawrence Seaway project will eventually doom two Canadian theatres, the Cameo, Morrisburg, and the Savoy, Cardinal, both in Ontario.

—HARRY ALLEN, JR.

England

Charging Cinematograph Exhibitors Association officers with a breach of agreements on the share of entertainment tax reductions which is to go to producers, the J. Arthur Rank Organization, with 550 theatres, resigned from all branches of the CEA. Before tax reductions were granted, CEA had agreed to continue the Eady Plan at a reduced rate until Aug. 1, 1957. The exhibitor group also agreed to share any tax remission in a proportion acceptable to the four trade associations, and producers have been pressing for implementation of this agreement. CEA, however, has refused to discuss the matter until the British Film Producers Association had presented specific figures showing the needs of their group. Figures provided by BFPA were rejected by CEA on the grounds that they were inadequate and insufficiently detailed. The CEA executive committee met last fortnight, and circuit representatives including Rank and ABC's Sir Philip Warter, supported by several independents, pressed for an agreement to continue Eady payments at the old rate pending settlement of the dispute to demonstrate exhibition's good faith. C. H. Whincup, CEA president, led the opposition to this proposal, and a reduced Eady rate will therefore become operative on Aug. 1. The BFPA has reported the matter to the Board of Trade, requesting government intervention which could mean statutory rather than voluntary Eady payments. Rank's theatres, following their resignation from CEA, announced that they would continue Eady payments at the higher old rate.

Mexico City

Demonstrations of VistaVision in Latin America began with Frank LaGrande, Paramount home office technical engineering staff, supervising the new production and screen presentation process. The second Latin American demonstration of VistaVision was held in Havana, followed by Caracas, Venezuela; Sao Paulo, Brazil; and Lima, Peru.

Japan

Roy O. Disney, president, Walt Disney Productions, and Masaichi Nagata, head, Daiei Motion Picture Company of Japan, signed a two-year extension of a distribution contract between the two firms. Daiei and RKO distribute Disney product.

Guatemala

Following the overthrow of the pro-Communist regime in Guatemala, member companies of the Motion Picture Export Association will resume film shipments to that country, thereby ending an embargo that has been in effect for over a year. The MPEA board, which represents the 10 major American film companies, agreed to reopen Guatemala to American films on a limited basis. The American film companies suspended film shipments to Guatemala in June, 1953, after the pro-Communist government, in a calculated move to force American motion pictures out of that market, imposed a 20 per cent excise tax on the distributors' share of the earnings on top of a previously imposed 15 per cent entertainment tax. The Junta, Guatemala's interim governing body, has eliminated the excise tax.

Receipts Down, Gov't Report Reveals

NEW YORK—Preliminary estimates indicate motion picture theatre total receipts from customers in 1953 amounted to $1,323,838,000, down 17.1 per cent when compared with receipts in 1948, it was announced last week by Robert W. Burgess, Director of the Bureau of the Census, Department of Commerce.

In its first survey of the industry taken since the last complete Census of Business, which covered 1948, the Census Bureau collected information from a representative group of theatres.

In addition to information on total receipts, the survey indicated a drop of 20.5 per cent in receipts from admissions, representing a reduction of more than a quarter of a billion dollars in revenue from this source. Sales of candy, popcorn, soda, etc., by theatre owners rose from $91 million in 1948 to $126 million in 1953. The Census Bureau pointed out that these figures do not include sales of similar items by independent concessionaires operating within theatres owned by others.

The Census Bureau plans to issue within the next few weeks three annual reports for the distributive trades covering operations of Service, Retail, and Wholesale Trades in 1953. An announcement and order form for these reports may be obtained by request from the Bureau of the Census.

"Drummonds" Sold To TV

NEW YORK—Governor Television Attractions, Inc., has acquired TV distribution rights from Congress Films, Inc., of eight "Bulldog Drummond" features, it was announced last week by Arthur Kerman, GT president. Congress recently acquired the rights from Paramount, original distributor of the releases, made in the late 1930's.

Kerman also announced the appointment of Lester Tobias as his west coast representative.

Klune Leaves 20th-Fox

HOLLYWOOD—Ray Klune, 20th-Fox executive production manager for the past 11 years, resigned last week and was signed to a term contract as Hecht-Lancaster organization general production manager. He will personally produce a number of films for H-L. Klune, an industry veteran, also served as executive producer on the short subjects program and produced several 20th-Fox features.

CANDYDLY SPEAKING

THERE is no substitute for personal service in concession operation, but intelligent use of vending machines in addition to counter operation can greatly enhance extra profits returns.

THEATRE OPERATORS would do well to check their concession equipment at regular intervals, making sure that vending machines are located where they will do the most good. In many cases, it will be found that an extra machine in the lounge, stairway entrance to the balcony, or near the exit will more than pay for itself.

MOST CONCESSION stands close during the last show or at other times, and in these intervals, vending machines represent the only concession sales possible. The thirsty customer may want a cold drink when entering the theatre, between shows, or even during the show, and a vending machine where traffic is heaviest will certainly prove an excellent investment.

THE INCREASING IMPORTANCE of concession revenue in theatre operation makes it mandatory that each exhibitor receive maximum efficiency from his extra profits setup, and no single factor has meant more in achieving such efficiency than these automatic salesmen of candy, soft drinks, and ice cream. Most important is the fact that they keep moviegoers concession-conscious during those periods when operation of a personally attended stand is not feasible.

VENDING MACHINES alone will not solve the exhibitors' concession problem, and the stand alone will certainly do no business while closed, but a combination of the two, located where traffic is heaviest, will be hard to beat. The success of careful operation should be reflected in increased sales and higher returns.

—AL ERLICK.

EXTRA PROFITS



Dressed in tartan outfit, a pretty aide at the Capitol, Kingston, Ontario, Canada, a Famous Players Canadian house, stands by the candy bar especially dressed for the playing of RKO's "Rob Roy." Manager Ernie Smithies smartly tied in with Kerr's Butterscotch to sell film and candy.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.





THERE'S A SECOND BOX OFFICE INSIDE YOUR THEATER...

The theater owner with money on his mind has long since learned to look to the lobby for extra profits. That's where his patrons come to get refreshment with their entertainment. Because of this pleasant custom, you make more money when you feature ice-cold Coca-Cola, favorite of America for more than four generations. There's a variety of vending equipment available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.



SELL Coca-Cola REG. U.S. PAT. OFF. for extra profit

COPYRIGHT 1954, THE COCA-COLA COMPANY

IPA Regionals in San Antonio and Toronto Bring Together Leaders From Various Divisions

Panels and clinics important at the southwestern and Canadian meetings; Trade chiefs air views on conditions and problems

CONTINUING its policy of holding regional sessions for the mutual good, the International Popcorn Association has been recording considerable success. What follows represents highlights of two sessions, in San Antonio, Tex., and Toronto, Canada.

Fitzgibbons, Jr., Spiegel Prominent In Canada

TORONTO—Business and concession firms having an interest in popcorn, candy, ice cream, soft drinks, and other items gathered from all over Canada at the King Edward Hotel on May 28 for the third annual popcorn and concession educational conference, under the sponsorship of International Popcorn Association.

Acting as co-chairmen were IPA President J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, and IPA board of director member Sydney Spiegel, Super Puff't Popcorn Limited, Toronto.

The clinic presents a panel of speakers representing the theatre group, concessionaires, manufacturers/wholesale, vendors, popcorn processors, jobber-distributors, brokers, and allied suppliers.

Featured were Fitzgibbons, Jr., with an address of welcome; Thomas J. Sullivan, executive vice-president, IPA, on "How IPA Helps the Popcorn and Concession Industries"; Kenneth H. Wells, Theatre Confections Limited, "Promotion of Popcorn for Indoor and Outdoor Theatres"; Irving A. Singer, Rex Specialty Bag Corporation, Brooklyn, N. Y., "Pack to Attract—More Concession Sales"; R. E. Murray, Proctor and Gamble of Canada, "The Oil Picture,"; and George Panter, Sudbury Arena, Sudbury, Ontario, "Arena Concession Operation."



A. E. Tregenza, formerly executive vice-president, wos recently named president of the new organization which took over Mills Industries, Inc., Chicago. The company, estoblished in 1889, will continue with the same corporote nome ond beverage coolers, vendors, and ice creom mochines.

The group was hosted at luncheon by the Coca-Cola Company of Canada. Coca-Cola was represented by Fred Allen and his Canadian staff.

Also on the agenda were Thomas F. Moran, The Odeon Theatres (Canada) Limited, Toronto, "Promotion and Sale of Ice Cream in Theatres"; James V. Blevins, Blevins Popcorn Company, Nashville, Tenn., "The Popcorn Outlook"; Clifford Oates, Shopsy's Foods Limited, Toronto, "Sale of Hot Dogs in Theatres"; and Robert L. Mann, Krispy Kist Korn Machine Company, Chicago, "Machinery and Equipment Picture." In addition, there were sessions on "Promotion and Sale of Candy and Soft Drinks." The conference also featured a "Question Session," moderated by co-chairman Spiegel.

Following the meeting, the Pepsi-Cola Company of Canada played host at a cocktail party. Representing Pepsi-Cola were William E. Emmerson and Andrew Sinclair.

Quality Stressed At Southwestern Meet

SAN ANTONIO, TEX.—Over 45 theatre concession operators, jobber distributors, and popcorn manufacturers attended the third annual southwest popcorn and concession conference, sponsored by International Popcorn Association in the Plaza Hotel recently and heard quality stressed by the panel of speakers. Augie J. Schmitt, Houston Popcorn and Supply Company, Houston, Tex., IPA vice-president, was co-chairman, with Louis Gueringer, Gueringer Supply Company.

The outlook for raw material ingredients was handled by a panel of discussants which included J. A. McCarty, J. A. McCarty Seed Company, Evansville, Ind.; and Wales Newby, Opelousas Oil Company, Opelousas, La. McCarty, speaking on the 1954 popcorn production, predicted that less acreage would be planted and that most processors had carryovers from the 1953 crop. He emphasized that the market was showing evidence of strengthening and that buyers could expect to pay higher prices. "There is no substitute for good quality popcorn," stated McCarty, "and buyers should beware of bargain prices. For the theatre and concession operator, each point of volumetric expansion over 30 is worth

(*Continued on page EP-11*)



Among those seen at the recent regional meeting of the International Popcorn Association at the King Edword Hotel, Toronto, Canada, were, left, left to right, Welcome I. Weaver, Weaver Popcorn Company, Huntington, Ind.; Floyd Bennett, Centrol Popcorn Compony, Schaller, Ia.; Jomes V. Blevins, Blevins Popcorn Company, Nashville, Tenn.; Preston H. Luin, Western Popcorn Company, Atlontic, Ia.; and T. R. Pogue, Essex Hybrid Seed Company, Limited, Riverside, Ontario, Canada; and right, left to right, J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, ond president, International Popcorn Association; Blevins; Sydney Spiegel, Super Puff't Popcorn Company, Toronto; and T. J. Sullivan, executive secretary, IPA.


CANADA DRY
CANADA DRY
CHERRY
ORANGE
Spur Cola
NOW SHOWI
CANADA DRY
CANADA DRY
The choice of millions at home and away
because it's
"The Best of Them All . . . All Ways."
CANADA DRY
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CANADA DRY

TAKE A

Vending Spree!

WITH

CANADA DRY GINGER ALE



Sell More...

Profit More...

All Year Round

ORDER TODAY—a local Canada Dry Representative is ready to serve you.



Canada Dry Lands Machines Where

GROSS IS GREENER!

Everyone Is Concerned About The Profit Opportunities To Be Found In The Bigger Drive-Ins— But— What About The Small Spots With Little Or No Concessions?



The newly-completed concession building at the Plainville, Conn., Drive-In, owned by Perakos Theatre Associates, New Britain, Conn., has as features a 75-foot glassed front and four-lane service counters.

By Phil Kates

Theatre Confections, Rochester, N. Y.

MUCH has been said about operating drive-in concessions.

Bigger and more elaborate stands are being built each year, and more expensive and more elaborate equipment is being placed in new concessions as well as in those concessions that are being remodeled.

New methods and efficiency devices are being concocted to take care of bigger crowds faster and more efficiently, and a greater variety of merchandise and edibles is being added all the time.

What about those small towns that have a small drive-in with little or no concession?

What can be done with those to get the maximum business with the minimum amount of facilities available?

Here are a few of the common problems involved and a few suggestions to remedy or improve those conditions.

The most common problems encountered by small drive-ins are: (A) no concession building at all, or lack of sufficient space in the existing concession building; (B) limited or no water supply; and (C) lack of sufficient electricity or power lines to handle extra loads.

A. No Concession Building At All, Or Merely A Small One:

If at all possible, every effort should be made to erect some type of concession, regardless of how small or insignificant.

However, if this is not possible, there are three alternatives:

(1) Set up a table behind the boxoffice and serve customers while they get their tickets.
(2) If there is room in the boxoffice, sell right through the boxoffice.
(3) Have a boy go out with a box, basket, or wagon to sell directly to the cars.

Where there is an existing concession building, but problems arise from a lack of space as well as from insufficient supplies of electricity and ice, the following suggestions may be helpful:

If limited electricity is available, use gas for hot dogs and other commodities where gas can be used.

Serve cold bottled drinks by the use of daily ice deliveries. However, for the main part, try to limit sales to packaged goods that require the least amount of preparation, such as bagged corn, potato chips, other packaged candy, gum, and shelled peanuts.

B. Concession Buildings Without Adequate Water Supply:

While an adequate water supply in a concession is important, at times it is impossible for the theatre to get a water line to the concession. Drive-ins are located in outlying districts where water is not always available, and if such is available, there is the problem of purification, chlorination, pressure, etc.

If a water line cannot be installed in the concession, there are the following alternatives:

(1) Purchase the water from a commercial spring water company.
(2) Bring in the water daily. Be sure it is kept in sanitary containers.
(3) Have a small water tank in the concession and fill such tank once a week, or as often as may be necessary.

C. Concessions With Limited Supply Of Electricity:

Many of the small drive-ins built during the past 10 years lack sufficient electrical power lines to carry the extra loads which modern concessions demand.

If additional electricity or power lines cannot be brought in, it does not necessarily mean that one has to limit the operations of the concessions. The following units may be used with gas as well as with electricity—hot dog and hamburger grills, steamers, popcorn machines, french fryers, and coffee makers.

Bottled gas is available in almost every community.

In the final analysis, whatever the problem may be, space, gas, electricity, or water, it should be carefully analyzed to eliminate, minimize, or correct the problem the best way the individual situation warrants.



Jo-Ann Clarke recently delivered the keys of a 1954 MG to Perfo Advermat contest winner Paul Little, Pepsi-Cola Company, in New York City. The competition attracted plenty of attention and interest.

The movies have helped to make her

Waistline—conscious

When she goes to the movies she prefers to refresh without filling

Hollywood's idea of beauty is the slender figure. And the movie fan's greatest dream is to be like a Hollywood star. That's why your woman patron's taste is for the modern, light refreshment. And this modern idea sells more Pepsi-Cola in more and more theatres . . . in whatever form it's served.



Pepsi-Cola's national advertising program appeals to today's figure-conscious women. That's why Pepsi-Cola is today more popular than ever. Cash in on Pepsi's growing popularity for more soft drink sales in your theatre.

Bulk Vending Unit Demonstrated in D. C.

WASHINGTON—A new bulk milk vending machine was demonstrated recently before the membership of the House Agricultural Committee.

Manufactured by Food Engineering, Manchester, N. H., the machine measures and pours refrigerated milk into a paper cup. Perfected after seven years of design experience and field tests, the machine is said to make possible a simple, economical method of automatic milk sales. Its new milk measuring and dispensing principle uses a polyethylene valve liner as the only milk-handling part in the entire machine. The simplicity of this single service, disposable part is said to enhance the sanitation factors of milk dispensing.

Operation of the completely sanitary valve is by external mechanisms which compress the flexible walls and never come in contact with the milk itself. "These mechanisms" says Food Engineering, "are extremely simple, using springs and solenoids of the most dependable design. Only two moving parts are required and they are sturdy enough for many years' operation."

Floor space requirements have been cut to 26 inches by 26 inches for a 160 cup model. It can be wall mounted if desired, by detaching from the free base. The cabinet exterior is of heavy gauge steel with all-welded, rugged construction.

The milk handling valve is refrigerated and protected from contamination from the outside. The refrigerated compartment of the machine is open only during the few seconds that the transparent plastic window is locked in place between the cup and the exterior of the machine. As soon as pouring has been completed, the milk measuring device returns to the refrigerated section, completely protected and sealed off from the outside. The window is then unlocked so that the customer can raise it and remove the cup of milk.

The entire interior of the refrigerated compartment is made of polished stainless steel with welded and soldered seams. Drains are provided to remove any condensation from the cans, accidental spilling of milk, etc.

Component features are a dependable cup mechanism, a slug rejector-coin changing mechanism, a simple electrical control circuit that prevents continuous milk delivery should there be an electrical failure, and another electrical device which prevents operation in the event of failure of any of the machine's electrical parts.

The refrigeration system is the cold-wall type using an hermetically sealed unit. As a safety device, a high temperature cutout is included in addition to the regular thermostat. This prevents vending should the temperature in the cabinet rise too high. A blanket of Fiberglas protects the entire refrigerated cabinet from heat loss. The manufacturer believes the machine to be the answer to the search for successful milk-vending.



Secretary of Agriculture Ezra Taft Benson, third from left, watches a demonstration of the new bulk milk vending machine recently developed by Food Engineering Corporation, New Hampshire. With Benson are Donald W. Brous, Food Engineering president, and Congressman Chester Merrow, Republican, New Hampshire, and preparing to enjoy a glass of milk are Betty Laurie, 1952 "Miss New Hampshire," and Paul Robert, Food Engineering foreman. The machine has excellent possibilities.

Supurdisplay Promotes Two

MILWAUKEE—Supurdisplay, Inc., recently announced the appointments of Marty Lyons as director of sales and Mrs. Elaine Pandl as manager, Milwaukee office. Lyons, previously midwestern and eastern division manager, Manley Popcorn, is well qualified to help Supurdisplay in bringing profit-making "firsts" in the field of refreshment merchandising.

EXTRA PROFITS

Vol. 9, No. 5 July 28, 1954

Associate Editor, Al Erlick

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 1600 Broadway, New York 19. West Coast Representative: Paul Manning, 304 South Commanwealth, Los Angeles 5, California.

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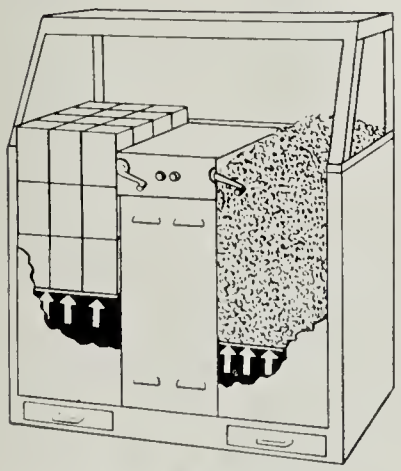
"French Fry Fiesta," new Hotpoint-P and G Production currently touring the nation from coast to coast, is an audience participation show devised as a means of acquainting food-service managements and staffs with the latest developments in modern deep-fat frying science. In the cast are Hotpoint's team of A. A. Mesko, center foreground, and Dean Skall, with microphone. The idea is certainly clicking.

double your popcorn profits with a STAR POPCORN WARMER



Here's an idea that will mean extra dollars from your popcorn operation! Put STAR POPCORN WARMERS in strategic locations in your theatre or drive-in. You'll ring up a neat *$25 profit every time you refill this giant capacity warmer.* Make your popcorn easy to get to—then sit back and watch your sales increase . . .and your profits roll in! SEE THE NEW STAR POPCORN WARMER AT YOUR STAR DEALER.

Check all these important features:



- Heated bins, elevator operated.
- Elevator bottom rises to keep popcorn always at a serving level or provides place to keep filled boxes ready for sale.
- Attractively finished in hammered grey enamel, lighted red plastic panels at top, polished chrome trim, stainless steel serving shelf.

For complete information on concession equipment, see your Star dealer or write—

STAR
MAKES FOOD SERVING PAY

STAR MANUFACTURING COMPANY · ST. LOUIS 20, MO.

Division of Hercules Steel Products Corporation

PROFIT ITEMS

Of special interest to theatremen are new developments in the field, offering possibilities of extra sales opportunities to alert showmen-tradesters

Manley's "Ice-O-Bars" Now In Three Models

KANSAS CITY—Manley, Inc., recently made available "Ice-O-Bars" in three models.

No matter what size, there's a high-capacity, high quality "Ice-O-Bar" now tailored to meet individual demand. The two new additional models have been added to the Manley line of drink machines so that a theatre may pick the exact one to fit needs.

The first addition to the "Ice-O-Bar" family is the new automatic "Ice-O-Bar", featuring foolproof push-button controls which permits faster serving.

Some features of the new equipment are its 12-gallon syrup capacity, with the syrup pre-cooled in a taste-free tube before it enters the mixing chamber, and the fact that the same sized drink is served every time the button is pushed, every drink being mixed and cooled just like the one before. Consistency is the word for the new "Ice-O-Bar" since one only sets the water-syrup ratio once. An automatic counter records each push of the button, giving a record of the number of drinks served. A new rugged pressure feed for syrup line prevents breakdowns, unnecessary repairs, it is said.

The new, improved advertising display is mounted on an overhead rack, giving colorful illumination for Coca-Cola, orange, and root beer signs.

The capacity of the "Ice-O-Bar" is more than 1,000 seven-ounce drinks at a temperature under 40 degrees, when incoming water temperature is 80 degrees, and the carbonation is consistent. It serves as fast as two operators can draw for a full half hour with three volumes of carbonation, the company claims.

The new model "Ice-O-Bar" is 45 inches high, 32 inches wide, and 27½ inches deep.

An efficient, economical, smaller "Ice-O-Bar" is the second new model announced by Manley, a two-faucet machine with a four-gallon syrup capacity and all the features of the regular "Ice-O-Bar" except that it serves only two flavors of drinks and has a slightly smaller capacity, 800 drinks per hour.

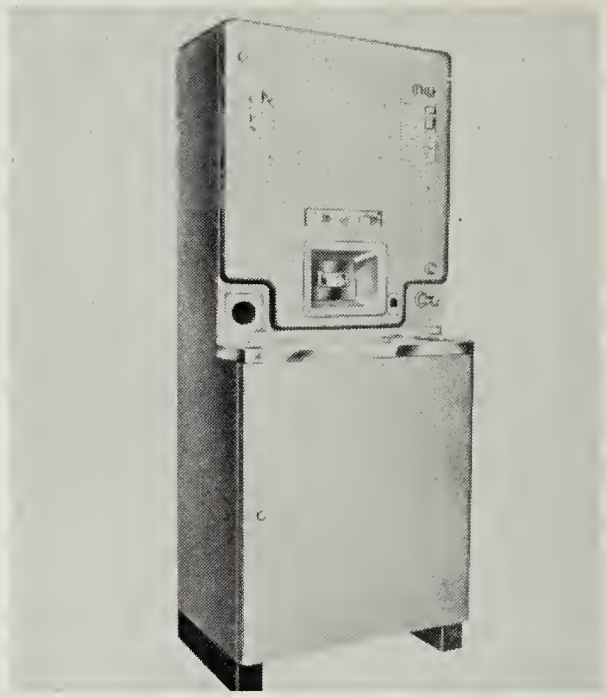
Dispenser Models

CHICAGO—The Frigidrink Dispenser Company recently introduced the "Cadet," a new dispenser for non-carbonated beverages and a smaller companion model to the popular "Cascader," also put out by Frigidrink. The "Cadet" is Frigidrink's answer to the growing demand for economical, smaller-sized dispensers, units that can profitably merchandise beverages in any location. The "Cadet" features the successful Frigidrink illuminated cascading action, and the company claims it will provide profitable, trouble-free service even in comparatively low traffic areas.

The capacity of the new dispenser is approximately six gallons, and the unit features fast cooling, accessibility of all working parts for easy cleaning, a non-clogging and drip-free faucet, newly developed trouble-free positive action pump, and a one-quarter horsepower hermetically sealed compressor. The refrigerating system has never before been applied to beverage coolers, but is said to have been tested and proven for many years in other refrigeration installations. The "Cadet" is 16 inches in diameter and stands 25 inches high.



Frigidrink Dispenser Company, Chicago, recently introduced a new dispenser for non-carbonated beverages, the "Cadet," a smaller size companion to the "Cascader," made by the same company.



One of the newest in coffee vendors is the Mills Industries, Inc., Chicago, "Coffee Service."

Complete details and specifications are available direct from Frigidrink Dispenser Company.

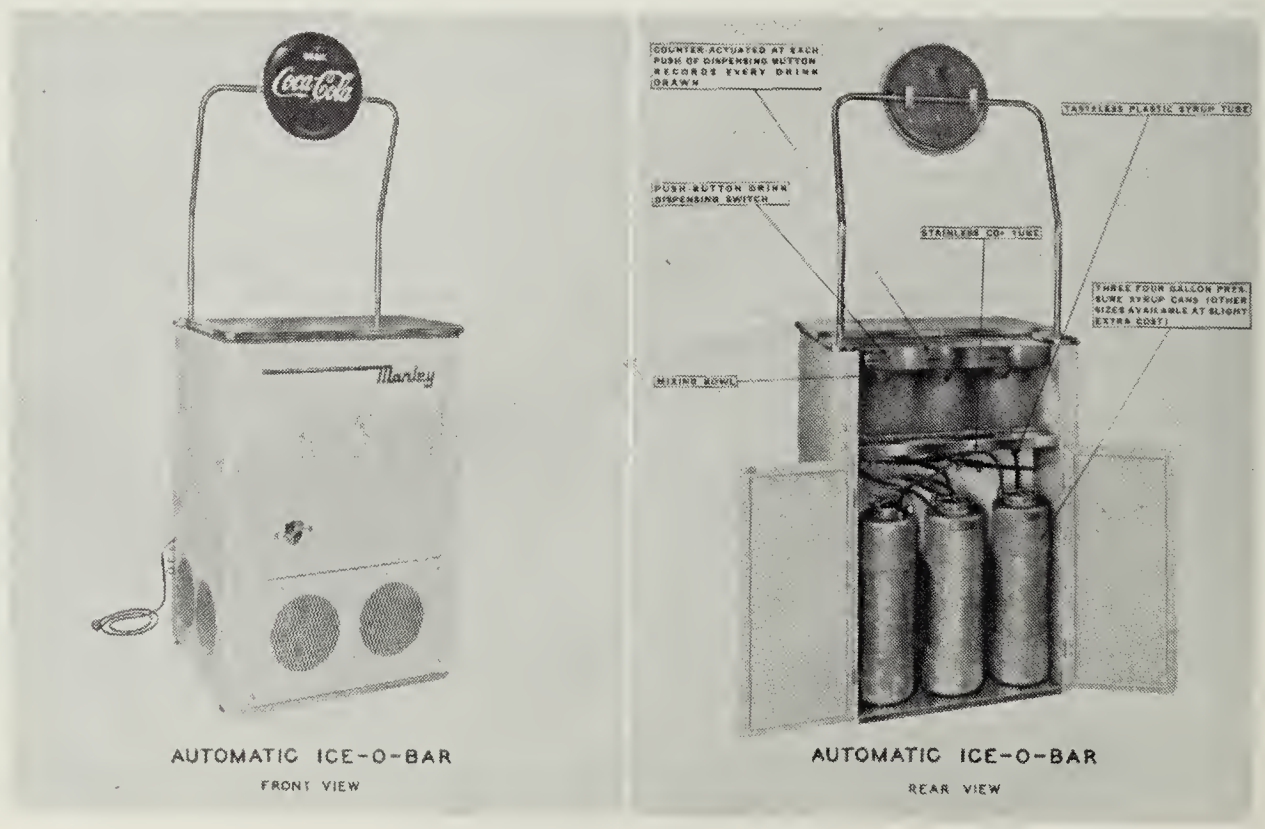
Coffee Maker

CHICAGO—Mills Industries, Inc., recently produced a new coffee vendor which allows every customer to flavor coffee to his own personal taste. Each coffee drinker selects the exact amount of cream and sugar desired from "none" to "rich." The vendor uses all dry, powdered ingredients, and requires no refrigeration. It has a full 500-cup and drink capacity, but because of its minimum service requirements and low cost, it can be installed where only a relatively small number of people are employed, the manufacturer says.

A. E. Wilson Mourned

CHICAGO—A. E. Wilson, sales manager, Mills Industries' ice cream freezer division, died on June 10. He had delayed a trip to the west coast because of a virus cold.

Wilson joined Mills in 1930, handling refrigerated food display cases.



Here are a front and rear view of Manley's new automatic Ice-O-Bar, now available in three models.

IPA

(*Continued from page* EP-3)

$5 in gross sales, so why cheat yourself by buying cheap corn of inferior quality which will not give the proper expansion. Be quality-minded—it will repay you in greater profits."

Newby, speaking on popping oils, explained briefly the uniqueness of this type of oil in conveying the heat of the popper to the kernels of popcorn as well as the delicious flavor of the seasoning. He emphasized that popping oils must be stable, should not revert and become rancid, and should not be gummy. High on the list of such oils is coconut oil, he said, with peanut oil regarded as a close competitor, the latter remaining liquid at most room temperatures as contrasted with coconut's solid condition. On the outlook for oil, Newby stated, "If the United States intercedes in the Indo-China War, oil prices will go up." As a word of advice for theatre operators, he pointed out that high heat is detrimental to popping oils and that best results are obtained if the thermostat of the oil well in a popper is kept as low as 85 degrees F., day and night, rather than using high heat during daytime hours and turning off the heat at night when machines are not being operated.

Irving Singer, vice-president, Rex Specialty Bag Corporation, Brooklyn, N. Y., speaking on packaging material for concession items, advised buyers that most grades of paper are not in short supply and that he did not foresee any major price increases in the immediate future. He displayed his firm's new pillow type popcorn bag made of aluminum foil, which can be imprinted in an attractive red ink guaranteed not to bleed through the paper. Also shown were foil bags for sandwiches, hot dogs, and french fries.

F. R. Hoeltzel, Dixie Cup Company, speaking on advantages of paper cups, stressed that imprinted cups give theatre operators and concessionaires complete control by preventing cup substitution by employes and that it builds firm or theatre brand name identification.

"Buttered popcorn is not generally an impulse item," declared Kendall Way, Sterling Sales and Service, Inc., Dallas, "and has to be pushed. Your concession stand employes should be instructed to recommend butter corn to patrons." He recommended an attractive back-bar theme to attract butter corn sales and emphasized that butter corn does not compete with any other concession item. Indicating that a minimum of 30 and a maximum of 40 servings could be obtained from a pound of butter, Way expressed belief that each spray of butter should be 6 to 8 cc. liquid, and that for best flavor use 93 score sweet cream butter. He also cautioned that butter heated for three or four hours breaks down and that stand operators should melt only enough butter for one hour's consumption. "Store butter in a refrigerator," he advised, "and do not put it in a deep freeze."

Ellis Ford, Delman, Houston, re-emphasized the importance of quality for repeat sales by stating, "I buy only the very best grade of popcorn, oil, and salt, no matter what the price, because I have found that I never make any money purchasing—I make it selling. Give me popcorn with 32 or better volumetric expansion and I'll be happy with my profits." He recommended using an elevator type of warmer to reheat and crisp his prepopped corn by blowing hot air through it. For best flavor, Ford advised using 40 per cent coconut oil by weight in comparison with the popcorn popped. "Five-cent candies should be carried for children but 10-cent items should be pushed," stated Ford. To sell candy at the best advantage, Ford uses a refrigerated candy case. He purchases his candy in the "Vend-Pack" long count and saves 10 per cent over standard packaging. He also stressed the importance of spurring on employes with contests and other incentives in order to derive maximum sales.

J. B. Cooper, Orange-Crush Company, Chicago, who spoke on drink dispensing equipment and syrups, suggested that patrons like the flavor of fresh fruit products and that quality concentrates build bigger sales volumes. "A piece of dispensing equipment should have animation, color, and lights," stated Cooper, "and keep it as close to 50 per cent full as possible, because it has the best psychological effect on the buyers. By all means in a three-drinks unit, make one a plain water beverage just in case the carbonator fails. If there is a mechanical failure, you're still in business." In conclusion, he stressed the absolute necessity of cleaning dispensing equipment twice a week at least with a good detergent and hot water.

Thomas J. Sullivan, executive vice-president, IPA, representing IPA president J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ontario, told those in attendance how the association has grown since its inception in 1953 and that theatre and concession operators are finding it the source of vital information.

The meeting concluded with a round-table idea clinic moderated by co-chairman Schmitt. Following the meeting, Pat Sullivan and Joe Haynie, Royal Crown Bottling Company, played host at a cocktail party in the hotel.

Among those in attendance were A. L. Lawson, Sr., Dan S. Lawson, and Ralph V. Langston, Association Popcorn Distributors, Dallas; Norman C. Schwartz, Aztec; T. O. Prewett, Bemis Brothers Bag Company, Houston; Jack Long, Boulevard Snack Bar, Corpus Christi, Tex.; Hugh Cain, Cain Concessions, Beeville, Tex.; Fred Banks, Dallas, representing Central Popcorn Company, Schaller, Ia.; J. E. Banister, Corpus Drive-In Snack Bar, Corpus Christi; R. J. Newman, Dixie Candy Company, Dallas; Bill Green, Dixie Cream Donut Flour Company, Dallas; William C. Kimple, Dixie Wax Paper Company, Dallas; S. K. Barry, Fiesta Drive-In; Neil Fletcher, Fletcher's Corny Dog, Dallas; J. D. Oliver and Eddie Reyna, Frels Theatres, Inc., Victoria, Tex.; Irving Cohn, Jefferson Amusement Company, Beaumont, Tex.; E. Liberto, Liberto Specialties Company; Sid Schaenfield, Majestic; Ben Newman, Ben Newman Associates, Brooklyn, N. Y.; E. W. Oelke, Orange-Crush Company, Dallas; Roy Smith, Roy Smith Company, Jacksonville, Fla.; and John Connally, H. T. Wales, Fred Mayer, and George Corneaul, Statewide Drive-Ins.



Carl Siegel Named Exhibition Chairman

CHICAGO—Carl Siegel, Stanley Warner Service Corporation, New York City, and prominent IPA member in the theatre-concession segment, was recently named exhibition chairman for the IPA Popcorn Industries Exhibition, "Popcorn-Candy and Concession Hall," on Oct. 31-Nov. 1-4, at the Conrad Hilton Hotel.

In announcing the appointment, J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, president, International Popcorn Association, stated, "IPA has chosen one of its ablest members to direct the greatest exhibition of popcorn, theatre and concession equipment ever assembled for a national convention."

International Popcorn Association is joining with Theatre Owners of America, Theatre Equipment Supply and Manufacturers Association, and Theatre Equipment Dealers Association to attract 4,000 to 5,000 members of the popcorn, theatre, and concession industries to a five-day meeting in Chicago.

Each group will hold separate meetings and social events although the IPA and the TOA will team up to offer a series of panel discussion sessions on the subject of "theatre-concession operations" under the program direction of IPA's first vice-president, Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.

Separate segment meetings are also scheduled for popcorn processors; manufacturers-wholesale; retail popcorn shops; jobber-distributors; brokers; and equipment manufacturers.

Invited to serve as an exhibit committee by Siegel were other IPA members Nathan; Lee Koken, RKO Theatres, Inc.; Leonard Pollack, Loew's Theatres; Tom Moran, Odeon Theatres; Nat Buchman, American Theatre Supply Corporation; S. Smerling, Confection Cabinet Corporation; Jim Loeb, Walter Reade Theatres; Louise Wesson, Video Independent Theatres; Marie Frye, Tri-State Theatre Corporation; Van Myers, Wometco Theaters; Irving Mirisch, Theatre Candy Company; Irving Cohn, Jefferson Amusement Corporation; Bob Harris, Florida State Theatres; James Hoover, Martin Theatres; L. M. Ettlinger, ABC Vending Corporation; Loyal Haight, W. S. Butterfield Theatres; Spiro Papas, Alliance Amusement Corporation; and Stanley Werthman, Schine Theatres.





At the recent NATD convention at the Palmer House, Chicago, "Johnny," Phillip Morris' friend of millions, proved himself a perfect host when he stopped at the Dad's Root Beer booth to refresh himself, then joined by Adrienne Falcon.

Animal Fair Latest From The Institute

CHICAGO—The Popcorn Animal Fair, fourth in a series of theatre promotions, will be conducted by The Popcorn Institute during the months of July and August, it was announced last week. The unique promotion, built around a coloring contest to be conducted by theatres at the local level, consists of a series of eight eye-appealing animal posters, size seven inches by 11 inches. The posters are provided to the theatres both in black and white and in full color, and color displays are for use as point-of-sale pieces at the concession stand, boxoffice, and stub box. Each animal poster does a clever job of boosting the impulse buying of popcorn.

During July and August, one of the black and white line drawing posters will be given to each person who purchases popcorn at the popcorn stand, a different poster being given out each week. Customers are instructed to use their own imagination in coloring the series of black and white posters.

To be eligible for prizes, it is suggested that contestants be under 12 and must have colored each of the black and white posters, and, therefore, will have attended the theatre at least once a week for eight consecutive weeks.

The Popcorn Institute recommends that each theatre cooperating in the contest appoint a panel of key people to act as judges of posters submitted by each contestant, the panel to be made up of the editor of the local newspaper, manager of the local radio and television station, the art teacher in the high school, and other prominent local figures.

At the end of the eight-week period, each contestant will submit to the judges' panel, along with the hand colored posters, a contest essay completing the sentence, "I like popcorn because . . . " in 15 words or less. Theatres will award a series of prizes of their own selection, which may consist of bicycles, dolls, free movie tickets, etc. Winners will be selected on the basis of submission of the best essay sentence and neatness and imagination in coloring the black and white popcorn animal posters.

The Popcorn Animal Fair contains tested sales building ideas. Theatre managers will have ample opportunity to utilize ingenuity and showmanship in merchandising the Popcorn Animal Fair, and proper use of the promotion, it is felt, will pyramid popcorn sales, and, equally important, boost theatre attendance.

Clark Rhoden, chairman, The Popcorn Institute, states that theatres may obtain the contest materials from The Popcorn Institute at less than cost. The eight full-color posters are available at 30 cents per kit, and the black and white line drawing posters are available at the rate of $3 per 100 kits. Theatres are urged to place their orders immediately with The Popcorn Institute, 332 South Michigan Avenue, Chicago.

Convention Session Held

NEW YORK—Officials of the International Popcorn Association and the Theatre Owners of America last week made preliminary plans for a combined theatre concessions forum at the 1954 TOA convention and TESMA-TEDA-TOA-IPA trade show, Oct. 31-Nov. 4, Conrad Hilton Hotel, Chicago.

The IPA officials outlined a tentative agenda for their convention sessions, which also will be attended by TOA theatre concessions representatives.

HERE IS A QUICK, EASY WAY TO GET FURTHER INFORMATION. JUST CHECK AND RETURN. NO OBLIGATION.

BEVERAGES
. . . Carbonoted Cup Bev. Dispenser
. . . Non-Carbonated Cup Bev. Dispenser
. . . Bottle Dispenser
. . . Caffee Dispenser
. . . Caffee Urn
. . . Fauntoin Dispenser
. . . Paper Cups
. . . Saft Drinks
. . . Syrups

CONCESSION STANDS
. . . Display Coses
. . . Concession Stond Drive-In
. . . Concession Stond Indoor Theatre
. . . Disploy Units, Counter

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NEWS OF THE Territory

New York City

Crosstown

A gift of $6,000 brings to $23,000 the year's total given to the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center by the Variety Club Foundation to Combat Epilepsy. William J. German, Foundation president, made the presentation to Dr. H. Houston Merritt, Director of Neurological Service. An additional $7,000, according to German, has been expended in the past year on the Institute's public education services, which are designed to bring about a better public understanding of epilepsy.

J. M. Endres, manager, Calderone, Hempstead, L. I., was announced as the winner of MGM's "Julius Caesar" contest for theatre-men in the metropolitan New York area. He will receive a United States Savings Bond for $100. Emery Austin, exploitation manager, MGM, made the announcement.

Irene Savini, wife of Astor President Robert M. Savini, died at Huntington Hospital, Huntington. Services were held at Huntington.

The Inwood, Forest Hills, closed. . . . The Gem, Far Rockaway, also darkened its marquee. . . . The Monroe, Monroe, is being booked by Liggett-Florin.

Max Fellerman, vice-president and general manager, Lopert Films, Inc., operator, Astor, Victoria, and Bijou, here, as well as theatres in Washington, D. C., and Chicago, left for his annual trip to Hollywood.

New York State

Albany

Twentieth Century-Fox's traveling exhibit for "The Egyptian" drew a comment from several thousand Albanians. Members of the fair sex had an added opportunity to inspect the costuming of Evelyn Bunn. Miss Bunn, between dates and spans of duty in the truck, made visits to newspapers and radio stations. She appeared on George Miller's afternoon musical program over the Schine-owned WPTR and on Mona Smith's show via WOKO. Miss Bunn talked about "The Egyptian." Assisting in the display setup were Morton Schwam, assistant director of exploitation, 20th-Fox; Charles A. Smakwitz, Stanley Warner zone manager; and Nat C. Rosen, Fox branch manager. The truck party, which had been covering New England for a fortnight and which will travel as far west as Kansas City before returning to New York in September, stayed at the Wellington Hotel. Michael Fazio is driver and animal keeper. As they pulled out for Utica and a day of activity there arranged by Mrs. Jane Smith, Olympia, the group praised Albany for its hospitality and thanked Messrs. Smakwitz and Rosen for "a fine job on all phases of arrangement and exploitation." An interview for Miss Bunn on WKT, Kallet Theatres Utica television station, was scheduled. Mrs. Smith is the daughter of Charles C. Gordon, Olympia owner, and is active in the management of the house.

Diane Snyder resumed work at 20th-Fox following a vacation. So did John Capano, U-I booker; Ethel Anameier, U-I manager's secretary; Joan Pratt, U-I office worker; Harry Aronove, Warner booker; and Shirley Lovenguth, Columbia biller. Mrs. Ann Joyce, secretary to Columbia manager Norman Jackter, was away from her desk due to an attack of bursitis, but is expected back on the job very soon.

Plans for construction by WTRI-TV of $150,000 studios and offices in the one-story brick building at 15 North Pearl Street, Menands, just beyond Albany city line, were announced following a meeting there of the Van Curler Broadcasting Corporation officers and directors. Among those in attendance were Simon H. Fabian, Samuel Rosen, Edward L. Fabian, and Nathaniel Lapkin. Stanley Warner Theatre Corporation holds a 50 percent interest in Van Curler, Troy Broadcasting Company (operating WTRY in Troy) owning the other half. Stanley Warner purchased the interest of Fabian Enterprises, which, with Troy Broadcasting, had formed Van Curler to obtain a license for UHF Channel 35. To do so, Van Curler and Patroon Broadcasting Company (Schine-owned and controlling WPTR in Albany), bought the physical assets of WXKW, which had filed a petition for Channel 35. When Troy Broadcasting pooled with Van Curler, it withdrew an application for Channel 23, clearing the way for Patroon to become licensee. Patroon has been marking time for months waiting for the situation to be clarified.

Local 14 has thrown its support to Roy Brewer in his campaign to unseat President Richard F. Walsh at the IATSE annual convention in Cincinnati in the week of Aug. 9. The stand of Local 324 has not been publicly announced. Jim Blackburn, Palace stage manager, will be Local 14 delegate, and Eddie Wendt, Grand projectionist, Local 324. A leader of the stage employees group explained that decision to back Brewer had followed a special session which Brewer recently addressed. The anti-administration candidate came to Albany from New Haven, with Bill Bennett, business agent for a Washington, D. C., local, and with the representative of a New York City local.

Among additional Kallet theatres installing CinemaScope with single track optical sound are those in Loch Sheldrake, Margaretville, Woodburne, Woodbridge, and Bolton Landing. Oneida, Oneida, and Capitol, Rome, were included in the first group for which installations had been ordered.



Hollywood's younger players were guests of Paramount at a recent west coast demonstration of VistaVision set up especially for them. Here, Arlene Dahl assists Fernando Lamas, center, in cutting a cake baked in the 1.85 to 1 aspect ratio, while looking on, left to right, are Marjie Millar, Larry Pennell, Marla English, Pat Crowley, and Frances Lansing.

The death of Joseph Bernhard, one-time general manager, Warner Theatres, caused sorrow among his friends. Stanley Warner zone manager Charles A. Smakwitz, who worked under Bernhard, described him as "a fine theatre executive, a real man, and a good friend."

Buffalo

A motion by Elmart Theatres Inc., one of the co-defendants with the Schine Theatres Inc., and others in civil and criminal contempt-of-court proceedings in federal court, for permission to dispose of certain theatre holdings was denied by Federal Judge John Knight. The corporation sought to contract with the Cumberland Amusement Company of Kentucky to lease four theatres in Virginia, Kentucky, and Ohio. The leases, according to James O. Moore, Jr., Schine attorney, would also contain an option for the company to purchase the properties for $50,000. The government opposed the move on grounds that the pending contempt-of-court action should be concluded first. The contempt actions are based on a contention that the Schine Circuit, its officers, and other corporations failed to abide by a 1949 anti-trust decree issued by Judge Knight directing Schine to dispose of certain theatres and make available first-run films to competing theatres. Judge Knight gave Schine permission to purchase furniture and other equipment from the Lake,



Toby Ross, Fox, Corning, had this colorful display tour the town for his recent engagement of Warners' "Them."



The Yellow Jacket Drum Corps, Gloversville, now attempting to raise money for new uniforms, tied in recently with John G. Corbett, manager, Schine's Glove, and paraded prior to the opening of Warners' "The High and the Mighty."

Canandaigua. The Lake will be converted to business property. Court permission for the purchase was requested so that Schine could comply with the anti-trust decree.

Ross Hunter, producer, "Magnificent Obsession," Basil's Lafayette, was in. Hunter is touring leading cities prior to the opening.

"The Egyptian," touring studio exhibit from Hollywood, was through cooperation of 20th-Fox and the Century.

Marvin Jacobs, Variety Club Heart Committee chairman, is being congratulated on his excellent job of lining up benefit shows for the Children's Hospital Benefit Fund in many of the Dipson Circuit houses, in which he has had the full cooperation of William Dipson, general manager, and Richard T. Kemper, zone manager. At a benefit show in Dipson's Bailey, $1017.20 was raised for the fund, and shows have been or are about to be staged in the following Dipson theatres—Abbott; Amhurst; Star; Palace, Jamestown; Olean, Olean; Batavia, Batavia; Diana, Medina; and Franklin, Lackawanna.

Stanley Weber, former Buffalo exhibitor and now manager, Fort Erie Race Track, is making arrangements for the annual Variety Club Day the end of this month. Murray Whiteman is assisting Weber in the arrangements.

—Mrs. Nedra Gray

Downsville

Wally Wynkoop, who operates in Colchester, returned from a vacation in Bermuda. He also owns the village drug store.

Glens Falls

Aust's Open-Air Theatre took a new approach for "Bring Your Neighbor Night" by advertising "All Your Car Will Hold For Two 50 Cent Admissions."

Johnstown

Joe Walsh, manager, Smalley's, announced that redecoration of the house has been completed, with the decor changed from Spanish palace style to modern, using pastels of blue and rose. A new wide-screen was also installed.

EYEING THE Exchanges

New York—Industryites mourned the passing of Max Cohen, former sales manager, U-I exchange. For the last 14 years, Cohen had been working in Washington, D. C., and recently established his own film distribution company, Minerva Film Exchange. He is survived by a wife, daughter, and son.

RKO—Booker Tippy Sperti returned from his Pocono retreat. . . . Salesman Charles Penser headed for his vacation. . . . Cashier Jimmy Montana was also on the vacation trail. . . . Phil Heydeck, boxoffice department, spent a weekend at Milford and New Hope, Pa., taking in a summer stock show.

Favorite — Assistant booker Sherry Schenendorf was spending her vacation in New Jersey. . . . Secretary Jean Harris also enjoyed a weekend in New Jersey.

Warners — Gladys Larson, secretary to the office manager, was spending her vacation sightseeing. . . . Also headed toward vacationland were booker Peter Sage, spending it in New Jersey; booker secretary Toni Cammarato; bookkeeping machine operator Helen Jonek; inspectress Mae Tallman; and night film inspector Frank Morall. . . . Office manager Cal Leeder was back after quite an illness.

Paramount — Ledger clerk Reginald Bagnall's mother was stricken with a heart attack. . . . Biller Ruth Richardson Eugene placed second on the list after taking the New York City police exam. . . . Ledger clerk Stanley Kalman was promoted to picture report clerk. . . . Rhoda Adler moved into the percentage clerk position.

United Artists — Booker's secretary Harriet Handler will spend her annual at Long Beach. . . . Vana Smith, booker's secretary, weekended in Atlantic City. . . . Clerk Harvey Felsenthal was in South Fallsberg. . . . Apprentice booker Dave Nathan enjoyed a Long Beach weekend. . . . Buddy Muchnick resigned his bookership to prepare for the gala opening of his new theatre, the Mayfair, Flushing. Opening night is July 29. . . . Rosalind Filler, statistician, and her two children were spending their vacation at Swan Lake National Country Club. . . . Sophie Bochillo, boxoffice department, had a Saratoga weekend. . . .

Lake George

Jules Perlmutter screened his first CinemaScope in the Fort George Drive-In. Its screen was widened, two rectifiers were added, anamorphic lenses were installed, and other necessary changes were made. Single track optical sound holds. Perlmutter also had anamorphic lenses put in the Lake, Lake George Village, previously equipped with a wide-screen. Albany Theatre Supply Company handled the technical work.

Salesman Myron Starr boasts that daughter Ronnie, seven and one-half, was the star of her summer camp talent show. . . . Assistant cashier Hilda Frishman welcomed twin sons Michael and Jay back from camp. . . . Alisia Brown, contracts, was vacationing.

Republic—Chrys Blionas, the 16mm. booker, was enjoying a mountain vacation. . . . Print booker Auria Lopez sprained her foot on the boat when she went to see friends off to Europe. . . . Irene Anastasiou was back from the Catskills.

Columbia — Eugene Daily, boxoffice department, was at Patchogue for the weekend. . . . Officeites went to a dual farewell luncheon for secretary Carol Gantwarg and clerk Madline Riccio, who resigned. . . . Print booker Stanley Birnbaum was on a motor trip vacation through the United States and Canada. . . . The cashier's department's Camille Patti was on vacation.

MGM — Switchboard operator Mae Panesse was on her respite. . . . Barbara Schwartz, bookers' assistant, returned from her North Carolina jaunt. . . . Betty Hoffman, booker's assistant, was vacationing.

U-I—Biller Goldie Tucker was enjoying a Canadian vacation. . . . Head booker Jimmy Davidson and wife were roughing it with a dude ranch vacation. . . . Office assistant Albert Qualdvlieg had a fishing weekend. . . . Head inspectress Ethel Sweeney was still ailing. Shipper Mac Davis was on a Rockaway vacation. . . . Harry Sattenberg, night inspector, was still recouperating from an operation.

Allied Artists—Head booker Etta V. Segall spent a week of her vacation at Marble Hall, Rye. . . . Typist Nancy Grossman entered the hospital for an appendectomy. . . . Cashier Norman Benchick had a kiddie party in celebration of son Ross' second birthday. . . . David Segall, husband of Etta Segall, also received birthday greeting. . . . Secretary Sina Turrisi and husband Phil were headed Florida way. . . . Doris Baruch, switchboard operator, was on a motor vacation.

20th-Fox—Lilly Gordon, secretary to the office manager, returned from her Mexican vacationland. . . . Bess Goldstein Allen, secretary to the sales manager, was spending her vacation at her summer home in Long Beach. . . . Percentage clerk Martha Kafka was also on her annual. . . . Salesman Moe Kurtz was vacationing

Ramblin' 'Round—Enid Reichel is the new assistant at Bell. . . . Rose Allison, booker at Bell, flew to Seattle on vacation to visit her daughter and three grandchildren. . . . Mr. and Mrs. Sid Kulick spent the weekend at the Jersey seashore. . . . Dorothy Draugel, secretary at Bonded, vacationed. . . . Bert Anshien, Bonded traffic department, was away. . . . Dorothy Hauser, Warners contract department, was at her Pocono hideaway.

—J. A. D.

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The original Pink Section evaluations of features and shorts

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SECTION TWO
VOL. 52 • No. 13

JULY 28, 1954

ALLIED ARTISTS

The Desperado (5426) WESTERN 79M.

ESTIMATE: Okeh outdoor show.

CAST: Wayne Morris, James J. Lydon, Beverly Garland, Rayford Barnes, Dabbs Greer, Lee Van Cleef, Nestor Paiva, Roy Barcroft, John Dierkes, Richard Shackleton, I. Stanford Jolley, Charles Garland, Florence Lake. Produced by Vincent M. Fennelly; directed by Thomas Carr.

STORY: Texas in 1870-73 suffered under Governor E. J. Davis, who enforced his rulings via a military-type organization known as the state police, commanded in the area in question by captain Nestor Paiva. Two youngsters, James J. Lydon and Rayford Barnes, flee to escape persecution by Paiva after refusing to answer his questions. Barnes is jealous of Lydon because of his romance with Beverly Garland. Barnes and Lydon meet wanted killer Wayne Morris. Barnes tries to kill him hoping to collect the big reward, but Morris is warned in time by Lydon. Barnes is sent packing and is taken prisoner by Paiva. When Lydon and Morris visit town to attend the funeral of his father, Barnes kills Paiva and the blame is placed on Lydon. The latter is trapped and tried for the killing. Morris puts in an appearance and proves that Barnes is guilty. Lydon is freed and the Davis regime is overthrown. Lydon and Garland plan to wed.

X-RAY: Containing some offbeat situations, this shapes up as satisfactory fare. Morris is efficient and the direction and production are okeh. The screen play is by Geoffrey Holmes and Clifton Adams. Maximum aspect ratio: 1.85-1.

AD LINES: "He Had A Way With A Pair Of Guns"; "Action Aplenty In The Wilds Of Texas"; "He Was Framed For Murder Until 'The Desperado' Came Along."

Return From The Sea (5409) ACTION DRAMA 80M.

ESTIMATE: Adequate entry for the lower half.

CAST: Jan Sterling, Neville Brand, Lloyd Corrigan, John Doucette, Paul Langton, Robert Arthur, Lee Roberts, John Pickard, Don Haggerty, Robert Wood, Alvy Moore, Robert Patten, James Best, John Tarangelo, Bill Gentry, Walter Reed. Produced by Scott R. Dunlap; directed by Lesley Selander.

STORY: After duty in Korean waters, Neville Brand returns with his destroyer to San Diego, Cal., and, following his usual routine, goes to a local tavern to drown his loneliness in liquor. He later finds himself in a dingy room with the fear that he has been "rolled." However, a note from the waitress at the club, Jan Sterling, informs him that his wallet is safe with her. They see each other again and find themselves in love. Before returning to duty, they agree to have a common savings account to put away for their dream house. Back in Korean waters, Brand's destroyer gets into a clash and is seriously damaged. Brand is hurt, but carries on and takes over command of the ship. Refusing a hospital ship, Brand returns to San Diego by destroyer, but is disappointed to find that Sterling is not waiting. She finally appears, having been to San Francisco to meet the hospital ship on which Brand was scheduled to arrive. They marry and get their ranch in the country, and the navy pays tribute to Brand's courage on his resignation.

X-RAY: Combining war action as the navy fights the Communists and a routine love story, this has elements to satisfy on the lower half. Although the script is weakly contrived, the acting is sincere and the direction adequate. Jacland Marmur wrote the story, from which George Waggner wrote the screen play.

AD LINES: "He Swore He Would Come Back Alive"; "The Stirring Story Of The Sons Of The Navy"; "Action And Love Packaged For Enjoyment."

Security Risk (5417) MELODRAMA 69M.

ESTIMATE: Topical melodrama for the lower half.

CAST: John Ireland, Dorothy Malone, Keith Larsen, Dolores Donlon, John Craven, Suzanne Ta Fel, Joe Bassett, Burt Wenland, Steven Clark, Murray Alper. Produced by William F. Broidy. Directed by Harold Schuster.

STORY: At a winter ski resort are atomic scientist Dr. John Craven, his assistant, Keith Larsen, Dorothy Malone, and her ambitious and unscrupulous sister, Dolores Donlon. Also around are Communists Suzanne Ta Fel, Burt Wenland, and Steve Clark, anxious to lay hands on Craven's papers. John Ireland, FBI agent on hand to watch Craven, and Malone become friendly. Larsen, in with the Communists, is forced to kill Craven when the latter discovers him photographing his papers. The killing is witnessed by Donlon who takes the papers when Larsen takes away the body to make it look like a skiing accident. She blackmails Larsen. Meanwhile, Ireland and others suspect foul play and try to recover the missing papers. Ireland's investigations lead to Larsen, and the latter is forced to kill Donlon when she goes through with her blackmail. The police close in and round up the

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Reds. Malone promises to think about Ireland as part of her future.

X-RAY: A fairly interesting yarn, a topical theme and title, average characterizations, and fair direction and production put this entry in the average lower half category. The screen play is by Jo Pagano and John Rich based on a story by Rich. Maximum aspect ratio: 1.85-1.

AD LINES: "When The Reds Go After A Secret, The FBI Is Hot On The Trail"; "Their Plans to Get U. S. Secrets Included Murder"; "Torn From Today's Headlines . . . The Story Behind A Security Risk."

The Weak And The Wicked (5432)

MELODRAMA
71½M.

(English-made)

ESTIMATE: Import lends itself to sensational selling.

CAST: Glynis Johns, Diana Dors, Jane Hylton, Simone Silva, John Gregson, Anthony Nicholis, Olive Sloane, A. E. Mathews, Josephine Stuart, Joan Haythorne. Produced by Victor Skutezky; directed by J. Lee-Thompson.

STORY: English girl Glynis Johns is framed and sent to prison, where she becomes part of the group which includes Diana Dors, Simone Silva, Olive Sloane, Jane Hylton, and others. John Gregson, Johns' boy friend, first says he will wait for her, but later changes his mind. Johns is determined to keep her record clean. For a while, after she and Dors are sent to a prison honor farm, it appears as if the record will be broken, but Dors comes back after she runs away. Finally, the day of release comes, and there is Gregson waiting.

X-RAY: This English import has one name that may be familiar to domestic audiences, but on the whole it is best suited for the art spots. The title and theme lend themselves to sensational selling, but the film, as a matter of fact, is closer to a documentary, dealing with advances in the British penal system. Performances are adequate. Joan Henry wrote the novel.

AD LINES: "Babies Born In Prison"; "Confessions Of An Ex-Convict Who Strips Bare The Raw Facts"; "Caged Women . . . Guilty Of Every Sin In The Book."

COLUMBIA

The Law Vs. Billy The Kid

WESTERN
73M.

(Color by Technicolor)

ESTIMATE: Routine western.

CAST: Scott Brady, Betta St. John, James Griffith, Alan Hale, Jr., Paul Cavanagh, William Phillips, Benny Rubin, Steve Darrell, George Berkeley, William Tannen, Richard Cutting, John Cliff, Otis Garth, Martin Garralaga, Frank Sully, William Fawcett, Robert Griffin. Produced by Sam Katzman; directed by William Castle.

STORY: Forced to flee over the state line when he is wanted for a murder which was really self defense, Billy the Kid, Scott Brady, and his friend, James Griffith, come upon rancher Paul Cavanagh who offers them a job. Brady imimedately falls in love with the rancher's pretty daughter, Betta St. John, which gains the hostility of ranch foreman Alan Hale, Jr. Hale gives Brady a vicious beating and joins forces with Cavanagh's enemies, who want to take over all the ranch land in the area. Finding a wanted notice for Brady, the crooked sheriff and a posse decide to take him and Cavanagh for harboring a fugitive. Cavanagh is killed by the posse and Brady gets together a band of men to seek revenge. A series of battles occur in which members of the posse are killed. St. John tries to cool Brady's desire for revenge but is unsuccessful. The governor of the territory offers Brady freedom if he will cease, but is refused. Griffith assumes the office of sheriff and hunts down his friend. Brady is caught and jailed but manages an escape. He goes to St. John's house to pick her up and flee to the border for safety. Griffith, however, knowing that he would head for St. John's house, is ready with a posse and when he refuses to give up, Griffith is forced to kill him.

X-RAY: This Technicolor western dealing with the exploits of noted badman Billy the Kid is a routine program film. It involves a goodly amount of gunplay and rough stuff mingled with a moonlight and roses romance. Brady is good with the rough stuff and St. John as the pretty ranch belle gives a satisfactory performance. Direction is swift and the color attractive making this a suitable entry for action addicts. John T. Williams wrote the story and screen play. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Low bracket.

AD LINES: "The Story Never Told Before About The Fastest Gun In The West And How He Got That Way"; "On The Screen At Last, The True Story Of Billy the Kid"; "The Greatest Outlaw . . . The Greatest Lover In Frontier History."

Pushover (704)

MELODRAMA
88M.

ESTIMATE: Interesting meller.

CAST: Fred MacMurray, Kim Novak, Phil Carey, Dorothy Malone, E. G. Marshall, Allen Nourse, Phil Chambers, Alan Dexter, Robert Forrest, Don Harvey, Paul Richards, Ann Morriss. Produced by Jules Schermer; directed by Richard Quine.

STORY: Following a $200,000 bank robbery, during which a guard was murdered, police think that one of the participants is Paul Richards. Detective Fred MacMurray, thinking Kim Novak knows the whereabouts of Richards, gets friendly. A stakeout watch placed on her apartment is headed by MacMurray, partner Phil Carey, Allen Nourse, and others. In his watching, Carey sees a nurse, Dorothy Malone. MacMurray, deeply infatuated with Novak, dreams of killing Richards, of taking the money, and of going away with Novak. He finalizes this plan with Novak, who admits she is expecting Richards. A hitch develops when Nourse gets in the way after MacMurray kills Richards and MacMurray shoots him, too. Malone bumps into MacMurray coming from one of his meetings with Novak and later positively identifies him. He is shot down by police guns.

X-RAY: With suspense and intrigue, this shapes up as interesting material for the duallers, containing competent performances, good direction, and production. The screen play is by Roy Higgins, based on stories by Thomas Walsh and William S. Ballinger. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Fair program price.

AD LINES: "He Thought She Was A 'Pushover' For The Right Guy"; "He Was A Cop First, Last, And Always . . . Until This Beautiful Gal Came Into His Life"; "An Action-Packed Suspenseful Entry About A Cop, A Bundle Of Money, And An Armful Of Loveliness."

MGM

Betrayed (428)

MELODRAMA
108M.

(Eastman Color)

(Made in Holland and England)

ESTIMATE: Names will have to make the difference.

CAST: Clark Gable, Lana Turner, Victor Mature, Louis Calhern, O. E. Hasse, Wilfrid Hyde White, Ian Carmichael, Niall MacGinnis, Nora Swinburne, Roland Culver, Leslie Weston, Christopher Rhodes, Lilly Kann, Brian Smith, Anton Diffring. Directed by Gottfried Reinhardt.

STORY: Clark Gable, the top Dutch intelligence officer working behind German lines, is caught by the enemy but before long is rescued by a daring gang of Dutch rebels headed by Victor Mature. Back in England, Gable is given the assignment to train an exiled Dutch widow, Lana Turner, for work behind the enemy lines. The two do not hit it off very well at first, but with time they become attracted to one another. Gable is reluctant to send Turner when she is injured in a test parachute jump, but she insists on going. Chuted into Holland, her job is to get Mature's group of rebels to submit to British command. At first Mature, a wild opportunist, refuses to go along, but when he finds that his mother, whom he worships, has had her head shaved as a suspected collaborationist, he agrees to follow British orders. The ensuing raids made by Mature result in heavy casualties. The group is being betrayed, and Gable is ordered to find the leak. His first suspicion falls on Turner whose shady past would indicate something of this nature. She, however, suspects Mature who seems to come through the raids unscratched although many of his men are killed. Through a ruse, Mature is brought to a confession that he had turned against his country because of the punishment meted out to his mother. Mature is shot as he attempts to escape, and Gable is reunited with Turner.

X-RAY: Genuine Dutch backgrounds and beautiful Eastman color enhance this cloak and dagger thriller that can boast of top boxoffice names. The plot, however, is slightly contrived. Mature is active as the underground leader, while Turner and Gable turn in more subdued and satisfactory performances. With names, color, and a degree of excitement, this should make fair selling at the boxoffice despite the weak story line. Ronald Millar and George Froeschel wrote the screen play. Maximum aspect ratio: 1.75-1. Stereophonic sound is available.

TIP ON BIDDING: Better price.

AD LINES: "Gable And Turner In A Thrill Packed Tale Of The Dutch Underground"; "Only Three People Knew The Secrets—One Of Them Was A Betrayer"; "Filmed In Holland With A Star Studded Cast."

PARAMOUNT

Rear Window

MYSTERY DRAMA
112M.

(Color by Technicolor)

ESTIMATE: High rating.

CAST: James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter, Raymond Burr, Judith Evelyn, Ross Bagdasarian, Georgine Darcy, Sara Berner, Frank Cady, Jesslyn Fax, Rand Harper, Irene Winston, Havis Davenport, Marla English, Kathryn Grandstaff, Alan Lee, Anthony

Warde, Benny Bartlett, Fred Graham, Harry Landers, Dick Simmons. Directed by Alfred Hitchcock.

STORY: James Stewart, a photographer on the staff of a national photo magazine, is confined to his Greenwich Village apartment by a broken leg. His only divertissement is observing happenings in other apartments from his rear window. He sees salesman Raymond Burr and his nagging invalid wife, Irene Winston; young composer Ross Bagdasarian; lonely spinster Judith Evelyn; attractive ballet dancer Georgine Darcy; Sara Berner and husband, Frank Cady; a sculptress with a hearing aid, Jesslyn Fax; and a couple of honeymooners Rand Harper and Havis Davenport. A visitor at the Stewart apartment, insurance company nurse Thelma Ritter, offers him physical comfort as well as advice to marry Park Avenue beauty Grace Kelly, who is in love with him. He, however, is reductant to get her involved in his roving career. He only has a week to go before his cast is removed. At night, Stewart notices Burr leave the apartment several times carrying an aluminum suitcase and later he sees him cleaning it. Later, when Berner's dog sniffs around the flowers in the garden, he suspects that part of Winston's body may be there. Kelly takes his suspicions lightly, but Stewart eventually impresses her and tries to get the cooperation of a friend, detective lieutenant Wendell Corey. The latter does investigate and says Winston seems to have gone to the country. Kelly goes to Burr's apartment to seek evidence, but Burr returns and would have killed her except for the intervention of the police, summoned by Stewart. She signals that she has the dead woman's ring. Burr catches the signal and traces it to Stewart, whom he goes to kill by dropping out the window. Corey and other officers arrive to wound Burr, but Stewart loses his grip and falls to the ground, several police breaking the fall. Burr is guilty of murdering his wife. Stewart's fall has broken both legs, so he faces more idleness, but this time with Kelly to keep him company.

X-RAY: This entertainment-packed film builds in suspense and plot intensity. Audiences should be kept on edge throughout. There are comedy relief, drama, mystery, romance, and a down-to-earth quality that puts the film in the better entertainment category. The cast is okeh with Stewart, Ritter, and Kelly particularly outstanding, while the direction by Hitchcock is even better than usual. This looks like a winner. The screen play is by John Michael Hayes, based on a short story by Cornell Woolrich. Maximum aspect ratio: 1.85-1.

TIP ON BIDDING: Higher bracket.

AD LINES: "It Could Happen To Anyone Who Has A Rear Window"; "A Suspense Masterpiece About An Unseen Murder By The Master Of Suspense—Alfred Hitchcock"; "A Man With A Broken Leg Solves A Murder Of Which The Police Are Unaware."

20TH-FOX

Broken Lance (419)

MELODRAMA
96M.

(Color by DeLuxe)
(CinemaScope)

ESTIMATE: Well-made melodrama.

CAST: Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark, Katy Jurado, Hugh O'Brian, Edward Franz, Earl Holliman, E. G. Marshall, Carl Benton Reid, Philip Ober, Robert Burton, Robert Adler, Robert Grandin, Harry Carter, Nacho Galindo, Julian Rivero, Edmund Cobb. Produced by Sol C. Siegel; directed by Edward Dmytryk.

STORY: When Robert Wagner gets out of a penitentiary in the southwest in the 1880's, he is taken to the office of Governor E. G. Marshall, who wants him to settle things amicably with his half-brothers in the next room, Richard Widmark, Hugh O'Brian, and Earl Holliman. The latter offer him money to go elsewhere, but he turns them down and goes out to the ranch, once owned by his father Spencer Tracy, and finds it neglected. He recalls how things were when Tracy was sole owner of thousands of head of cattle. The son Tracy respected was Wagner, and he loved the boy's mother, Kay Jurado, an Indian princess he married after his first wife died. Wagner meets Jean Peters, Marshall's daughter, and they fall in love. A poisoned stream causes the death of some of Tracy's cattle and he traces it to a copper mine operating upstream. Tracy and the boys get the mine to close down until the water becomes pure, but a fight develops in which some of the miners are wounded and the company goes to the courts for redress. Marshall, who could name a friendly judge to try the case, insists that Tracy keep Wagner away from Peters because of his Indian blood. Tracy tells him off. Before the trial, Tracy turns his land over to his sons to evade possible judgment and later agrees to a settlement. Wagner, however, is forced to testify and is sentenced to jail. The other brothers refuse to sign an agreement which would have freed him, and Tracy, defeated, becomes ill. Later, he tries to ride to intercept them before they sell some of his land and dies on horseback. The flashback ended, Jurado talks to Wagner and convinces him to go away to make a fresh start. He finally agrees. Widmark, however, waits for him on the trail. There is a fight. As Widmark is about to kill him, he is shot by Indian foreman Edward Franz. Later, Wagner and Peters ride off.

X-RAY: A high-rating outdoor action entry, this shapes up as one of the better films of its type, aided and abetted by the characterization of Tracy, ably supported by Wagner, Peters, Widmark, and Jurado. The yarn, though similar to others in some respects, is well-written and well-presented, and the pace moves at a good clip. It is the kind of film that could catch the imagination and desires of audiences. The screen play is by Richard Murphy, based on a story by Philip Yordan.

TIP ON BIDDING: Better price.

AD LINES: "A Powerful Story Of The Great Southwest And Its Early Settlers"; "He Had A Way With Everyone Except His Own Sons"; "Action . . . Thrills . . . Romance . . . Great Performances."

The Raid (408)

MELODRAMA
83M.

(Color by Technicolor)

ESTIMATE: Okeh Civil War action meller.

CAST: Van Heflin, Anne Bancroft, Richard Boone, Lee Marvin, Tommy Rettig, Peter Graves, Douglas Spencer, Paul Cavanagh, Will Wright, James Best, John Dierkes, Helen Ford, Harry Hines, Simon Scott, Claude Akins. Executive producer Leonard Goldstein; produced by Robert L. Jacks; directed by Hugo Fregonese.

STORY: Toward the end of the Civil War, 11 Confederate officers escape from a Union military prison near Vermont led by Major Van Heflin. Disguised as a Canadian businessman, Heflin stops at the boarding house of Anne Bancroft, attractive war widow, and her son, Tommy Rettig. Another boarder is one-armed Union Captain Richard Boone, war-casuality. Heflin plans to take and loot the town with his men and other rebel soldiers who have escaped from other camps and infiltrated behind the lines. In various disguises the men get ready, but the plan is postponed when a group of Union soldiers arrive for a brief stay. Lee Marvin, hot-headed rebel officer, gets drunk and decides to take matters in his own hands. Heflin kills him in order to preserve the plan. He is acclaimed a hero by the townspeople and given some land on which to settle which makes his job all the tougher. It is also complicated by the feelings of Bancroft for him and vice versa, and because of the admiration of Rettig, but the plan for the attack is finalized. The rebels loot the town of money and burn it. Rettig is surprised and goes for the cavalry while Heflin becomes a thing despised by all the townspeople. Boone puts up a fight until he runs out of ammunition. As the Union cavalry appears, the rebels get out with Heflin delaying them as much as possible until they get across a wooden bridge which he then proceeds to burn making their escape certain.

X-RAY: A highly interesting yarn is to be found in this well-made entry, and the cast, direction, and production are in the better class making the end result a realistic film that should go over well as part of the program. It moves at a good pace and has an unusual theme to commend it. Action, intrigue, and suspense also prove of assistance in putting the film across. The screen play is by Sydney Boehm; screen story by Frances Cockrell; and they are based on "Affair At St. Albans" by Herbert Ravenal Sass.

TIP ON BIDDING: Fair program price.

AD LINES: "A Gripping Story About A Little-known Incident Of The Civil War"; "A Thrilling Tale Of Action . . . Adventure And Desperate Men"; "He Couldn't Afford To Be Human . . . He Had His Orders."

UNITED ARTISTS

The Diamond Wizard

MELODRAMA
83M.

(Pallos)
(English-made)

ESTIMATE: Routine programmer will fit into the duallers.

CAST: Dennis O'Keefe, Margaret Sheridan, Philip Friend, Allan Wheatley, Francis de Wolff, Eric Berry, Michael Balfour, Ann Gudrun, Paul Hardmuth, Cyril Chamberlain, Seymour Green. Produced by Steven Pallos; directed by Dennis O'Keefe.

STORY: When a million dollars is stolen from a U. S. Treasury vault and a clue to its whereabouts turns up in England, treasury man Dennis O'Keefe is sent over to investigate as well as to bring over a fake diamond that so closely resembles the real thing that only an expert can tell the difference. It is suspected that the diamond has been hand-made, and its continued fraudulent manufacture could ruin the diamond market the world over. Scotland Yard inspector Philip Friend is assigned to work with him while he continues working on the disappearance of atomic scientist Paul Hardmuth, father to Margaret Sheridan who arrives in London and who is an old acquaintance of O'Keefe's. She tells O'Keefe that her father wrote her he was getting interested in diamonds, and tests on a brooch she is wearing proves it is a similar stone. Clues lead them to Eric Berry, one of the crooks wanted for the currency robbery and a resulting murder. A gunfight ensues, and he is killed and a huge cache of the diamonds are found on him. They find that one of the diamond experts,

Arthur Wheatley, has disappeared and that Sheridan has been kidnapped. They trace her father to a deserted castle where Wheatley gets the diamond-making formula from Hardmuth by threatening Sheridan. He locks them in a furnace room and doublecrosses his associates, but before he can get away, the police arrive and rescue Hardmuth and Sheridan before the castle is blown up with Wheatley and some of the others in it.

X-RAY: There's enough action, intrigue, and atmosphere to be found here to round out the duallers. The cast is good and the yarn fairly interesting. Direction by O'Keefe does not distinguish the production or set it apart from similar mellers. The screen play is by John C. Higgins. Maximum aspect ratio: 1.66-1.

TIP ON BIDDING: Low bracket.

AD LINES: "His Phoney Diamonds Could Have Flooded The World And Ruined The Market"; "They Wanted His Secret Formula Bad Enough To Murder"; "Intrigue . . . Murder . . . Fraud Confront A Treasury Man And A Scotland Yard Inspector."

Malta Story

HISTORICAL MELODRAMA
98M.

(J. Arthur Rank)
(English-made)

ESTIMATE: High rating for the art and specialty houses.

CAST: Alec Guinness, Jack Hawkins, Anthony Steel, Muriel Pavlow, Flora Robson, Renee Asherson, Ralph Truman, Reginald Tate, Hugh Burden, Ronald Adam, Nigel Stock, Harold Siddons, Colin Loudan, Edward Chaffers, Stuart Burge, Noel Willman. Produced by Peter de Sarigny; directed by Brian Desmond Hurst.

STORY: Early in World War II, Lieutenant Alec Guinness, photographic reconaissance pilot, lands at Malta en route to duty in Cairo. His plane is ruined during an air raid and he finds himself attached to a squadron at the request of Air Commander Jack Hawkins. On a mission, he photographs some strange freight, which turns out to be gliders heading for Sicily and the possible invasion of Malta. The situation on the island is desperate, with its inhabitants and defenders short of everything but courage as they withstand continued raids and bombings. Occupation by the enemy would give the enemy a point from which to ferry supplies to the forces of Rommel in Africa. Convoys try to get through, but are mostly destroyed except for an occasional vessel. Guinness falls in love with Muriel Pavlow, a Maltese who works in the operations room at headquarters. He asks her mother, Flora Robson, for permission to wed, but she asks them to wait a bit. When planes and other reinforcements arrive, the tide turns and the island squadrons take the offensive. A large convoy which is quite important is sighted and then lost. Guinness is ordered to find it. He does and radios its position which brings on radio fighters. He is shot down and the convoy is destroyed.

X-RAY: Lengthy but interesting is this documentary-type entry that deals with Malta and the part that it played in World War II. The various little personal angles of the island's inhabitants and defenders round out the film's story. There is constant wavering between telling the documented story of the fight for existence and in concentrating on the personal stories about the people concerned. The cast does an efficient job with Guinness okeh in one of his rare serious roles on the screens, and the direction and production are good. For the most part, this would probably go over better in art and specialty spots, although it could round out the program adequately in some regulation houses. The screen play is by William Fairchild and Nigel Balchin.

TIP ON BIDDING: Most for class and art spots.

AD LINES: "A Courageous Tale About A Courageous People"; "A Great Action Adventure Thriller About An Island And Its Peoples"; "A Story That Must Be Seen By All Freedom-Loving Peoples."

U-International

Dawn At Socorro (430)

MELODRAMA
80½M.

(Color by Technicolor)

ESTIMATE: Satisfactory outdoor melodrama.

CAST: Rory Calhoun, Piper Laurie, David Brian, Kathleen Hughes, Alex Nicol, Edgar Buchanan, Mara Corday, Skip Homeier, Roy Roberts, Lee Van Cleef, Richard Garland, Stanley Andrews, James Millican, Scott Lee. Produced by William Alland; directed by George Sherman.

STORY: Lordsburg, N. M., is being run by sheriff James Millican, his brother, and deputy Scott Lee and gambler Rory Calhoun, with the latter suffering from a bad lung caused by a bullet. They are opposed by a brood headed by father Stanley Andrews and sons Lee Van Cleef, Richard Garland, and Skip Homeier, as well as henchman Alex Nicol. Homeier is killed after provoking a fight with Millican. The others come gunning but are at a disadvantage with Nicol out of the fight drunk in his room. The fight is witnessed by Piper Laurie, forced to leave home by a pious father who thinks she is wayward. She plans a job as hostess in the town of Socorro in a large saloon run by David Brian. Andrews and Garland are killed while Van Cleef escapes vowing vengeance in the future. Calhoun is wounded and is advised to leave for Colorado Springs for a complete rest to give his lung a chance to heal. Nicol, when sober, warns Calhoun that he too will fight him at the right time. The stage leaves with Laurie, Calhoun, and Nicol aboard. He and Laurie get to know one another during the ride. At a way station, Van Cleef attacks hoping to kill Calhoun but is killed by him instead. At Socorro, sheriff Edgar Buchanan tries to get Calhoun out of town knowing there is ill feeling between him and Brian as well as Nicol. When Calhoun discovers Laurie is to work for Brian, he tries to get her to change her mind and even forces Brian into a poker game with all his money against the casino and Laurie. Calhoun loses in time to catch his train. Nicol sends a gun to Calhoun at the station and tells him he is coming for him. Calhoun kills him and Brian, and his men step in and are also killed. He boards the train with Laurie getting on with him wanting to share his future.

X-RAY: Slightly offbeat as far as outdoor action mellers are concerned, this entry shapes up as an entertaining one for the program with good performances by all concerned, a goodly amount of suspense and tension, and a fairly interesting yarn. The direction and production are in the good category. The screen play is by George Zuckerman. Maximum aspect ratio: 2-1.

TIP ON BIDDING: Fair program price.

AD LINES: "He Earned His Keep With Cards, Bought His Reputation With Bullets, And Borrowed His Love Where He Found It"; "The Reckless Story Of The Last Of The Frontier Gamblers"; "His Name Was On The Lips Of Every Woman In Town . . . And On Every Bullet In The Territory."

FOREIGN

Ascent to Heaven

COMEDY DRAMA
75M.

(Clasa-Mohme)
(Mexican-made) (English titles)

ESTIMATE: Okeh import for the art houses.

CAST: Lilia Prado, Esteban Marquez, Carmen Gonzalez, Leonor Gomez, Luis Aceves Castaneda, Manuel Donde, Roberto Cobo, Roberto Meyer, Beatriz Ramos, Pitouto, Pedro Ibarra. Produced by Manuel Altolaguirre; directed by Luis Bunuel.

STORY: Young Esteban Marquez, just married, learns that his mother is dying, and returns home with his bride to find selfish brothers anxiously awaiting death so that they can divide her property according to custom, since she did not make out a will. Respecting her dying wish to have the property divided, Marquez takes off on a bus trip to get the document ratified by her lawyer. The bus trip is lengthened by delays. A woman has her premature baby in the bus, the vehicle is caught in a storm, and a friendly bus driver invites the passengers to a birthday celebration. A local tart, Lilia Prado, seat partner in the bus, tries her wiles on Marquez to seduce him. In a dream sequence Marquez sees his mother knitting while mounted on a pedestal. The extended yarn leads to Prado. Impatient at the bus delays, and irritated by Prado's goading, he finally has an affair with the girl. Arriving home, he finds his mother dead, but, by pressing her thumbprint on the document, the property is assured the desired distribution.

X-RAY: A variety of moods are interwoven in this Mexican import, which offers excitement, sex, satire, slapstick, drama, and a symbolistic dream sequence. Although some of the characters may be stock, the film is done with care and is excitingly paced. Art houses should find this to their tastes. Manuel Altolaguirre, Manuel Reachi, Juan de la Cabada, and Luis Bunuel wrote the story, from which Luis Bunuel wrote the screen play.

AD LINES: "Winner Of The Cannes Festival Adward For Avant-Garde Film"; "Full Of Humor"; "Comedy And Tragedy."

The Crimson Flower

CARTOON FEATURE
44M.

(Artkino)
(Color)
(Russian-made) (English dialogue)

ESTIMATE: Satisfactory for the art and Russian spots.

CREDITS: "The Beauty And The Beast" legend based on a story by Sergei Aksakov; scenario by Georgi Grebner; directed by Lev Atamanov.

STORY: As the three pretty daughters of a seaman say farewell to their father, he promises to bring each of them a gift. The youngest daughter asks that her gift be a crimson flower. When the father discovers the flower, he finds that it belongs to a homely beast. After picking the flower, the beast tells him that since he had taken away from him the only beautiful thing in his life, he must in return give his daughter to him. The daughter shows kindness toward the unfortunate beast and even weeps for him. The tears of this pretty maiden break the spell and

the beast becomes a handsome prince again, with indications that the two will live happily ever after.

X-RAY: Based on the old story of beauty and the beast, this Russian cartoon featurette is a satisfactory adaptation. The somber tones of the Sovcolor are fitting for this sad but happy ending love fantasy. Its English dialogue should be an advantage in the art and Russian spots for which it is most suited.

AD LINES: "A Sad And Sincere Love Story"; "The Famous 'Beauty And The Beast' In Cartoon Form"; "Somberly Beautiful—A Tale Of Spiritual Love."

Edge of Divorce

DRAMA
83M.

(Kingsley International)
(English-made)

ESTIMATE: Dreary domestic drama for the art houses.

CAST: Valerie Hobson, Philip Friend, Norman Wooland, Janette Scott, Mandy Miller, Jeremy Spenser, Lilly Kann, Helen Shingler, Thora Hird. Produced by Herbert Mason; directed by Daniel Birt.

STORY: Valerie Hobson and her husband, Philip Friend, have been married for 16 years, but the last years are clouded with quarrels. Friend accuses his wife of being in love with an old family friend, Norman Wooland. Wooland offers her the patience and understanding her husband does not. Consequently, Hobson and Friend decide to get a divorce with Hobson scheduled to marry Wooland. The couple's three children react in different ways, Mandy Miller, the youngest, is fearful and distressed; Janette Scott, teen-age daughter, is fascinated by the situation and exploits it to her own interests; and Jeremy Spenser, the young son, reacts with hatred toward Wooland. Spenser runs away from school and the emergency situation brings the parents together for a while. Spenser attempts to kill Wooland. Concern over their children brings the couple together to give their marriage another try. They find that they are still in love.

X-RAY: An excursion into the domestic difficulties of a middle class British family, this import has little in the way of originality. It is sentimental, flimsy of content, and weakly acted. Warren Chetham-Strode and Don Sharp wrote the screen play from the play "Background," by Warren Chetham-Strode.

AD LINES: "A Moving Story Of A Marital Miscarriage"; "What Happens To The Children When The Parents Move To The Edge Of Divorce?"; "Glimpse Into A Family's Domestic Difficulties."

Paris Incident

COMEDY DRAMA
90M.

(Davis)
(French-made) (English titles)

ESTIMATE: Fine import for the art and class spots.

CAST: Gerard Gervais, Pierette Simonet, Olivier Hussenot, Christian Fourcade, Henry Cremieux, Jacques Parride, Edwin Machnik, Germaine Michel, Henri Marchand, Margaret Zolen, Darnay, Alex Gordon, Jules Micola, the children of the Rue Mouffetard in Montmartre. Produced by Madame Goulian; directed by Henri Decoin.

STORY: Eager to make good in his new job as telegraph boy, young Gerard Gervais works overtime to deliver three late wires. The postman tells him that one of them is for the Speaker Of The House. Proud to make such a delivery, the boy becomes overconfident and accidentally rams his bike into a truck. Although he is not seriously hurt he finds that his satchel with the wires is missing. Dejectedly sitting on the curb, he sees a group of little boys playing with his satchel. Running after one of them, he retrieves the bag, but not without reproaches from the boy's father, who assumed Gervais was picking on his small son. The bag, however, is empty and Gervais sadly searches the streets for the wires. Hearing his story, a little girl, Pierette Simonet, becomes his ally in the search. Together, they get a police superintendent and other neighbors help find the wires. The schoolmaster is brought into the search, and he gets his son-in-law, a fireman, to bring the fire ladder to retrieve one of the telegrams the children had made into a plane lodged on a high window ledge. Another of the wires is turned over to the search party by one of the children, but the all important telegram for the Speaker is missing. By now, the adults have dispersed as Gervais continues his search. Simonet romantically imagines that Gervais is going to throw himself in the Seine and organizes the kids to save him. Meanwhile, a flower seller finds the missing wire and hands it over to Gervais, who delivers it. He finds, however, that it was not for the Speaker after all. Fearing he will lose his job, Gervais goes to work and is told that he could have gotten duplicates of the telegrams instead of causing such a public disturbance.

X-RAY: A refreshing piece of French cinema entertainment, this gives an intimate glimpse into the world of children with all the innocence, intensity, earnestness, cruelty, and kindness that they display. A group of non-professionals from Montmartre play themselves captivatingly and Simonet, as the telegraph boy's chief ally, is excellent. The adult cast also is in good form and the script is breezy and delightful. This warmly humorous drama should be appreciated by the art house audiences. Alex Joffe wrote the screen play.

AD LINES: "Parisian Life As It Is Lived But Rarely Seen"; "A Delightful And Warmly Human Drama"; "A Captivating Film."

Scotch On The Rocks

COMEDY
77M.

(Kingsley International)
(English-made)

ESTIMATE: Comedy import for the art and specialty spots.

CAST: Ronald Squire, Kathleen Ryan, Raymond Huntley, Sebastian Shaw, Fulton Mackay, Jean Colin, Jameson Clark, Grace Gavin, Keith Faulkner, Prunella Scales, Kynaston Reeves, Andrew Keir, Nell Ballantyne, Roddy MacMillan. Produced by John Grierson; directed by John Eldridge.

STORY: One of the small islands in the Hebrides group off of Britain has among its inhabitants five car owners who refuse to pay their road fund licenses until the authorities provide them with a new road and a new pier. When news of the rebellion reaches Whitehall, a Parliamentary delegation is sent to investigate headed by Raymond Huntley and containing another house member, Sebastian Shaw, and an official from the Scottish Office, Fulton Mackay. Because Huntley's mother was born on the island, leader of the rebels General Ronald Squire and his daughter, Kathleen Ryan, hope for the best. They get acquainted with the island and its inhabitants, especially Mackay with the local school teacher, and Shaw with Ryan. They also witness a special show put on by the villagers, the capturing of poachers, and when it comes time to leave it seems likely Shaw and Mackay will be back and that Huntley will recommend a new road since he was photographed drunk and in a brawl with the poachers.

X-RAY: There's quite a bit of fun to be had from watching the proceedings, but it will be most appreciated by audiences in the art and specialty spots where the accents and situations are best acceptable. The cast is good and the direction and production bring out most of the film's potential. The screen play is by Alfred Shaughnessy and John Eldridge based on Eric Linklater's novel "Laxdale Hall."

AD LINES: "A Film To Be Taken Most Lightly"; "Have Some Fun With A Little 'Scotch On The Rocks'"; "A Truly Different Fun Film."

Side Street Story

DRAMA
84M.

(Burstyn, Inc.)
(Italian-made) (English titles)

ESTIMATE: Good Italian import for the art spots.

CAST: "Toto," Eduardo De Filippo, Leda Gloria, Delia Scala, Gianni Glori, Dante Maggio, Carlo Ninchi, Michael Tor, Titina De Filippo. Produced by Eduardo De Filippo and Dino De Laurentiis; directed by Eduardo De Filippo.

STORY: This story of life on a backstreet in Naples between 1940 and 1950 tells the history of these years through the eyes of the common man. Eduardo De Filippo, a meek streetcar conductor, seems always to be getting into trouble innocently. He is taken prisoner in the early part of the war. In his absence, his wife, Leda Gloria, a lusty woman in her middle years, latches on to racketeer Dante Maggio in a combination romance and business proposition. Their black market dealings flourish during and after the liberation, but at this point De Filippo wanders back home. Everything seems changed to him, aside from his wife's prosperous new business. His daughter, Delia Scala, is expecting the results of an affair with an American, and his son, Gianni Glori, has become an accomplished thief. The people are not willing to listen to his stories of his imprisonment. All they want is to laugh and live for the day. Even his old friend Toto, a former rail sweeper is taking advantage of the new life by adopting the profession of stand-in for anyone in a tight spot who will pay. As the years go by and things return to normal, De Filippo returns to his streetcar and Toto to his rail sweeping. Gloria goes back to her wifely duties and Scala marries the boy next door.

X-RAY: Although still attacking life, in the Italian tradition, from the least common denominator, this seems to indicate a switch from the morbid tragic realism of post-war Italian cinema. It looks back over the difficult years even laughing. The humor, too, is in a lighter vein, with Italy's top comic, Toto, creating some fun. De Filippo also does well on the comic side while the rest of the cast handle themselves adequately. Art spots should find this a satisfactory offering. P. Tellini, E. De Filippo, and A. Majuri wrote the screen play from an original stage play by Eduardo De Filippo.

AD LINES: "You'll Laugh, You'll Cry, And You'll Love Every Moment Of It"; "An Incisive View Of The Backstreets Of Naples"; "A Landmark In The Italian Cinema."

Skanderbeg

HISTORICAL DRAMA
95M.

(Artkino)
(Russian-made) (English titles)
(Sovcolor)

ESTIMATE: Historical action drama for Russian spots.

CAST: Akaki Khrava, Besa Imani, Adivie Alibali, Semyon Sokolovsky, Veriko Anjaparidze, Georgy Chernovolenko, Naim Frasheri, Bosris Tenin, Nikolai Bubnov, Oleg Zhakov, Geogr Rumyantsev, Vagram Papazyan, Mihal Popi, Alexander Vertinsky, Nikolai Levkoyev, Sergei Zakariadze. Produced by Sergei Yutkevich; directed by Mary Antjaparidze, Mikhail Gomorov, and Victor Stratoberdha.

STORY: When the Turks invaded Albania in the beginning of the 15th century, they took with them all Albanian boys old enough to be trained as part of the Turkish army. Among these boys is a son of a nobleman who years later turns out to be one of the most important leaders of the Sultan's legions. However, on the eve of an important battle, this leader, Skanderbeg, Akaki Khrava, deserts to flee to his native Albania, there to lead the fight for that country's independence. He wins a number of prominent victories against the Turks. Needing allies, Skanderbeg receives only good wishes from the rest of Europe's leaders, and is forced to fight alone. When he has a son and heir, a jealous member of his family, Semyon Sokolovsky, betrays the Albanians and a serious defeat is incurred. Skanderbeg continues his fight and when Constantinople falls to the Turks the frightened European princes begin sending aid. Continuing his struggle until aged and no longer able to lead the army, he still gives courage and inspiration to the people.

X-RAY: An idealized film biography of Albania's noted warrior prince, this action epic is merely a series of violent battles staged according to the mode of medieval warfare which serve as a background for the story of Albania's national hero. Some of the battle sequences are exciting and effectively staged, but the film will have limited appeal. Mikhail Papava wrote the screen play.

AD LINES: "The Story Of Albania's Great Warrior Skanderbeg"; "Winner Of The Grand Prize At Cannes 1954"; "A Thrilling And Effective View Of Medieval Blood And Guts Warfare"; "An Unforgettable Historical Epic."

The Shorts Parade

TWO REEL

Comedy

TWO APRIL FOOLS. Columbia—All Star Comedies. 16½m. Two bedraggled gold prospectors, Andy Clyde and friend, return to their shack to find a baby. A note from its mother asks them to care for the child. Clyde and his friend go to the city to invest their savings. A crook hoodwinks them into renting a house that he tells them hides a treasure. They start digging and eventually find themselves in the vault of a bank. As they are escaping from the guards, they accidentally thwart a real robbery. With the reward money they are able to get a good home to bring up their foundling. FAIR. (6416).

Musical

BIRTH OF A BAND. U-I—Musical Featurettes. 15m. Orchestra leader Dan Terry is out of a job after he has a blowout with the crooked owner of a club. With the help of singer Connie Haines, however, the band is given a new and better position, but not without interference from the crooked clubowner. Heard are "Totem Pole" and "Southern Fried," by the orchestra; "I Can't Give You Anything But Love" and "I've Got The World On A String," by Miss Haines; and Don Gordon in "Mr. Flamingo." FAIR. (9308).

Color Sports

SILVER LIGHTNING. Warners—Technicolor Specials. 20m. Silver Lightning, a nickname for the gleaming Atlantic salmon, is the subject. Each spring these fish leave their deep ocean home to return to the river of their birth to spawn. With enormous energy and strength, they leap up falls and fight rapids until they get to the calm waters. Unlike the Pacific salmon, however, these fish do not die after laying their eggs. Fishermen in the upper waters try their luck with the fish and seen are some battles between fish and man. FAIR. (1010).

ONE REEL

Color Cartoons

BABY BUTCH. MGM—Cartoons. 7m. Butch, a bedraggled alley cat, poses as a foundling, and is taken in by a sympathetic and well fed Tom, as always feuding with Jerry, the mouse. Butch takes advantage of the feud to raid the well-stocked refrigerator until Tom discovers his masquerade, and he and Jerry join forces to get rid of the guest. Butch winds up with the major part of the meal, however. This is not up to the high standards set by previous T-J entries. Fair. (W-546).

BIRD BRAIN BIRD DOG. MGM—Barney Bear Cartoons. 7m. Barney has everything set for a good bird hunting jaunt. However, he discovers that his bird dog refuses to touch or point out any of his feathered friends since he is a life member of the Bird Lovers Society. After doing everything to prevent Barney from getting one little bird, the dog pretends to be shot. Complying with his dying wish Barney signs the pledge to join the bird lovers. FAIR. (W-545).

CASEY AT THE BAT. RKO—Marquee Musicals. 9m. A dramatic recitation by comic Jerry Collona tells the story of the mighty Casey, star of the Mudville nine, who lost the game for the home team when he struck out with tieing runs on base at the end of the ninth. The proud lady killer, Casey becomes hysterical when the cheering crowds leave him. GOOD. This was once incorporated in a Walt Disney cartoon feature, "Make Mine Music." (44004).

DEVIL MAY HARE. Warners—Bugs Bunny Specials. 7m. When a Tasmanian Devil invades the countryside all animals flee. However, Bugs Bunny remains to cope with the demon. All his schemes to trap the monster fail until a bright idea hits Bugs. He arranges to fly in a female Tasmanian Devil, who snares the monster into a love trap and takes him away. FAIR. (1729).

FARM OF TOMORROW. MGM—Cartoons. 7m. This demonstrates what could happen around a farm if modern methods of cross-breeding were employed. In order to save chickens the trouble of having to hunt for their food, corn is crossed with Mexican jumping beans so that it leaps into the chicken's throat. A duck is crossed with a banana so that it is simple to peel off its feathers. A chicken is crossed with a centipede in order to obtain more drum sticks. There are a number of amusing and imaginative ideas here. GOOD.

GRIN AND BEAR IT. RKO—Walt Disney Cartoons. 7m. Donald Duck, along with a group of tourists, arrives at Brownstone National Park just as the park ranger is briefing the bears on the proper behavior with the city slickers. Each of the bears attaches himself to a group of tourists and gets fed delicacies from picnic baskets. The bear who gets Donald, however, is left to starve, for Don greedily eats most of the food. Despite his tricks, the bear is still left with an empty stomach as the tourists leave. GOOD. (44112).

HOT ROD HUCKSTER. U-I—Walter Lantz Cartunes. 6m. Woody Woodpecker, happily driving along, passes used car town. Buzz Buzzard, "The Honest Injun," wrecks Woody's car and then tries to sell the woodpecker one of his own "better" used cars. They all fall apart in some way and Buzz ends up remodelling Woody's old car and reselling it to him. Woody catches on and outwits "The Honest Injun." FAIR. (9328).

KANGAROO COURTING. Columbia—Mr. Magoo. 7m. Mr. Magoo's nephew, Waldo, has a blowout with his girl, Juliet, and uncle sets out to patch things up. Heading for Juliet's house, his nearsightedness makes him mistake a boxing kangaroo for Juliet, and he proceeds to mend the romance. The animal mauls poor Waldo and when Juliet really turns up and patches up things uncle is still unable to tell her from the kangaroo and believes he is responsible for the reconciliation. GOOD. (6703).

LITTLE BOY BOO. Warners—Looney Tunes. 7m. With reports of a cold winter coming on, bachelor roue Foghorn Leghorn decides to marry Prissy hen, who has a cozy warm home. However, she makes the condition that he must be able to get along with her son, a boy genius. Foghorn sets out to show the boy a few things, but the boy outshines him in everything. The defeated rooster returns to his shabby home content to suffer the cold rather than have a genius around. GOOD. (1718).

PRIDE OF THE YARD. 20th-Fox—Terrytoon (Percival Sleuthhound). 7m. Pervical Sleuthhound, the Sherlock Holmes of dogdom, tracks down a pair of shifty characters who escaped from jail. The crooks try every trick to get the sleuthhound off their trail, but they have no luck. Finally, they try to dynamite their pursuer, but are blown up themselves, landing at Pervical's foot in the police station. FAIR. (5418).

SLEEPY TIME SQUIRREL. MGM—Barney Bear Cartoons. 7m. Barney Bear decides to go to sleep for the winter but he needs some firewood to keep his shack warm for this long period. However, the tree he fells happens to contain the home of a little squirrel. Conscience stricken, Barney invites the little creature to spend the winter sleeping in his house. Barney has some trouble with the restless little squirrel and finally ends up at the wrong end of a mountain lion. FAIR. (W-453).

Comedy

SO YOU WANT TO BE A BANKER. Warners—Joe McDoakes. 10m. Joe McDoakes is last in a class of two graduating from Potash University, with snobbish Harrington Arlington Farrington the leader. After graduation, McDoakes seeks a job with the bank that young Farrington now heads and is thrown into doing menial tasks in the accounting department. For years he labors away until Farrington decides to give him a $1 raise

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)

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and make him a teller. McDoakes borrows a million dollars from the bank, alters the books, and set up his own successful bank. Farrington discovers the fixed books and McDoakes winds up in prison. FAIR. (1406).

Novelty

SAFE AT HOME. MGM—Pete Smith 8m. Safe at home can be a misleading phrase especially as is pointed out in this subject. Surveying the types of accidents that can occur it is shown here how a typically awkward man can involve himself with doors, floors, and fire all to his own misfortune. The kitchen is the most dangerous room in the house with fire, water, and electricity combining to do in the careless. GOOD. (S-560).

TUMULT. 20th-Fox—See It Happen. 9m. Scenes of an aerial dogfight during World War II through the eye of a gun camera are seen here along with other amazing action shots. Films of the earth's surface taken from a rocket 720 miles up are shown, also revealing the earth's curvature. Shots are also seen of the non-violence campaigns in India. FAIR. (6402).

Sports

TOUCHDOWN TROPHIES. 20th-Fox—Sports. 8m. This is the story of the coveted Heisman trophy awarded each year to the most outstanding college football player in the country. It is a memorial to John W. Heisman, coach and inventor of a number of new plays. Some of the award winners are shown in action, including Jay Berwanger, Chicago; Larry Kelly, Yale; Clint Frank, Yale; Tom Harmon, Michigan; Bruce Smith, Minnesota; Doc Blanchard and Glenn Davis, both of Army; Johnny Lujack, Notre Dame; Doak Walker, Southern Methodist; Dick Kazmaier, Princeton; and last year's winner, Johnny Lattner, Notre Dame. GOOD. (3401).

CinemaScope Color Travel

CALYPSO CRUISE. 20th-Fox—CinemaScope Specials. 9m. The pleasure ship, Olympia, takes a group of eager tourists for a cruise through the colorful Caribbean, and various ports of call are visited, including Haiti, Curacao, Martinique, Trinidad, the Bahamas, and Puerto Rico. The speed with which the DeLuxe Color camera disposes of each port lends a sameness, dragging this entry below par for the series. There is some excellent CinemaScope footage, however. FAIR. (7419).

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KING OF THE KHYBER RIFLES—100m.—20th-Fox....3671
KING RICHARD AND THE CRUSADERS—114m.—Warners....3787
KISS ME KATE—111m.—MGM....3635
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LAST OF THE PONY RIDERS—59m.—Columbia....3625
LAST POSSE, THE—73m.—Columbia....3595
LAUGHING ANNE—90m.—Republic....3743
LAW VS. BILLY THE KID, THE—73m.—Columbia....3794
LEO TOLSTOY—43m.—Artkino....3729
LE PLAISIR—90m.—Mayer-Kingsley....3765
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MADAME DE . . .—105m.—Franco-London....3705
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MAN FROM CAIRO, THE—82m.—Lippert....3654
MAN IN HIDING—79m.—UA....3644
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MAN OF CONFLICT—71m.—Atlas....3638
MAN WITH A MILLION—90m.—UA....3764
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MISTRESS, THE—95m.—Artkino....3779
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Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JUNE	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**	**JUNE**
The Desperado W. Morris, B. Garland	**The Saracen Blade** R. Montalban, B. St. John (Technicolor)	**The Big Chase** L. Chaney, G. Langan, A. Jergens	**Men Of The Fighting Lady** V. Johnson, D. Martin, K. Wynn (Ansco Color) (Print by Technicolor)	**Secret Of The Incas** C. Heston, R. Young, N. Maurey (Technicolor)	**The Thing From Another World**	**Hell's Half Acre** W. Corey, E. Keyes, E. Lanchester	**Demetrius and The Gladiators** V. Mature, S. Hayward, M. Rennie (Technicolor) (CinemaScope)	**Man With A Million** G. Peck, J. Griffiths (Technicolor) (Made in Europe) (Rank)	**Drums Across The River** A. Murphy, L. Gaye (Technicolor)	**Them** J. Whitmore, E. Gwenn, J. Weldon
The Bowery Boys Meet The Monster L. Gorcey, H. Hall, L. Mason	**Jungle Man-Eaters** J. Weissmuller, K. Booth	**Paid To Kill** D. Clark	**The Student Prince** E. Purdom, A. Blyth, J. Ericson (Ansco Color) (CinemaScope)		**Station West** (Reissues)		**Princess Of The Nile** D. Paget, J. Hunter, M. Rennie (Technicolor)	**Hobson's Choice** C. Laughton, B. de Banzie (English-made) (London)	**Black Horse Canyon** J. McCrea, M. Blanchard, C. Wills (Technicolor)	
Black Eagle, The Story Of A Horse (Reissue)	**The Caine Mutiny** H. Bogart, J. Ferrer, V. Johnson, F. MacMurray (Technicolor) (Special release)				**Sins Of Rome** M. Girotti, L. Tcherina (Italian-made) (Dubbed in (English)		**Gorilla At Large** C. Mitchell, A. Bancroft, L. J. Cobb (Technicolor) (3-D and 2-D)	**Challenge The Wild** Nature documentary (Eastman Color) (Graham)	**Always A Bride** P. Cummins (English-made) (Rank)	
					Silver Lode J. Payne, L. Scott (Technicolor)			**Gog** H. Marshall, (Color) (Tors) (3-D)		
JULY	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**
Return From The Sea N. Brand, J. Sterling	**Indiscretion Of An American Wife** J. Jones, M. Clift, G. Cervi (Made in Italy)	**River Beat** P. Kirk, J. Bentley (English-made)	**Valley Of The Kings** R. Taylor, E. Parker (Made in Egypt) (Eastman Color)	**Knock On Wood** D. Kaye, M. Zetterling (Technicolor)	**Susan Slept Here** D. Powell, D. Reynolds (Technicolor)	**Laughing Anne** W. Corey, M. Lockwood, F. Tucker (Technicolor) (Made in England)	**Garden Of Evil** G. Cooper, S. Hayward, R. Widmark (Technicolor) (CinemaScope)	**Apache** B. Lancaster, J. Peters (Technicolor) (Hecht-Lancaster)	**Johnny Dark** T. Curtis, P. Laurie (Technicolor)	**The High and The Mighty** J. Wayne, L. Day, C. Trevor (WarnerColor) (CinemaScope)
The Weak And The Wicked G. Johns (English-made)	**Hell Below Zero** A. Ladd, B. Sydney, J. Tetzel (Made in England) (Technicolor)	**Thunder Pass** D. Clark, D. Patrick, A. Devine	**Gone With The Wind** (Reissue) (Technicolor)	**The Greatest Show On Earth** (Reissue)	**Gunga Din** **The Lost Patrol** (Reissues)		**Gambler From Natchez** D. Robertson, D. Paget (Technicolor)	**The Lawless Rider** J. Carpenter, F. Darro, D. Dumbrille (Carpenter)	**Tanganyika** V. Heflin, R. Roman (Technicolor)	**Ring Of Fear** P. O'Brien, M. Spillane, C. Beatty (WarnerColor) (CinemaScope)
	The Outlaw Stallion P. Carey, D. Patrick (Technicolor)				**Hans Christian Andersen** D. Kaye, Jeanmarie (Technicolor) (Goldwyn)		**The Raid** V. Heflin, A. Bancroft (Technicolor) **The Royal Tour Of Queen Elizabeth And Philip** (Color) (CinemaScope)	**Return To Treasure Island** D. Addams, T. Hunter (Pathecolor) (Pollexfen) **Adventures Of Robinson Crusoe** D. O'Herlily, J. Fernandez (Pathecolor) (Made in Mexico) (Dancigers-Ehrlich)	**The Egg and I** (Reissue)	
AUGUST	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**
Security Risk J. Ireland, D. Malone	**Coroner Creek Gunfighters** (Reissues)	**Terror Ship** W. Lundigan	**Her Twelve Men** G. Garson, R. Ryan, (AnscoColor) (Print by Technicolor)	**About Mrs. Leslie** S. Booth, R. Ryan, M. Millar	**Every Girl Should Be Married**	**Make Haste To Live** D. McGuire, S. McNally, M. Murphy	**Broken Lance** S. Tracy, R. Widmark, K. Jurado, R. Wagner, J. Peters (CinemaScope) (Color by DeLuxe)	**Crossed Swords** E. Flynn, G. Lollobrigida (Pathecolor) (Mahon-Vassarotti) (Made in Italy)	**Magnificent Obsession** J. Wyman, R. Hudson, B. Rush (Technicolor)	**Duel In The Jungle** D. Andrews, J. Crain, D. Farrar (Technicolor) (Made in South Africa and England)
Killer Leopard J. Sheffield, B. Garland	**Pushover** F. MacMurray, P. Carey, K. Novak	**The Unholy Four** P. Goddard	**Seven Brides For Seven Brothers** H. Keel, J. Powell (CinemaScope) (AnscoColor)	**Living It Up** D. Martin, J. Lewis, J. Leigh (Technicolor)	**The Window** (Reissues)			**Down Three Dark Streets** B. Crawford, R. Roman (Gardner-Levy)	**Francis Joins The WACS** D. O'Connor, J. Adams C. Wills	**King Richard And The Crusaders** R. Harrison, V. Mayo, L. Harvey, G. Sanders (WarnerColor) (CinemaScope)
	The Law vs. Billy the Kid S. Brady B. St. John (Technicolor)	**Silent Raiders** R. Bartlett, J. Bordeaux			**Passion** C. Wilde, Y. DeCarlo (Technicolor) (SuperScope)			**The Diamond Wizard** D. O'Keefe, M. Sheridan (Pallos) (English-made)		
		Life With The Lyons B. Daniels, B. Lyon (English-made)						**Malta Story** A. Guiness, J. Hawkins (De Sarigny) (English-made)		
								Victory at Sea (NBC Film Division) (Documentary)		

MOON PHASES	1 Quarter	2 Full	3 Last	4 New
JULY	7	15	22	29
AUGUST	6	14	20	28
SEPTEMBER	5	12	19	26

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